We live in an information-rich world. As a publisher of international scope, the University of Texas Press serves the University of Texas at Austin community, the people of Texas, and knowledge seekers around the globe by identifying the most valuable and relevant information and publishing it in books, journals, and digital media that educate students; advance scholarship in the humanities and social sciences; and deepen humanity’s understanding of history, current events, contemporary culture, and the natural environment.
BOOKS FOR THE TRADE

Photo from Bronx Boys by Stephen Shames
More than 600 rarely seen items from the David O. Selznick archive—including on-set photographs, storyboards, correspondence and fan mail, production records, audition footage, restored costumes, and Selznick’s infamous memos—offer fans and film historians alike a must-have behind-the-camera view of the production of this classic movie on its seventy-fifth anniversary.

Harry Ransom Center

The Making of Gone With The Wind

By Steve Wilson

Foreword by Robert Osborne

Gone With The Wind is one of the most popular movies of all time. To commemorate its seventy-fifth anniversary in 2014, The Making of Gone With The Wind presents more than 600 items from the archives of David O. Selznick, the film’s producer, and his business partner John Hay “Jock” Whitney, which are housed at the Harry Ransom Center at the University of Texas at Austin. These rarely seen materials, which are also being featured in a major 2014 exhibition at the Ransom Center, offer fans and film historians alike a must-have behind-the-camera view of the production of this classic.

Before a single frame of film was shot, Gone With The Wind was embroiled in controversy. There were serious concerns about how the film would depict race and violence in the Old South during the Civil War and Reconstruction. While Clark Gable was almost everyone’s choice to play Rhett Butler, there was no clear favorite for Scarlett O’Hara. And then there was the huge challenge of turning Margaret Mitchell’s Pulitzer Prize–winning epic into a manageable screenplay and producing it at a reasonable cost. The Making of Gone With The Wind tells these and other surprising stories with fascinating items from the Selznick archive, including...
on-set photographs, storyboards, correspondence and fan mail, production records, audition footage, gowns worn by Vivien Leigh as Scarlett, and Selznick’s own notoriously detailed memos.

This inside view of the decisions and creative choices that shaped the production reaffirm that Gone With The Wind is perhaps the quintessential film of Hollywood’s Golden Age and illustrate why it remains influential and controversial decades after it was released.

STEVE WILSON
Austin, Texas

Wilson is the curator of the film collection at the Harry Ransom Center at the University of Texas at Austin. He has curated several exhibitions at the Ransom Center, including Shooting Stars, a display of Hollywood glamour photography, and Making Movies, a major exhibition on film production.

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Aaron Siskind

Introduction by Gilles Mora
Text by Charles Traub

The first true retrospective of a towering figure in American photography and the only book on Aaron Siskind currently in print, this volume features important, rarely published work and an authoritative text by noted photo historian Gilles Mora.

Aaron Siskind (1903–1991) was a major figure in the history of American photography. A leading documentary photographer who was active in the New York Photo League in the 1930s, Siskind moved beyond the social realism of his early work as he increasingly came to view photography as a visual language of signs, metaphors, and symbols—the equivalent of poetry and music. Through the forties and fifties, he developed new techniques to photograph details and fragments of ordinary, commonplace materials. This radical new work transformed Siskind’s image-making from straight photography to abstraction, from documentation to expressive art. His concern with shape, line, gesture, and the picture plane prompted immediate comparison with abstract expressionist painting, particularly with the art of Franz Kline and Robert Motherwell. It took some years for Siskind’s unprecedented photography to gain full acceptance, but, by the 1970s, he was an acknowledged master, publishing and exhibiting widely.

Aaron Siskind presents the first complete retrospective of this legendary photographer. It highlights important, rarely published...
bodies of work from Harlem; from Bucks County architecture; and from the “Tabernacle,” “Gloucester,” “Martha’s Vineyard,” “Louis Sullivan,” and “Pleasures and Terrors of Levitation” photo series. The book also includes an introduction by Gilles Mora, an expert on modern American photography, and texts by critic and photographer Charles Traub. This study, based on the Siskind archives at the Center for Creative Photography and supported by the Aaron Siskind Foundation, fills a resounding editorial void around one of the most challenging and important figures in the art of American photography.

GILLES MORA
Montpellier, France

Mora is the author of studies of Walker Evans, Edward Weston, and W. Eugene Smith and the artistic director of the Pavillon Populaire in Montpellier.

CHARLES TRAUB
New York, New York

Traub is President of the Aaron Siskind Foundation.

Copublished with Editions Hazan, Paris, and the Center for Creative Photography

RELEASE DATE | OCTOBER
10 x 12 inches, 200 pages, 150 duotone photographs
$65.00 | C$82.00

For sale in the United States, its dependencies, and Canada only

Self-portrait (c. 1967)
Being Miss America
Behind the Rhinestone Curtain

BY KATE SHINDLE

Kate Shindle weaves an engrossing memoir of her year as Miss America 1998 with a fascinating, insightful history of the pageant to reveal why confident, ambitious young women still compete in a beauty contest that struggles to remain culturally relevant.

Shindle, who represented the state of Illinois, was Miss America 1998. Today, she is a working stage actor who has starred in Broadway musicals, including Cabaret, Legally Blonde, Wonderland, and Jekyll & Hyde. She has worked as a correspondent for NBC’s Today, and appeared in TV/film projects such as Capote and Gossip Girl. Shindle continues to speak and write about HIV/AIDS prevention, marriage equality, and other issues in the Huffington Post, salon.com, and Newsweek.

For nearly a hundred years, young women have competed for the title of Miss America—although what it means to wear the crown and be our “ideal” has changed dramatically over time. The Miss America Pageant began as a bathing beauty contest in 1920s Atlantic City, New Jersey, sponsored by businessmen trying to extend the tourist season beyond Labor Day. In the post–World War II years, the pageant evolved into a national coronation of an idealized “girl next door,” as pretty and decorous as she was rarely likely to speak her mind on issues of substance. Since the cultural upheavals of the 1960s, the pageant has struggled to find a balance between beauty and brains as it tries to remain relevant to women who aspire to become leaders in the community, not hot babes in swimsuits.

In Being Miss America, Kate Shindle interweaves an engrossing, witty memoir of her year as Miss America 1998 with a fascinating and insightful history of the pageant. She explores what it means to take on the mantle of America’s “ideal,” especially considering the evolution of the American female identity since the pageant’s inception. Shindle profiles winners and organization leaders and recounts important moments in the pageant’s story, with a special focus on Miss America’s iconoclasts, including Bess Myerson (1945), the only Jewish Miss America; Yolande Betbeze (1951), who crusaded against the pageant’s pinup image; and Kaye Lani Rae Rafko (1987), a working-class woman from Michigan who wanted to merge her famous title with her work as an oncology nurse. Shindle’s own account of her work as an AIDS activist—and finding ways to circumvent the “gown and crown” stereotypes of Miss America in order to talk honestly with high school students about safer sex—illuminates both the challenges and the opportunities that keep young women competing to become Miss America.

From the book
As the platform issue became more dominant, some of the pageant faithful began to express displeasure with what they saw as a new breed of winner: savvy and well-spoken above all, worldly, and less calculationally glamorous than she had been in the past. Miss America was being redefined; she may have still been “the girl next door,” but she was leaning away from head-cheerleader status and more toward that of a thoughtful valedictorian. Of course, selling this evolving image to the public required a complicated equation. Plenty of the pageant’s previously tolerable quirks suddenly appeared to be completely anachronistic—not the least of which was the continuation of the much-maligned swimsuit competition. For better or for worse, whether explained in terms of tradition, health and well-being, or fitness, the concept of young women parading in swimsuits in order to win college scholarships remained a thorn in the pageant’s side.
In the tradition of Bruce Davidson’s and Helen Levitt’s street photography in New York City, Bronx Boys captures the violence, resilience, and hope of young men growing up in what was one of the toughest and most dangerous neighborhoods in the United States.

**Bronx Boys**

**BY STEPHEN SHAMES**  
**TEXT BY MARTIN DONES AND JOSÉ “PONCHO” MUÑOZ**

A 1977 assignment for *Look* magazine took Stephen Shames to the Bronx, where he began photographing a group of boys coming of age in what was at the time one of the toughest and most dangerous neighborhoods in the United States. The Bronx boys lived on streets ravaged by poverty, drugs, violence, and gangs in an adolescent “family” they created for protection and companionship. Shames’s profound empathy for the boys earned their trust, and over the next two-plus decades, as the crack cocaine epidemic devastated the neighborhood, they allowed him extraordinary access into their lives on the street and in their homes and “crews.”

Shames’s photo essay captures the brutality of the times—the fights, shootings, arrests, and drug deals—that eventually left many of the young men he photographed dead or in jail. But he also records the joy and humanity of the Bronx boys, who mature, fall in love, and have children of their own. One young man Shames mentored, Martin Dones, provides riveting details of living in the Bronx and getting caught up in violence and drugs before caring adults helped him turn his life around. Challenging our perceptions of a neighborhood that is too easily dismissed as irredeemable, *Bronx Boys* shows us that hope can survive on even the meanest streets.
From the book

The Bronx has a terrible beauty, stark and harsh, like the desert. At first glance you imagine nothing can survive. Then you notice life going on all around. People adapt, survive, and even prosper in this urban moonscape of quick pleasures and false hopes. . . . Often I am terrified of the Bronx. Other times it feels like home. My images reflect the feral vitality and hope of these young men. The interplay between good and evil, violence and love, chaos and family, is the theme, but this is not documentation. There is no story line. There is only a feeling.

—Stephen Shames

Stephen Shames
Brooklyn, New York

Shames is author of seven previous books, including Outside the Dream: Child Poverty in America, which won the Kodak Crystal Eagle Award for Impact in Photojournalism, and The Black Panthers. He has been profiled by People magazine, CNN, CBS Sunday Morning, Esquire, US News, NPR, the Wall Street Journal, Time, and Photo District News.

Release date | October
6¾ x 9 inches, 224 pages, 123 duotone photos
$50.00 | £33.00 | C$62.50
Hardcover
Set in wild and woolly Texas and Mexico in the 1880s, this engrossing tale of a boy’s search for his missing Momma is as full of colorful characters, folk wit and wisdom, and unexpected turns of events as the great American quest novel Adventures of Huckleberry Finn.

The Devil’s Backbone

BY BILL WITTLIFF
ILLUSTRATED BY JACK UNRUH

The last the boy Papa saw of his Momma, she was galloping away on her horse Precious in the saddle her father took from a dead Mexican officer after the Battle of San Jacinto, fleeing from his Daddy, Old Karl, a vicious, tight-fisted horse trader. Momma’s flight sets Papa on a relentless quest to find her that thrusts him and his scrappy little dog Fritz into adventures all across the wild and woolly Hill Country of Central Texas, down to Mexico, and even into the realm of the ghostly “Shimmery People.” In The Devil’s Backbone, master storyteller Bill Wittliff takes readers on an exciting journey through a rough 1880s frontier as full of colorful characters and unexpected turns of events as the great American quest novel Adventures of Huckleberry Finn.

Wittliff grew up listening to stories and memories like these in his own family, and in this imaginative novel, they come to vivid life, creating an engrossing story of a Texas Huck Finn that brims with folk wisdom and sly humor. A rogue’s gallery of characters thwart and aid Papa’s path. His adventures draw him ever nearer to a mysterious cave that haunts his dreams—an actual cave that he discovers at last in the canyons of the Devil’s Backbone—but will he find Momma before Old Karl finds him?
“A wonderful tale that does honor to the ancient art of storytelling. It is destined to be an American classic.”

—JIM HARRISON

Old Karl, Papa’s greedy, horse-trading father, hell-bent on bringing the boy back to servitude on his farm

“Unforgettable... hypnotic language, memorable characters, sly humor, deep wisdom, and fun to read. . . . I for one would keep company with Wittliff as long as he’d let me ride along.”

—WILLIAM BROYLES
founding editor of Texas Monthly and screenwriter on Cast Away, Apollo 13, and Polar Express

Calley Pearsall, an enigmatic cowboy with “other Fish to Fry” who might be an outlaw or a trustworthy “o’Amigo”

“Lively . . . a fine read!”

—LARRY MCMURTRY

Bill Wittliff
Austin, Texas

Wittliff is a distinguished screenwriter and producer, whose credits include Lonesome Dove, The Perfect Storm, The Black Stallion, and Legends of the Fall, among others. His fine art photography has been published in the books A Book of Photographs from Lonesome Dove, La Vida Brinca, and Vaquero: Genesis of the Texas Cowboy.

JACK UNRUH
Dallas, Texas

Unruh is an award-winning illustrator whose art has appeared in numerous publications, including Entertainment Weekly, Rolling Stone, Atlantic Monthly, Time, Sports Illustrated, Readers Digest, New York Magazine, National Geographic, Sports Afield, Field and Stream, GQ, and Texas Monthly.

“Charming and vastly entertaining. . . . It will interest just as Mark Twain did, for there is a wry, winking quality to the book.”

—RON HANSEN

Mister Pegleg, a three-legged coyote with whom Papa forms a poignant, nearly tragic friendship

“It’s as if Charles Portis and Gabriel García Márquez had collaborated on True Grit.”

—STEPHEN HARRIGAN

O’Jeffey, a black seer who talks to the spirits but won’t tell Papa what she has divined about his Momma

“Unforgettable . . . hypnotic language, memorable characters, sly humor, deep wisdom, and fun to read. . . . I for one would keep company with Wittliff as long as he’d let me ride along.”

—WILLIAM BROYLES
founding editor of Texas Monthly and screenwriter on Cast Away, Apollo 13, and Polar Express
If a pickup truck with Lewis Carroll and Will Rogers ran a stop sign in Wichita Falls and sideswiped a ’56 Cadillac with Oscar Wilde and Hank Williams inside and they all went into a beer joint to swap insurance information, they might have collaborated on the best of Butch Hancock’s repertoire.

According to Terry Allen, “Joe is completely restless. It’s almost like the stage is kind of a cage for him. Normally, he would be out going 100 miles an hour in a car, or going from one pool hall to another. Somehow on stage, that energy is confined and it comes out in that music.”

On the road one night, Jimmy Dale Gilmore found himself circling above—yes!—the Dallas/Fort Worth airport. As he told the New York Times, no one recognized him, but the front half of the plane burst into a spontaneous sing-along of [his song] “Dallas.” “It took every ounce of self-restraint I had not to yell, ‘I wrote that song!’”

From the book

The Flatlanders

Now It’s Now Again

BY JOHN T. DAVIS

A GROUP OF THREE FRIENDS WHO MADE MUSIC IN A HOUSE IN Lubbock, Texas, recorded an album that wasn’t released and went their separate ways into solo careers. That group became a legend and then—twenty years later—a band. The Flatlanders—Joe Ely, Jimmy Dale Gilmore, and Butch Hancock—are icons in American music, with songs blending country, folk, and rock that have influenced a long list of performers, including Robert Earl Keen, the Cowboy Junkies, Ryan Bingham, Terry Allen, John Hiatt, Hayes Carll, Lucinda Williams, Steve Earle, and Lyle Lovett.

In The Flatlanders: One Road More, Austin author and music journalist John T. Davis traces the band’s musical journey from the house on 14th Street in Lubbock to their 2013 sold-out concert at Carnegie Hall. He explores why music was, and is, so important in Lubbock and how earlier West Texas musicians such as Buddy Holly and Roy Orbison, as well as a touring Elvis Presley, inspired the young Ely, Gilmore, and Hancock. Davis vividly recreates the Lubbock countercultural scene that brought the Flatlanders together and recounts their first year (1972–1973) as a band, during which they recorded the songs that, decades later, were released as the albums More a Legend Than a Band and The Odessa Tapes. He follows the three musicians through their solo careers and into their first decade as a (re)united band, in which they cowrote songs for the first time on the albums Now Again and Hills and Valleys and recovered their extraordinary original demo tape, lost for forty years. Many roads later, the Flatlanders are finally both a legend and a band.

Also in the American Music Series

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Losering, a Story of Whiskeytown
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Dwight Yoakam
A Thousand Miles from Nowhere
BY DON MCEESE
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The author of Austin City Limits: 25 Years of American Music, Davis has written about the music, personalities, and culture of Texas and the Southwest for numerous publications, including the Austin American-Statesman, Austin Chronicle, Austin Monthly, Texas Monthly, Texas Highways, San Antonio magazine, Billboard, Newsday, and the website culturemap.com. He has been interviewed by VH-1, CMT, and NPR and has appeared in the documentary film Lubbock Lights.

American Music Series
Peter Blackstock and David Menconi, Editors

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ISBN 978-0-292-74554-4
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paperback
$19.95 e-book
This Georgia O’Keeffe Museum exhibition catalogue broadens our understanding of modernism by exploring Mexican artist Miguel Covarrubias’s substantial cosmopolitan contributions to twentieth-century art.

Miguel Covarrubias
Drawing a Cosmopolitan Line

GEORGIA O’KEEFFE MUSEUM
EDITED BY CAROLYN KASTNER
WITH ESSAYS BY CAROLYN KASTNER, ALICIA INEZ GUZMÁN, KHRISTAAN D. VILLELA, AND JANET CATHERINE BERLO
Foreword by Robert A. Kret

Miguel Covarrubias enjoyed transcultural encounters and exchanges in the cosmopolitan centers of Mexico City, New York, and Europe, where he met and exchanged ideas in a global network of modernists. Famous for his caricature studies, he was also an accomplished painter, set designer, and book illustrator. Less well known are his consummate skills as an art historian, curator, cartographer, ethnographer, and documentary filmmaker, as well as his direction of programs in museum studies, dance, and the excavation of cultural sites in Mexico.

Miguel Covarrubias: Drawing a Cosmopolitan Line, the catalogue of an exhibition at the Georgia O’Keeffe Museum, establishes the importance of Covarrubias’s broad-ranging and significant contributions to modern art. The book includes an extensive selection of compositions in graphite, watercolor, and oil paint, as well as illustrations from his scholarly publications. Four accompanying essays consider Covarrubias’s lifelong habit of moving between modern cities and remote sites of ancient cultures, which engendered a strong cosmopolitanism in his work; his role in promoting the art of the Americas through curatorial efforts in New York and Mexico City; the large-scale mural maps Covarrubias made for the 1939 San Francisco World’s Fair; and his substantial scholarship on the indigenous arts of North America.
Carolyn Kastner
Santa Fe, New Mexico
Kastner is Curator of the Georgia O’Keeffe Museum.

Alicia Inez Guzmán
Rochester, New York
Guzmán is a doctoral candidate in visual and cultural studies at the University of Rochester.

Khristaan D. Villela
Santa Fe, New Mexico
Villela is Professor of Art History at Santa Fe University of Art and Design.

Janet Catherine Berlo
Rochester, New York
Berlo is Professor of Visual and Cultural Studies at the University of Rochester.

Our Lady of the Lily: Georgia O’Keeffe, Miguel Covarrubias. New Yorker (July 6, 1929). © Condé Nast.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture

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8½ x 12 inches, 200 pages, 73 color and 9 black-and-white photos
$55.00 | £36.00 | C$68.95 hardcover
Becoming Belafonte
Black Artist, Public Radical

BY JUDITH E. SMITH

Spotlighting a vibrant episode in the evolution of African American culture and consciousness in America, this book illuminates how multitalented performer Harry Belafonte became a civil rights icon, internationalist, and proponent of black pride and power.

A son of poor Jamaican immigrants who grew up in Depression-era Harlem, Harry Belafonte became the first black performer to gain artistic control over the representation of African Americans in commercial television and film. Forging connections with an astonishing array of consequential players on the American scene in the decades following World War II—from Paul Robeson to Ed Sullivan, John Kennedy to Stokely Carmichael—Belafonte established his place in American culture as a hugely popular singer, matinee idol, internationalist, and champion of civil rights, black pride, and black power.

In Becoming Belafonte, Judith E. Smith presents the first full-length interpretive study of this multitalented artist. She sets Belafonte’s compelling story within a history of American race relations, black theater and film history, McCarthy-era hysteria, and the challenges of introducing multifaceted black culture in a moment of expanding media possibilities and constrained political expression. Smith traces Belafonte’s roots in the radical politics of the 1940s, his careful negotiation of the complex challenges of the Cold War 1950s, and his full flowering as a civil rights advocate and internationally acclaimed performer in the 1960s. In Smith’s account, Belafonte emerges as a relentless activist, a questing intellectual, and a tireless organizer. From his first national successes as a singer of Calypso-inflected songs to the dedication he brought to producing challenging material on television and film regardless of its commercial potential, Belafonte stands as a singular figure in American cultural history—a performer who never shied away from the dangerous crossroads where art and politics meet.

Belafonte addressing a civil rights rally marking the sixtieth anniversary of the Brown decision (May 17, 1960). © Bettman/Corbis.
The Family Jewels
The CIA, Secrecy, and Presidential Power

By John Prados

In December 1974, a front-page story in the New York Times revealed the explosive details of illegal domestic spying by the Central Intelligence Agency. This included political surveillance, eavesdropping, detention, and interrogation. The revelation of illegal activities over many years shocked the American public and led to investigations of the CIA by a presidential commission and committees in both houses of Congress, which found evidence of more abuse, even CIA plans for assassinations. Investigators and the public soon discovered that the CIA abuses were described in a top-secret document agency insiders dubbed the “Family Jewels.” That document became ground zero for a political firestorm that lasted more than a year. The “Family Jewels” debacle ultimately brought about greater congressional oversight of the CIA, but excesses such as those uncovered in the 1970s continue to come to light.

The Family Jewels probes the deepest secrets of the CIA and its attempts to avoid scrutiny. John Prados recounts the secret operations that constituted “Jewels” and investigators’ pursuit of the truth, plus the strenuous efforts—by the agency, the executive branch, and even presidents—to evade accountability. Prados reveals how Vice President Richard Cheney played a leading role in intelligence abuses and demonstrates that every type of “Jewel” has been replicated since, especially during the post-9/11 war on terror. The Family Jewels masterfully illuminates why these abuses are endemic to spying, shows that proper relationships are vital to control of intelligence, and advocates a system for handling “Family Jewels” crises in a democratic society.

From the book
“The ‘Family Jewels’ document proved as explosive as it was not for its actual contents but because of the real abuses that underlay this sparse reporting. Its impact was demonstrable in the flurry of investigations that followed the press revelation. That season of inquiry took its course and led to creation of the system of formal intelligence oversight that exists in the United States today. However, the issue of abuse in intelligence activities has not gone away in the years since 1975, and in the first decade of this century it mushroomed with the excesses of President George W. Bush’s war on terror. It was and still is important to engage with this problem if there is to be public confidence in the intelligence activities conducted by a democratic nation. It came to me that the ‘Family Jewels’ really serves as a metaphor: Family Jewels designate a certain category of operations, ones that become sensitive as exuberance exceeds proper boundaries. Family Jewels are eternal. Only their specific content changes over time.”

“Prados writes with obvious passion, and his topic couldn’t be more important or timely.”

—Library Journal

“The book seems ripped from the headlines due to the recent massive news coverage of the NSA’s monitoring of telephone and digital conversations. . . . An impressive research effort showing how, when it comes to current political affairs, the past is almost always prologue.”

—Kirkus Reviews
Celebrating its twentieth anniversary and over 115,000 copies sold, here is the essential, entertaining guide to speaking Spanish like a native, with a new preface by the author.

Breaking Out of Beginner’s Spanish

By Joseph J. Keenan

With a new preface by the author

Many language books are boring—this one is not. Written by a native English speaker who learned Spanish the hard way—by trying to talk to Spanish-speaking people—it offers English speakers who have a basic knowledge of Spanish hundreds of tips for using the language more fluently and colloquially, with fewer obvious “gringo” errors.

Writing with humor, common sense, and a minimum of jargon, Joseph J. Keenan covers everything from pronunciation, verb usage, and common grammatical mistakes to the subtleties of addressing other people, “trickster” words that look alike in both languages, inadvertent obscenities, and intentional swearing. He guides readers through the set phrases and idiomatic expressions that pepper the native speaker’s conversation and provides a valuable introduction to the most widely used Spanish slang.

“Breaking Out of Beginner’s Spanish will be an essential aid in passing the supreme language test—communicating fluently with native speakers.

—William F. Harrison

Foreword and Forewarning

This book is not a phrasebook and not a textbook, though it can be used with either. It is more like a guidebook—not to the Spanish-speaking countries but to the Spanish spoken in those places. It shows you the dark alleyways, the bright meeting-places, the bohemian nooks, and the pulsing thoroughfares of the language. And it shows you more than a few shortcuts, guiding you toward the Spanish you want to learn. Like a guidebook, this book’s goal is to help you get around, whether you’re in the boardroom or the barrio.

It is a helpful book, like a boy scout helping an elderly person across the street, and it is an irreverent book, like an impish schoolchild making faces at a teacher. It is a serious book and it is a funny book. It will tell you how to be polite to a grandmother and how to shock a gangster. It preaches Spanish with a smile, a strut, and maybe just a bit of an attitude. This book wants you to speak better Spanish, and it will stop at nothing, or almost nothing, to accomplish it.

Of course, no book can teach you how to speak Spanish. Only by practicando—and platicando—can you learn that. So why read it? Because, as you will soon see, this book makes learning Spanish more fun. And if learning Spanish isn’t going to be fun, why bother?
Naturally Healthy Mexican Cooking
Authentic Recipes for Dieters, Diabetics, and All Food Lovers

By Jim Peyton

Jim Peyton
San Antonio, Texas

Peyton brings four decades of cooking, teaching, and recipe development experience to this cookbook. He is the author of Jim Peyton’s The Very Best of Tex-Mex Cooking: Plus Texas Barbecue and Texas Chile; Jim Peyton’s New Cooking from Old Texas; and El Norte: Mexican-American Cooking from Mexico; this cookbook shows you how to make Mexican food that is highly nutritious and low calorie, easy to prepare, and completely delicious.

Just about everyone loves Mexican food, but should you eat it if you want to manage your weight or diabetes? Yes, absolutely! There are literally hundreds of authentic Mexican dishes that are naturally healthy—moderate in calories, fat, and sugar—and completely delectable. In Naturally Healthy Mexican Cooking, Jim Peyton presents some two hundred recipes that have exceptional nutrition profiles, are easy to prepare, and, most important of all, taste delicious.

Peyton starts from the premise that for any diet to work, you have to enjoy the food you’re eating. Substitutions that alter the taste and pleasure of food, such as nonfat yogurt for mayonnaise, have no place here. Instead, you’ll find tasty, highly nutritious, low-calorie dishes from the various schools of Mexican and Mexican American cooking in Texas, New Mexico, Arizona, and California. From traditional meat, seafood, and vegetarian entrees and antojitos mexicanos, including tacos, enchiladas, and tamales, to upscale seafood, and vegetarian entrees and tamales, to upscale Mexican food that is highly nutritious and low calorie, easy to prepare, and completely delicious.

Presenting some two hundred authentic recipes (with nutritional analysis) ranging from traditional tacos and enchiladas to alta cocina Mexicana, this cookbook shows you how to make Mexican food that is highly nutritious and low calorie, easy to prepare, and completely delicious.

Aguachile Ceviche

Water Chile-Style Ceviche

2 as an entree, 4 as an appetizer.
Nutrition information is for an extra serving.
Per serving:
230 calories | 13 g protein | 15 g carbohydrate | 6 g fiber | 1 g sugar | 200 mg sodium
(2 g saturated) | 45 mg cholesterol

Aguachile is a type of ceviche that is usually made with perfectly fresh raw shrimp placed on a plate and bathed with a purée of freshly squeezed lime juice, serrano chile, and salt. It is then topped with minced cilantro. Since finding shrimp of the proper freshness (freshest quality) is often difficult in the United States, I tried making the dish with very fresh fish. The result was terrific! I added some chopped avocado and a drizzle of fruity extra-virgin olive oil to the mix, and it turned out to be perhaps the most refreshing ceviche I have ever had—and certainly the easiest to prepare. I have made it with fresh halibut, and, even catfish. How long you leave the uncooked fish in the liquid will determine how “cooked” it will be. I prefer it left for only about 20–30 minutes. If you want to use shrimp and are not sure they are perfectly fresh for safety you can use regular shrimp that are boiled until they are just cooked through, and then put them in a bowl with ice and a little water to chill them as quickly as possible. You then put them in the lime mixture for about 15–30 minutes just before serving.

Ingredients

½ cup freshly squeezed lime juice
1 medium-sized serrano chile (1–2” in length, chopped)
1 teaspoon salt
½ pound sustainably fished fish, or cardini-quality cooked and chilled shrimp
1 large avocado, chopped
4 teaspoons extra-virgin olive oil
Black pepper, to taste
Chopped cilantro

Directions

Make the sauce. Combine the lime juice, chile, and salt in a blender and puree. Pour the puree into a nonreactive bowl and stir in the fish or shrimp. Refrigerate for 15–30 minutes, or up to 1 hour, depending on how “cooked” you want it.

Drain the fish, reserving the lime juice. Put the fish in a bowl, add the avocado, and toss.

For entree portions, divide the fish and avocado into 2 portions. Spoon 2 tablespoon of the morello lime juice mixture over each serving and drizzle 2 teaspoons of olive oil over each one. Season with pepper and garnish with cilantro. For appetizer portions, divide the fish among four small plates or large martini glasses.

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—Angela Shelf Medearis
Beyond the Forest
Jewish Presence in Eastern Europe, 2004–2012

By Loli Kantor
Introduction by Anda Rottenberg
Afterword by Joseph Skibell

This evocative photo essay explores how Jewish communities in Ukraine, Poland, Romania, and the Czech Republic are reclaiming their history, rebuilding their communities, and revivifying their Jewish identity following the Holocaust and decades of Soviet domination.

Like a forest recovering from a cataclysmic fire, the Jews of Eastern Europe are drawing on deep roots to regrow their communities in the long aftermath of the Holocaust and decades of Soviet domination. The children and grandchildren of victims and survivors are reconstructing the histories of their families and reviving the forgotten Jewish customs, bringing them forward into the twenty-first century and creating a contemporary culture that would be both familiar and strange to the generation that perished in the conflagration of the Holocaust.

Loli Kantor is the daughter of Holocaust survivors who lost nearly their entire families, and her desire to reconnect with her family’s history first took her to Poland in 2004. As she photographed her parents’ hometowns and grappled with the destruction and grief of the past, her vision gradually widened beyond the personal to focus on the signs of the rebirth of Jewish culture in Eastern Europe. Over eight years, she traveled extensively in the Ukraine, as well as Poland, Romania, and the Czech Republic, photographing Jews in their everyday lives and listening to their stories in their homes, synagogues, and communities. Her luminous black-and-white and color images eloquently reveal how Eastern European Jews are...
Loli Kantor 
Fort Worth, Texas

Kantor is a fine art and documentary photographer whose work has been exhibited widely in the United States and internationally in China, Ukraine, Poland, Spain, and the Czech Republic. Her photographs are included in the collections of the Museum of Fine Arts, Houston; Lviv National Museum and Drohobych Museum in Ukraine; Lishui Museum of Photography in China; the Center for Fine Art Photography in Colorado; and the Harry Ransom Center at the University of Texas at Austin.

Honoring the past and building the future through such things as revived observances of the holidays, including Passover, Sukkoth, and Hanukkah. They also explore the role that artists are playing in the preservation of Jewish culture, which might otherwise have been completely lost. Polish art historian and critic Anda Rottenberg offers an appreciation of Kantor’s photography and its place in reclaiming Eastern European Jewish identity. Novelist Joseph Skibell celebrates Kantor’s “brave vision, unblinking and unafraid.”

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Literature
Contestants at Macfadden’s “Perfect Man” contest, Physical Culture (March 1904). From Mr. America: The Tragic History of a Bodybuilding Icon by John D. Faier.
A Cuban in Mayberry

Looking Back at America’s Hometown

BY GUSTAVO PÉREZ FIRMAT

This original and thorough discussion of a legendary American sitcom uses the experience of exile to reveal that The Andy Griffith Show’s enduring appeal comes from the intimacy between person and place that viewers enjoy in Mayberry.

Half a century after viewers first watched a father and son walking to the local fishing hole, whistling a simple, yet unforgettable, tune, The Andy Griffith Show remains one of the most popular sitcoms in the history of American television. Tens of millions of viewers have seen the show either in its original run, its ongoing reruns, on DVD, or on the internet. Websites devoted to the show abound, hundreds of fan clubs bring enthusiasts together, and a plethora of books and Mayberry-themed merchandise have celebrated all things Mayberry. A small cottage industry has even developed around the teachings of the show’s episodes. But why does a sitcom from the 1960s set in the rural South still evoke such devotion in people today?

In A Cuban in Mayberry, acclaimed author Gustavo Pérez Firmat revisits America’s hometown to discover the source of its enduring appeal. He approaches the show from a unique perspective—that of an exile who has never experienced the rootedness that Andy and his fellow Mayberrians take for granted, as folks who have never strayed from home or lived among strangers. As Pérez Firmat weaves his personal recollections of exile from Cuba with an analysis of the show, he makes a convincing case that the intimacy between person and place depicted in TAGS is the secret of its lasting relevance, even as he reveals the surprising ways in which the series also reflects the racial, generational, and political turbulence of the 1960s.

From the book

The Mayberry of TAGS was not so different from the Little Havana where I grew up. Both were tight-knit, self-sufficient communities of like-minded people. . . . If Andy and Barney spend quiet moments on the porch or in the courthouse without speaking, the reason is that among intimates, people with a shared history and outlook, almost everything goes without saying. To be understood without explanation is the sure indication that you are among kin or kith. That’s the way things are in Mayberry, and the way they used to be in Little Havana in the 1960s. Everyone didn’t know everyone, but everyone knew about everyone, as in TAGS, when Barney and Andy share recollections of a high school teacher or when Floyd recalls some bit of Mayberrian lore. The Little Havana of those years also seemed to be full of Aunt Bees and uncle Floyds (he’s not literally an uncle, but he behaves like one). My own uncle Floyd was Tío Mike, who used to take us to the side and entertain us with wild stories about the time when dinosaurs roamed Cuba. My Aunt Bee was his wife, Tía Mary, restless and never at a loss for words. Barneys also abounded. When they weren’t working for $35 a week as security guards or janitors, they were hatching grandiose schemes for toppling Fidel Castro. And like Mayberrians, we had our own southern dialect, Cuban Spanish, much faster than a drawl but just as unintelligible to outsiders.
José Martí
A Revolutionary Life

BY ALFREDO J. LÓPEZ

Thoroughly researched, written from a nonpartisan perspective, and as lively as a novel, this is the definitive biography of the revered Cuban patriot and martyr whose revolutionary movement eventually ended the Spanish colonial domination of Cuba.

For at least a century now, Cubans on the island and across the planet have revered Martí as more than a founding national hero. To them he is a mythic figure, practically a national saint: the intellectually gifted, righteous apostle of freedom who overcame poverty, colonization, prison, exile, physical duress, mental anguish, and the combined efforts of two empires to achieve the impossible. “My sling is the sling of David,” Martí writes in his final, unfinished letter from the Cuban front, a phrase Cubans have used as a rallying cry ever since. Yet perhaps the most remarkable—and overlooked—hallmark of Martí’s greatness, of his undeniable status as one of the nineteenth century’s greatest political, cultural, and literary minds, is the degree to which he triumphed over his own physical, psychological, and moral limitations as a human being. Through it all—imprisonment, illness, exile, immigration, cultural isolation, emotional estrangement, and his own insecurities and self-perceived shortcomings—José Martí worked, struggled, and prevailed.
In this lively memoir and how-to handbook for aspiring journalists, a veteran reporter for National Geographic and Newsweek tells “the stories behind the stories” that reveal the hard work, skill, and luck it takes to be a successful foreign correspondent.

Into the Field
A Foreign Correspondent’s Notebook
BY TRACY DAHLBY

Tracy Dahlby is an award-winning journalist who has reported internationally as a contributor to National Geographic magazine and served as a staff correspondent for Newsweek and the Washington Post. In this memoir of covering a far-flung swath of Asia, he takes readers behind the scenes to reveal “the stories behind the stories”—the legwork and (mis)adventures of a foreign correspondent on a mission to be the eyes and ears of people back home, helping them understand the forces and events that shape our world.

Into the Field centers on the travel and reporting Dahlby did for a half-dozen pieces that ran in National Geographic. The book tours the South China Sea during China’s rise as a global power, visits Japan in a time of national midlife crisis, and explores Southeast Asia during periods of political transition and tumult. Dahlby’s vivid anecdotes of jousting with hardboiled sea captains, communing with rebellious tribal chieftains, enduring a spectacular shipboard insect attack, and talking his way into a far place or two reflect the work, skill, and luck it takes to be a successful foreign correspondent.

The local fixer is the unsung hero of long-distance reporting, and for a correspondent there is absolutely nobody on earth more important. . . . If a fixer is good he or she deserves at least half the credit for a story; if bad—convincing or just dimwitted—well, heaven help you. . . .

“You are humiliating a foreign guest,” [my fixer] Li shouted one morning in the crowded lobby of a big hotel in Guangzhou, when a cashier balked at cashing my traveler’s checks, while displaying an administrative hauteur that was old when Marco Polo hit China in the thirteenth century. As people stopped to stare, Li continued: “That is not good! You should not question a trustworthy person!” And when he had everybody’s undivided attention, which included members of the girls’ volleyball team from Kent, Washington, he cocked his head to one side, as if inspecting the lobby floor for termites, wagged his finger in the air, and lectured the offending parties about the wages of arrogance and moral turpitude until he had them whining for mercy.

“This hotel looks good but the software is very bad,” said Li, making his point—and in the process finally joining Mike and me in that special morass when the stresses and strains of life on the road, indignities little and big, build up to a point where even a relatively minor snag can send you over the edge. On a challenging assignment, I’ve calculated, I go ballistic once every ten days on the road, indignities little and big, build up to a point where even a relatively minor snag can send you over the edge. On a challenging assignment, I’ve calculated, I go ballistic once every ten days to two weeks, like clockwork. As far as I was concerned, Li’s relatively mild freak-out represented a great leap forward in China-U.S. relations.

Dahlby truly writes with the wisdom and sprightliness of Graham Greene or Bill Bryson, on a good day….A delightfully refreshing textbook on how to be a foreign correspondent.”
—JOHN BURNETT
award-winning NPR correspondent
and author of Uncivilized Beasts and Shameless Hellions: Travels with an NPR Correspondent

“A funny and profound primer on what journalists should be at their very best: curious, insightful, and expressive, with a willingness to embrace contradictions, gore sacred cows, and allow their readers to wander and wonder.”
—ALEX GIBNEY
Academy Award–winning filmmaker

“A powerful example of the enduring role of storytelling and well-chosen narrative, even as the technology of the news business continues to change.”
—JAMES FALLOWS
The Atlantic
Drawing on unique archival documents and fascinating interviews, an acclaimed sports historian delivers the first comprehensive examination of Mr. America, the iconic bodybuilding contest that honored ancient ideals while defining masculinity during the competition’s heyday in the 1950s.

Mr. America
The Tragic History of a Bodybuilding Icon

BY JOHN D. FAIR

For most of the twentieth century, the “Mr. America” image epitomized muscular manhood. From humble beginnings in 1939 at a small gym in Schenectady, New York, the Mr. America Contest became the world’s premier bodybuilding event over the next thirty years. Rooted in ancient Greek virtues of health, fitness, beauty, and athleticism, it showcased some of the finest specimens of American masculinity. Interviewing nearly one hundred major figures in the physical culture movement (including twenty-five Mr. Americas) and incorporating copious printed and manuscript sources, John D. Fair has created the definitive study of this iconic phenomenon.

Revealing the ways in which the contest provided a model of functional and fit manhood, Mr. America captures the event’s path to idealism and its slow descent into obscurity. As the 1960s marked a turbulent transition in American society—from the civil rights movement to the rise of feminism and increasing acceptance of homosexuality—Mr. America changed as well. Exploring the influence of other bodily displays, such as the Mr. Universe and Mr. Olympia contests and the Miss America Pageant, Fair focuses on commercialism, size obsession, and drugs that corrupted the competition’s original intent. Accessible and engaging, Mr. America is a compelling portrayal of the glory days of American muscle.

JOHN D. FAIR
AUSTIN, TEXAS

Fair has authored six books, including Muscletown USA: Bob Hoffman and the Manly Culture of York Barbell. He is a retired history professor and has competed in nearly eighty weightlifting/powerlifting meets, served on the national AAU weightlifting committee, and judged many physique competitions, including the 1973 Mr. America Contest. He is currently Adjunct Professor of Kinesiology and Health Education at UT Austin’s Stark Center for Physical Culture and Sports.

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Who’s Afraid of Meryl Streep?

By Rashid Al-Daif
Translated by Paula Haydar and Nadine Sinno

Rashid Al-Daif’s provocative novel Who’s Afraid of Meryl Streep? takes an intimate look at the life of a recently married Lebanese man. Rashoud and his wife struggle as they work to negotiate not only their personal differences but also rapidly changing attitudes toward sex and marriage in Lebanese culture. As their fragile bond disintegrates, Rashoud finds television playing a more prominent role in his life; his wife uses the presence of a television at her parents’ house as an excuse to spend time away from her new home. Rashoud purchases a television in the hopes of luring his wife back home, but in a pivotal scene, he instead finds himself alone watching Kramer vs. Kramer. Without the aid of subtitles, he struggles to make sense of the film, projecting his wife’s behavior onto the character played by Meryl Streep, who captivates him but also frightens him in what he sees as an effort to take women’s liberation too far.

What Makes a Man?

Sex Talk in Beirut and Berlin

By Rashid Al-Daif and Joachim Helfer
Translated by Ken Seigneurie and Gary Schmidt

In 2003, Lebanese writer Rashid Al-Daif spent several weeks in Germany as part of the “West-East Divan” program, a cultural exchange effort meant to improve mutual awareness of German and Middle Eastern cultures. He was paired with German author Joachim Helfer, who then returned the visit to Al-Daif in Lebanon. Following their time together, Al-Daif published in Arabic a literary reportage of his encounter with Helfer in which he focuses on the German writer’s homosexuality. His frank observations have been variously read as trenchant, naïve, or offensive. In response, Helfer provided an equally frank point-by-point riposte to Al-Daif’s text. Together these writers offer a rare exploration of attitudes toward sex, love, and gender across cultural lines. By stretching the limits of both fiction and essay, they highlight the importance of literary sensitivity in understanding the Other.

Modern Architecture in Latin America: Art, Technology, and Utopia

BY LUIS E. CARRANZA AND FERNANDO LUÍS LARA
Foreword by Jorge Francisco Liernur

Modern Architecture in Latin America: Art, Technology, and Utopia is an introductory text on the issues, polemics, and works that represent the complex processes of political, economic, and cultural modernization in the twentieth century. The number and types of projects varied greatly from country to country, but, as a whole, the region produced a significant body of architecture that has never before been presented in a single volume in any language. Modern Architecture in Latin America is the first comprehensive history of this important production.

Designed as a survey and focused on key examples/paradigms arranged chronologically from 1903 to 2003, this volume covers a myriad of countries; historical, social, and political conditions; and projects/developments that range from small houses to urban plans to architectural movements. The book is structured so that it can be read in a variety of ways—as a historically developed narrative of modern architecture in Latin America, as a country-specific chronology, or as a treatment of traditions centered on issues of art, technology, or utopia. This structure allows readers to see the development of multiple and parallel branches/historical strands of architecture and, at times, their interconnections across countries. The authors provide a critical evaluation of the movements presented in relationship to their overall goals and architectural transformations.
Viewing the work of twelve prominent photographers, including Graciela Iturbide, Pedro Meyer, and Marcos López, this first far-ranging analysis of gendered perspectives in Latin American photography demonstrates the importance of this art form within Latin American cultural production.

Argentine, Mexican, and Guatemalan Photography

Feminist, Queer, and Post-Masculinist Perspectives

BY DAVID WILLIAM FOSTER

One of the important cultural responses to political and sociohistorical events in Latin America is a resurgence of urban photography, which typically blends high art and social documentary. But unlike other forms of cultural production in Latin America, photography has received relatively little sustained critical analysis. This pioneering book offers one of the first in-depth investigations of the complex and extensive history of gendered perspectives in Latin American photography through studies of works from Argentina, Mexico, and Guatemala.

David William Foster examines the work of photographers ranging from the internationally acclaimed artists Graciela Iturbide, Pedro Meyer, and Marcos López to significant photographers whose work is largely unknown to English-speaking audiences. He grounds his essays in four interlocking areas of research: the experience of human life in urban environments, the feminist matrix and gendered cultural production, Jewish cultural production, and the ideological principles of cultural works and the connections between the works and the sociopolitical and historical contexts in which they were created. Foster reveals how gender-marked photography has contributed to the discourse surrounding the project of redemocratization in Argentina and Guatemala, as well as how it has illuminated human rights abuses in both countries. He also traces photography’s contributions to the evolution away from the masculinist-dominated post-1910 Revolution ideology in Mexico. This research convincingly demonstrates that Latin American photography merits the high level of respect that is routinely accorded to more canonical forms of cultural production.
Extensively illustrated with new color photographs, this pioneering study of a masterpiece of colonial Latin American art reveals how a cathedral dean and native American painters drew on their respective visual traditions to promote Christian faith in the New World.

The Casa del Deán
New World Imagery in a Sixteenth-Century Mexican Mural Cycle

BY PENNY C. MORRILL

PENNY C. MORRILL
McLean, Virginia

Morrill, who holds a PhD in Mesoamerican colonial art history from the University of Maryland, teaches in the art history department at George Mason University in Fairfax, Virginia. In addition to her work on sixteenth-century Mexican architecture and mural painting, she is an authority and has published extensively on the history of modern Mexican silver.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture

THE CASA DEL DEÁN IN PUEBLA, MEXICO, IS ONE OF FEW SURVIVING sixteenth-century residences in the Americas. Built in 1580 by Tomás de la Plaza, the Dean of the Cathedral, the house was decorated with at least three magnificent murals, two of which survive. Their rediscovery in the 1950s and restoration in 2010 revealed works of art that rival European masterpieces of the early Renaissance, while incorporating indigenous elements that identify them with Amerindian visual traditions.

Extensively illustrated with new color photographs of the murals, The Casa del Deán presents a thorough iconographic analysis of the paintings and an enlightening discussion of the relationship between Tomás de la Plaza and the indigenous artists whom he commissioned. Penny Morrill skillfully traces how native painters, trained by the Franciscans, used images from Classical mythology found in Flemish and Italian prints and illustrated books from France—as well as animal images and glyphic traditions with pre-Columbian origins—to create murals that are reflective of Don Tomás’s erudition and his role in evangelizing among the Amerindians. She demonstrates how the importance given to rhetoric by both the Spaniards and the Nahua became a bridge of communication between these two distinct and highly evolved cultures. This pioneering study of the Casa del Deán mural cycle adds an important new chapter to the study of colonial Latin American art, as it increases our understanding of the process by which imagery in the New World took on Christian meaning.
With the Saraguros
The Blended Life in a Transnational World

BY DAVID SYRING

DULUTH, MINNESOTA

Syring is Associate Professor of Anthropology at the University of Minnesota Duluth. His previous book, Places in the World: A Person Could Walk: Family, Stories, Home, and Place in the Texas Hill Country, was a finalist for the Minnesota Book Award. The documentary film he created with Manuel Benigno Cango and the Saraguro women’s craft cooperative La Teresa de Cangutu, released in 2014, is part of a series of participatory media projects with Saraguro collaborators.

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The first humanistic portrait of life among the Saraguros of southern Ecuador is woven with a meditative self-reflection on the author’s role as anthropologist and the role of cross-cultural understanding itself in the Andean Highlands and beyond.

Guatemala-U.S. Migration: Transforming Regions

TRANSFORMING REGIONS IS A PIONEERING, COMPREHENSIVE, AND MULTIFACETED STUDY OF GUATEMALAN MIGRATION TO THE UNITED STATES FROM THE LATE 1970S TO THE PRESENT. IT ANALYZES THIS MIGRATION IN A REGIONAL CONTEXT INCLUDING GUATEMALA, MEXICO, AND THE UNITED STATES. THIS BOOK ILLUMINATES THE PERILOUS PASSAGE THROUGH MEXICO FOR GUATEMALAN MIGRANTS, AS WELL AS THEIR SETTLEMENT IN VARIOUS U.S. VENUES. MOREOVER, IT BUILDS ON EXISTING THEORETICAL FRAMEWORKS AND BREAKS NEW GROUND BY ANALYZING THE CONSTRUCTION AND TRANSFORMATIONS OF THIS MIGRATION REGION AND TRANSREGIONAL DIMENSIONS OF MIGRATION.

SEAMLESSLY BLENDING MULTIPLE SOCIOLOGICAL PERSPECTIVES, THIS BOOK ADDRESSES THE EXPERIENCES OF BOTH MAYA AND LADINO GUATEMALAN MIGRANTS, INCORPORATING GENDERED AS WELL AS ETHNIC AND CLASS DIMENSIONS OF MIGRATION. IT SPANS THE MOST VIOLENT YEARS OF THE CIVIL WAR AND THE POSTWAR YEARS IN GUATEMALA, HENCE INCLUDING BOTH REFUGEES AND LABOR MIGRANTS. THE DEMOGRAPHIC CHAPTER Delineates five phases of Guatemalan migration to the United States since the late 1970s, with immigrants experiencing both inclusion and exclusion very dramatically during the most recent phase, in the early twenty-first century. This book also features an innovative study of Guatemalan migrant rights organizing in the United States and transregionally in Guatemala/Central America and Mexico. The two contrasting in-depth case studies of Guatemalan communities in Houston and San Francisco elaborate in vibrant detail the everyday experiences and evolving stories of the immigrants’ lives.

BY SUSANNE JONAS AND NESTOR RODRÍGUEZ

GUATEMALA-U.S. MIGRATION: TRANSFORMING REGIONS

JONAS WAS ON THE FACULTY OF THE UNIVERSITY OF CALIFORNIA, SANTA CRUZ, FOR TWENTY-FOUR YEARS AND RECEIVED A DISTINGUISHED TEACHING AWARD. RODRÍGUEZ IS PROFESSOR OF SOCIOLOGY AND RESEARCH ASSOCIATE OF THE TERESA LUZANO LONG INSTITUTE OF LATIN AMERICAN STUDIES AT THE UNIVERSITY OF TEXAS AT AUSTIN.

RELEASE DATE | JANUARY 6.5 x 9 inches, 280 pages, 31 raw photos, 1 map
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This comprehensive study of five phases of Guatemalan migration—both Maya and ladino—to the United States from the late 1970s to the present illuminates the transregional experiences of those who pass through Mexico and beyond.
Handbook of Latin American Studies, No. 69
Social Sciences

KATHERINE D. MCCANN, HUMANITIES EDITOR
TRACY NORTH, SOCIAL SCIENCES EDITOR

Beginning with Number 41 (1979), the University of Texas Press became the publisher of the Handbook of Latin American Studies, the most comprehensive annual bibliography in the field. Compiled by the Hispanic Division of the Library of Congress and annotated by a corps of more than 140 specialists in various disciplines, the Handbook alternates from year to year between social sciences and humanities.

The Handbook annotates works on Mexico, Central America, the Caribbean and the Guianas, Spanish South America, and Brazil, as well as materials covering Latin America as a whole. Most of the subsections are preceded by introductory essays that serve as biannual evaluations of the literature and research under way in specialized areas.

The subject categories for Number 69 are as follows:
- Anthropology
- Geography
- Government and Politics
- International Relations
- Political Economy
- Sociology

Impunity, Human Rights, and Democracy
Chile and Argentina, 1990–2005

BY THOMAS C. WRIGHT

Thomas C. Wright examines how persistent advocacy by domestic and international human rights groups, evolving legal environments, unanticipated events that impacted public opinion, and eventual changes in military leadership led to a situation unique in the world—the stripping of impunity not only from a select number of commanders of the repression but from all those involved in state terrorism in Chile and Argentina. This has resulted in trials conducted by national courts, without United Nations or executive branch direction, in which hundreds of former repressors have been convicted and many more are indicted or undergoing trial.

Impunity, Human Rights, and Democracy draws on extensive research, including interviews, to trace the erosion and collapse of the former repressors’ impunity—a triumph for human rights advocates that has begun to inspire authorities in other Latin American countries, including Peru, Uruguay, Brazil, and Guatemala, to investigate past human rights violations and prosecute their perpetrators.
In this first comprehensive intellectual biography of the prolific Nobel laureate, a preeminent scholar of Hispanic studies examines Mario Vargas Llosa’s multifaceted literary career, spanning the polemics of the Latin American literary boom through five reflective novels published around the turn of the twenty-first century.

Mario Vargas Llosa
A Life of Writing

BY RAYMOND LESLIE WILLIAMS

Awarded the Nobel Prize in 2010 at the age of seventy-four, Peruvian writer Mario Vargas Llosa has held pivotal roles in the evolution and revolutions of modern Latin American literature. Perhaps surprisingly, no complete history of Vargas Llosa’s works, placed in biographical and historical context, has been published—until now. A masterwork from one of America’s most revered scholars of Latin American fiction, Mario Vargas Llosa: A Life of Writing provides a critical overview of Vargas Llosa’s numerous novels while reinvigorating debates regarding conventional interpretations of the work.

Weaving analysis with discussions of the writer’s political commentary, Raymond Leslie Williams traces the author’s youthful identity as a leftist student of the 1960s to a repudiation of some of his earlier ideas beginning in the 1980s. Providing a unique perspective on the complexity, nuance, and scope of Vargas Llosa’s lauded early novels and on his passionate support of indigenous populations in his homeland, Williams then turns his eye to the recent evolution and revolutions of modern Latin American literature. Peruvian writer Mario Vargas Llosa has held pivotal roles in the turn of the twenty-first century. Awarded the Nobel Prize in 2010 at the age of seventy-four, Peruvian writer Mario Vargas Llosa has held pivotal roles in the evolution and revolutions of modern Latin American literature. Perhaps surprisingly, no complete history of Vargas Llosa’s works, placed in biographical and historical context, has been published—until now. A masterwork from one of America’s most revered scholars of Latin American fiction, Mario Vargas Llosa: A Life of Writing provides a critical overview of Vargas Llosa’s numerous novels while reinvigorating debates regarding conventional interpretations of the work.

Weaving analysis with discussions of the writer’s political commentary, Raymond Leslie Williams traces the author’s youthful identity as a leftist student of the 1960s to a repudiation of some of his earlier ideas beginning in the 1980s. Providing a unique perspective on the complexity, nuance, and scope of Vargas Llosa’s lauded early novels and on his passionate support of indigenous populations in his homeland, Williams then turns his eye to the recent evolution and revolutions of modern Latin American literature. Peruvian writer Mario Vargas Llosa has held pivotal roles in the turn of the twenty-first century.

As increasing global economic disparities, violence, and climate change provoke a rising tide of forced migration, many countries and local communities are responding by building walls—literal and metaphorical—between citizens and newcomers. Up Against the Wall: Re-Imagining the U.S.-Mexico Border takes up this concerted recourse to walling through a penetrating analysis of the U.S. wall at the U.S.-Mexico border and the walling out of Mexicans in local communities. This timely book shows how understanding the differences between borders and boundaries allows us to envision alternatives to the stark and policed divisions that are imposed by separation walls. Tracing the consequences of imperialism and colonization, the book paints compelling portraits of key border areas affected by the wall, as well as investigating the Mexican American internal colonies created in the aftermath of the U.S. conquest of Mexican land in 1848.

Ranging from human rights issues in the wake of massive global migration to the role of national restorative shame in the United States for the treatment of Mexicans since 1848, the authors delve into the broad repercussions of the unjust and often tragic consequences of excluding noncitizens through walled structures and the withholding of rights, citizenship, and full societal inclusion. A forceful examination of post-NAFTA migration from Mexico to the United States, this transdisciplinary text, drawing on philosophical, political, and psychological theory, opens up multiple insights into how nations and communities can coexist with more justice and compassion.

Up Against the Wall
Re-Imagining the U.S.-Mexico Border

BY EDWARD S. CASEY AND MARY WATKINS

As increasing global economic disparities, violence, and climate change provoke a rising tide of forced migration, many countries and local communities are responding by building walls—literal and metaphorical—between citizens and newcomers. Up Against the Wall: Re-Imagining the U.S.-Mexico Border takes up this concerted recourse to walling through a penetrating analysis of the U.S. wall at the U.S.-Mexico border and the walling out of Mexicans in local communities. This timely book shows how understanding the differences between borders and boundaries allows us to envision alternatives to the stark and policed divisions that are imposed by separation walls. Tracing the consequences of imperialism and colonization, the book paints compelling portraits of key border areas affected by the wall, as well as investigating the Mexican American internal colonies created in the aftermath of the U.S. conquest of Mexican land in 1848.

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Domestic Disturbances examines the treatment of the traditional immigrant narrative in popular culture, illuminating the possibilities of alternative stories by reading Chicana/Latina-produced texts through a new interpretation of the immigrant paradigm.

The issue of immigration is one of the most hotly debated topics in the national arena, with everyone from right-wing pundits like Sarah Palin to alternative rockers like Zack de la Rocha offering their opinion. The traditional immigrant narrative that gained popularity in the nineteenth and twentieth centuries continues to be used today in describing the process of the “Americanization” of immigrants. Yet rather than acting as an accurate representation of immigrant experiences, this common narrative of the “American Dream” attempts to ideologically contain those experiences within a story line that promotes the idea of achieving success through hard work and perseverance.

In Domestic Disturbances, Irene Mata reveals the central truth of hidden exploitation that underlies the great majority of Chicana/Latina immigrant stories. Influenced by the works of Latina cultural producers and the growing interdisciplinary field of scholarship on gender, immigration, and labor, Domestic Disturbances suggests a new framework for looking at these immigrant and migrant stories as a specific Latina genealogy of immigrant narratives that more closely engage with the contemporary conditions of immigration. Through examination of multiple genres including film, theatre, and art, as well as current civil rights movements such as the mobilization around the DREAM Act, Mata illustrates the prevalence of the immigrant narrative in popular culture and the oppositional possibilities of alternative stories.

Courage, Resistance, and Women in Ciudad Juárez Challenges to Militarization

This pioneering, timely study of civil society activism in Ciudad Juárez during the first decade of the twenty-first century captures the tenuous new alliances and discourses of resistance (augmented by social media) that have emerged in the face of escalating violence and militarization.
The Murals of Cacaxtla
The Power of Painting in Ancient Central Mexico

By Claudia Lozoff Brittenham
Foreword by María Teresa Uriarte

Between AD 650 and 950, artists at the small Central Mexican city-state of Cacaxtla covered the walls of their most important sacred and public spaces with dazzling murals of gods, historical figures, and supernatural creatures. Testimonies of a richly interconnected ancient world, the Cacaxtla paintings present an unexpectedly deep knowledge of the art and religion of the Maya, Zapotec, and other distant Mesoamerican peoples. Painted during a period of war and shifting alliances after the fall of Teotihuacan, the murals’ distinctive fusion of cosmopolitan styles and subjects claimed a powerful identity for the beleaguered city-state.

Presenting the first cohesive, art historical study of the entire painting corpus, The Murals of Cacaxtla demonstrates that these magnificent works of art constitute a sustained and local painting tradition, treasured by generations of patrons and painters. Exhaustive chapters on each of the mural programs make it possible to see how the Cacaxtla painting tradition developed over time, responding to political and artistic challenges. Lavishly illustrated, The Murals of Cacaxtla illuminates the agency of ancient artists and the dynamics of artistic synthesis in a Mesoamerican context, offering a valuable counterpoint to studies of colonial and modern art operating at the intersection of cultural traditions.
CLAUDIA LOZOFLF
BRITTENHAM
CHICAGO, ILLINOIS

Brittenham is Assistant Professor of Art History at the University of Chicago. She is the coauthor of The Spectacle of the Late Maya Court: Reflections on the Murals of Bonampak and Veiled Brightness: A History of Ancient Maya Color.

JOE R. AND TERESA LOZANO
LONG SERIES IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEAS DATE | JANUARY
8½ x 11 inches, 320 pages, 271 color and 15 B&W photos, 85 color and new illustrations, 6 maps

$70.00* | £46.00 | C$87.50
hardcover

East wall, Red Temple. Photo © Enrico Ferorelli.


This lively history of seven decades of archaeological exploration in the Olmec region of Mexico tells the fascinating backstory of how archaeological discoveries are made while offering an exceptional overview of this ancient civilization.

**Discovering the Olmecs**

**An Unconventional History**

**BY DAVID C. GROVE**

Gainesville, Florida

Grove is Professor Emeritus of Anthropology at the University of Illinois at Urbana-Champaign and Courtesy Professor of Anthropology at the University of Florida. He has carried out archaeological research in Mexico for fifty years and is best known for his investigations at the Olmec-related site of Chalcatzingo, Morelos. Grove is a recipient of the American Anthropological Association’s Alfred Vincent Kidder Award for Eminence in the Field of American Archaeology.

The Olmecs are renowned for their massive carved stone heads and other sculptures, the first stone monuments produced in Mesoamerica. Seven decades of archaeological research have given us many insights into the lifeways of the Olmecs, who inhabited parts of the modern Mexican states of Veracruz and Tabasco from around 1150 to 400 BC, and there are several good books that summarize the current interpretations of Olmec prehistory. But these formal studies don’t describe the field experiences of the archaeologists who made the discoveries. What was it like to endure the Olmec region’s heat, humidity, mosquitoes, and ticks to bring that ancient society to light? How did unforeseen events and luck alter carefully planned research programs and the conclusions drawn from them? And, importantly, how did local communities and individuals react to the research projects and discoveries in their territories?

In this engaging book, a leading expert on the Olmecs tells those stories from his own experiences and those of his predecessors, colleagues, and students. Beginning with the first modern explorations in the 1920s, David Grove recounts how generations of archaeologists and local residents have uncovered the Olmec past and pieced together a portrait of this ancient civilization that left no written records. The stories are full of fortuitous discoveries and frustrating disappointments, helpful collaborations and deceitful shenanigans. What emerges is an unconventional history of Olmec archaeology, a lively introduction to archaeological fieldwork, and an exceptional overview of all that we currently know about the Olmecs.

From the book

One of the first surface surveys that [Francisco “Paco”] Beverido [a highly respected Veracruz archaeologist] and his student crew carried out occurred in an area of the Tuxtla Mountains about 6 mi. (10 km) east of Tres Zapotes. One day, after a particularly long and hot hike through the lands of the Rancho Cobata, Beverido and the students stopped at noon to rest and cool down. Rather than sit in the dirt of the mountain trail, a few students selected a large rock for their resting place. They had been there for a short time when one of them remarked that the rock they were sitting on was unusually smooth and round, and jokingly suggested that it might be the top of a colossal head. The others thought it would be amusing to check out that idea, and after finishing their rest, they all began clearing soil away from around the stone. Within minutes, to their astonishment, they had revealed the eyes and nose of a colossal stone head!

They had, in fact, discovered the largest and most unusual of all the known colossal heads.

Cobata colossal stone head, displayed on the plaza in Santiago Tuxtla. Photo courtesy of Marcie Venter.
This sophisticated, interdisciplinary study analyzes foundational concepts of deities and deity embodiments in Aztec religion to shed new light on the Aztec understanding of how spiritual beings take on form and agency in the material world.

The Fate of Earthly Things
Aztec Gods and God-Bodies

BY MOLLY H. BASSETT

MOLLY H. BASSETT
Atlanta, Georgia, and Zacatecas, Mexico

Bassett is Assistant Professor of Religious Studies at Georgia State University in Atlanta and a research affiliate with the Zacatecas Institute for Teaching and Research in Ethnology (IDIEZ) in Zacatecas, Mexico.

Following their first contact in 1519, accounts of Aztecs identifying Spaniards as gods proliferated. But what exactly did the Aztecs mean by a “god” (teotl), and how could human beings become gods or take on godlike properties? This sophisticated, interdisciplinary study analyzes three concepts that are foundational to Aztec religion—teotl (god), teixiptla (localized embodiment of a god), and tlaquimilolli (sacred bundles containing precious objects)—to shed new light on the Aztec understanding of how spiritual beings take on form and agency in the material world.

In The Fate of Earthly Things, Molly Bassett draws on ethnographic fieldwork, linguistic analyses, visual culture, and ritual studies to explore what ritual practices such as human sacrifice and the manufacture of deity embodiments (including humans who became gods), material effigies, and sacred bundles meant to the Aztecs. She analyzes the Aztec belief that wearing the flayed skin of a sacrificial victim during a sacred rite could transform a priest into an embodiment of a god or goddess, as well as how figurines and sacred bundles could become localized embodiments of gods. Without arguing for unbroken continuity between the Aztecs and modern speakers of Nahuatl, Bassett also describes contemporary rituals in which indigenous Mexicans who preserve costumbres (traditions) incorporate totiotzin (gods) made from paper into their daily lives. This research allows us to understand a religious imagination that found life in death and believed that deity embodiments became animate through the ritual binding of blood, skin, and bone.
Adding an important new chapter to pre-Columbian art history, this volume is the first to assemble and analyze a comprehensive body of ancient Andean architectural representations, as well as the first that explores their connections to full-scale pre-Hispanic ritual architecture.

Architectural Vessels of the Moche
Ceramic Diagrams of Sacred Space in Ancient Peru

BY JULIET B. WIERSEMA

Elaborately decorated monumental architecture, royal tombs, and ritual human sacrifice have established the Moche of ancient Peru (AD 200–800) as a culturally rich and ideologically complex civilization. Because the Moche did not have a text-based writing system, their sophisticated works of art, which communicated complex concepts, specific ideas, and detailed narratives, have become a prime source for understanding the Moche worldview. This pioneering volume presents the first book-length study of one of the most compelling forms of Moche art—fine ware ceramics that depict architectural structures in miniature.

Assembling a data set of some two hundred objects, *Architectural Vessels of the Moche* interprets the form and symbolism of these artworks and their relationship to full-scale excavated Moche architectural remains. Juliet B. Wiersema reveals that Moche architectural vessels preserve aspects of Moche monumental architecture that have been irreparably compromised by centuries of treasure hunting, erosion, and cataclysmic events, while they also present schematic diagrams of specific and identifiable structures found within Moche sacred precincts. This research offers an important new perspective on ancient architectural representation and depicted space in the pre-Hispanic Americas and also complements existing studies of architectural models made by Old World cultures, including Middle Kingdom Egypt and Han Dynasty China.
This collection of previously untranslated work by the eminent film critic and founder of Cahiers du cinéma presents important essays on Asian cinema, James Dean, the star system, and film criticism itself; reviews of prominent postwar films; and the first comprehensive Bazin bibliography.

André Bazin is renowned for almost single-handedly establishing the study of film as an accepted intellectual pursuit, as well as for being the spiritual father of the French New Wave. In 1951 he cofounded and became editor-in-chief of Cahiers du cinéma, the most influential critical periodical in the history of cinema. Four of the film critics whom he mentored at the magazine later became the most acclaimed directors of the postwar French cinema—François Truffaut, Jean-Luc Godard, Jacques Rivette, and Claude Chabrol. Bazin is also considered the principal instigator of the influential auteur theory—the idea that, since film is an art form, the director of a movie must be perceived as the chief creator of its unique cinematic style.

Bazin wrote some 2,600 articles and reviews, only about 150 of which are accessible in anthologies or edited collections. Bazin on Global Cinema, 1948–1958 offers English-language readers much of his writing on Asian cinema; previously untranslated essays on James Dean, the star system, political engagement and the cinema, and film criticism itself; and several reviews of film books, as well as reviews of notable American, British, and European movies, such as Johnny Guitar, High Noon, Umberto D., Hamlet, Kanal, and Le jour se lève (Daybreak). The book also features a contextual introduction to Bazin’s life and work, the first comprehensive bibliography of works by and about Bazin, credits of all the films he discusses in this book, and an extensive index.

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Using Brazilian films about slavery as case studies, Cinema, Slavery, and Brazilian Nationalism offers new insight into the deployment of cinematic narrative strategies to influence viewers and their conceptions of Brazilian national identity.

With insightful analysis of films ranging from El Mariachi to Spy Kids 4 and Machete Kills, as well as a lively interview in which the filmmaker discusses his career, here is the first scholarly overview of the work of Robert Rodriguez, the most successful U.S. Latino filmmaker today.

The Cinema of Robert Rodriguez

By Frederick Luis Aldama

Foreword by Charles Ramírez Berg

Robert Rodriguez stands alone as the most successful U.S. Latino filmmaker today, whose work has single-handedly brought U.S. Latino filmmaking into the mainstream of twenty-first-century global cinema. Rodriguez is a prolific (eighteen films in twenty-one years) and all-encompassing filmmaker who has scripted, directed, shot, edited, and scored nearly all his films since his first breakout success, El Mariachi, in 1992. With new films constantly coming out and the launch of his El Rey Network television channel, he receives unceasing coverage in the entertainment media, but systematic scholarly study of Rodriguez’s films is only just beginning.

The Cinema of Robert Rodriguez offers the first extended investigation of this important filmmaker’s art. Accessibly written for fans as well as scholars, it addresses all of Rodriguez’s feature films through Spy Kids 4 and Machete Kills, and his filmmaking process from initial inspiration, to script, to film (with its myriad visual and auditory elements and choices), to final product, to (usually) critical and commercial success. In addition to his close analysis of Rodriguez’s work, Frederick Luis Aldama presents an original interview with the filmmaker, in which they discuss his career and his relationship to the film industry.

A sweeping examination of Afghanistan’s most vulnerable individuals and the myriad of problems that confront them, Children of Afghanistan not only explores the host of crises that has led the United Nations to call the country “the worst place on earth to be born,” but also offers child-centered solutions to rebuilding the country.

**Children of Afghanistan**

The Path to Peace

Edited by Jennifer Heath and Ashraf Zahedi

**JENNIFER HEATH**  Boulder, Colorado

Heath is an independent scholar, award-winning activist, cultural journalist, curator, and the author and/or editor of eleven books of fiction and nonfiction.

**ASHRAF ZAHEDI**  Santa Barbara, California

Zahedi, PhD, is a sociologist. She has published many articles in academic journals and coedited The Unconquerable: The Lives of Contemporary Afghan Women with Jennifer Heath.

Louann Atkins Temple

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Nation Building in a Fragmented Homeland

Edited by Ofra Bengio

**OFRAN BENGIO**  Tel Aviv, Israel

Bengio is Senior Research Fellow and Head of the Kurdish Studies Program at the Moshe Dayan Center for Middle Eastern and African Studies, as well as Associate Professor (Emerita) in the Department of Middle Eastern and African History at Tel Aviv University. A frequent commentator in Israeli and world media, she is the author of several books, including The Kurds of Iraq: Building a State within a State.

**RELEASE DATE | NOVEMBER** 6 x 9 inches, 332 pages, 2 b&w photos, 5 maps

ISBN 978-0-292-75813-1  $60.00* | £39.00 | C$75.00


Tracing the complex history of Jordan through its archaeology, Competitive Archaeology in Jordan examines how foreign and indigenous powers have competed for and used antiquities to create their own narratives, national identities, borders, and conceptions of the nation.

**Competitive Archaeology in Jordan**

**Narrating Identity from the Ottomans to the Hashemites**

**BY ELENA CORBETT**

**ELENA CORBETT**

**Ammann, Jordan**

Corbett, who holds an MA in Islamic Archaeology and a PhD in Modern Middle East History from the University of Chicago’s Department of Near Eastern Languages and Civilizations, is the Resident Director of the Council on International Educational Exchange (CIEE) Study Center in Amman, Jordan.

**RELEASE DATE | DECEMBER**

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An examination of archaeology in Jordan and Palestine, Competitive Archaeology in Jordan explores how antiquities have been used to build narratives and national identities. Tracing Jorda-nian history, and the importance of Jerusalem within that history, Corbett analyzes how both foreign and indigenous powers have engaged in a competition over ownership of antiquities and the power to craft history and geography based on archaeological artifacts. She begins with the Ottoman and British Empires, asking how they used antiquities in varying ways to advance their imperial projects. Corbett continues through the Mandate era and the era of independence of an expanded Hashemite Kingdom, examining how the Hashemites and other factions have tried to define national identity by drawing upon antiquities.

Competitive Archaeology in Jordan traces a complex history through the lens of archaeology’s power as a modern science to create and give value to spaces, artifacts, peoples, narratives, and academic disciplines. It thus considers the role of archaeology in realizing Jordan’s modernity—drawing its map; delineating sacred and secular spaces; validating taxonomies of citizens; justifying legal frameworks and institutions of state; determining logos of the nation for display on stamps, currency, and in museums; and writing history. Framing Jordan’s history in this way, Corbett illustrates the manipulation of archaeology by governments, institutions, and individuals to craft narratives, draw borders, and create national identities.

Queer Beirut paves the way for a timely anthropological conversation about gender and queer identities in both Middle Eastern studies and urban studies.

**Queer Beirut**

**BY SOFIAN MERABET**

**AUSTIN, TEXAS**

Merabet teaches anthropology at the University of Texas at Austin.

**RELEASE DATE | OCTOBER**

**6 x 9 inches, 304 pages, 28 b&w photos, 2 maps**

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Gender and sexual identity formation is an ongoing anthropological conversation in both Middle Eastern studies and urban studies, but the story of gay and lesbian identity in the Middle East is only just beginning to be told. *Queer Beirut* is the first ethnographic study of queer lives in the Arab Middle East. Drawing on anthropology, urban studies, gender studies, queer studies, and sociocultural theory, Sofian Merabet’s compelling ethnography suggests a critical theory of gender and religious identity formations that will disrupt conventional anthropological premises about the contingent role that society and particular urban spaces have in facilitating the emergence of various subcultures within the city.

From 1995 to 2013, Merabet made a series of ethnographic journeys to Lebanon, during which he interviewed numerous gay men in Beirut. Through their life stories, Merabet crafts moving ethnographic narratives and explores how Lebanese gays inhabit and perform their gender as they formulate their sense of identity. He also examines the notion of “queer space” in Beirut and the role that this city, its class and sectarian structure, its colonial history, and religion have played in these people’s discovery and exploration of their sexualities. In using Beirut as a microcosm for the complexities of homosexual relationships in contemporary Lebanon, *Queer Beirut* provides a critical standpoint from which to deepen our understandings of gender rights and citizenship in the structuring of social inequality within the larger context of the Middle East.
North Africa, Revised Edition
A History from Antiquity to the Present
BY PHILLIP C. NAYLOR

Now with a new afterword that surveys the “North African Spring” uprisings that roiled the region from 2011 to 2013, this is the most comprehensive history of North Africa to date, with accessible, in-depth chapters covering the pre-Islamic period through colonization and independence.

“North Africa’s story from antiquity onward, Naylor shows, is one of turbulence, borrowings, exchanges, competition, and cooperation across all manner of barriers, by no means only cultural. . . . [This is] a solid history of a region with whose conflicts we—not to mention the Sahrawis and their neighbors—are fated to contend with for at least a few years still.”
—WALL STREET JOURNAL

“Naylor elegantly leads the reader through the maze of events that have shaped the history of a vast region at the crossroads of civilizations. . . . North Africa is a valuable introduction for students and the general public of an understudied part of the world.”
—MIDDLE EAST JOURNAL

Foodways and Daily Life in Medieval Anatolia
A New Social History
BY NICOLAS TRÉPANIER

Bringing to life an overlooked aspect of the dawn of the Ottoman empire, this illuminating study uses the prism of food—from farming to mealtimes, religious rituals, and commerce—to understand how Anatolian society gave rise to a superpower.

“Byzantine rule over Anatolia ended in the eleventh century, leaving the population and its Turkish rulers to build social and economic institutions throughout the region. The emerging Anatolian society comprised a highly heterogeneous population of Christians and Muslims whose literati produced legal documents in Arabic, literary texts in Persian, and some of the earliest written works in the Turkish language. Yet the cultural landscape that emerged as a result has received very little attention—until now.

Investigating daily life in Anatolia during the fourteenth century, Foodways and Daily Life in Medieval Anatolia draws on a creative array of sources, including hagiographies, archaeological evidence, Sufi poetry, and endowment deeds, to present an accessible portrait of a severely under-documented period. Grounded in the many ways food enters the human experience, Nicolas Trépanier’s comprehensive study delves into the Anatolian preparation of meals and the social interactions that mealtime entails, as well as the production activities of peasants and gardeners; the marketplace exchanges of food between commoners, merchants, and political rulers; and the religious landscape that unfolded around food-related beliefs and practices.

Foodways and Daily Life in Medieval Anatolia presents a new understanding of communities that lived at a key juncture of world history.

BYZANTINE RULE OVER ANATOLIA ENDED IN THE ELEVENTH CENTURY, LEAVING THE POPULATION AND ITS TURKISH RULERS TO BUILD SOCIAL AND ECONOMIC INSTITUTIONS THROUGHOUT THE REGION. THE EMERGING ANATOLIAN SOCIETY COMPRISED A HIGHLY HETEROGENEOUS POPULATION OF CHRISTIANS AND MUSLIMS WHOSE LITERATI PRODUCED LEGAL DOCUMENTS IN ARABIC, LITERARY TEXTS IN PERSIAN, AND SOME OF THE EARLIEST WRITTEN WORKS IN THE TURKISH LANGUAGE. YET THE CULTURAL LANDSCAPE THAT EMERGED AS A RESULT HAS RECEIVED VERY LITTLE ATTENTION—UNTIL NOW.

INVESTIGATING DAILY LIFE IN ANATOLIA DURING THE FOURTEENTH CENTURY, FOODWAYS AND DAILY LIFE IN MEDIEVAL ANATOLIA DRAWS ON A CREATIVE ARRAY OF SOURCES, INCLUDING HAGIOGRAPHIES, ARCHAEOLOGICAL EVIDENCE, SUFI POETRY, AND ENDOWMENT DEEDS, TO PRESENT AN ACCESSIBLE PORTRAIT OF A SEVERELY UNDER-DOCUMENTED PERIOD. GROUNDED IN THE MANY WAYS FOOD ENTERS THE HUMAN EXPERIENCE, NICOLAS TRÉPANIER’S COMPREHENSIVE STUDY DELVES INTO THE ANATOLIAN PREPARATION OF MEALS AND THE SOCIAL INTERACTIONS THAT MEALTIME ENTAILS, AS WELL AS THE PRODUCTION ACTIVITIES OF PEASANTS AND GARDENERS; THE MARKETPLACE EXCHANGES OF FOOD BETWEEN COMMONERS, MERCHANTS, AND POLITICAL RULERS; AND THE RELIGIOUS LANDSCAPE THAT UNFOLDED AROUND FOOD-RELATED BELIEFS AND PRACTICES. FOODWAYS AND DAILY LIFE IN MEDIEVAL ANATOLIA PRESENTS A NEW UNDERSTANDING OF COMMUNITIES THAT LIVED AT A KEY JUNCTURE OF WORLD HISTORY.
The Restoration of the Roman Forum in Late Antiquity
Transforming Public Space

BY GREGOR KALAS

In *The Restoration of the Roman Forum in Late Antiquity*, Gregor Kalas examines architectural conservation during late antiquity at Rome’s most important civic center: the Roman Forum. During the fourth and fifth centuries CE—when emperors shifted their residences to alternate capitals and Christian practices overtook traditional beliefs—elite citizens targeted restoration campaigns so as to infuse these initiatives with political meaning. Since construction of new buildings was a right reserved for the emperor, Rome’s upper echelon funded the upkeep of buildings together with sculptural displays to gain public status. Restorers linked themselves to the past through the fragmentary reuse of building materials and, as Kalas explores, proclaimed their importance through prominently inscribed statues and monuments, whose placement within the existing cityscape allowed patrons and honorees to connect themselves to the celebrated history of Rome.

Building on art historical studies of *spolia* and exploring the Forum over an extended period of time, Kalas demonstrates the mutability of civic environments. *The Restoration of the Roman Forum in Late Antiquity* maps the evolution of the Forum away from singular projects composed of new materials toward an accretive and holistic design sensibility. Overturning notions of late antiquity as one of decline, Kalas demonstrates how perpetual reuse and restoration drew on Rome’s venerable past to proclaim a bright future.

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Queer Bergman
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By Daniel Humphrey

Foregrounding a fundamental aspect of the Swedish auteur’s work that has been routinely ignored, as well as identifying the vibrant connection between postwar American queer culture and European art cinema, this book offers a pioneering reading of Bergman’s films as profoundly queer work.

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By Eric A. Goldman

By analyzing select mainstream films from the beginning of the sound era until today, this groundbreaking study uses the medium of cinema to provide an understanding of the American Jewish experience over the last century.
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A Personal History of the Place and the People
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Using family papers, local chronicles, and scholarly works, de la Garza tells the story of the Republic of the Rio Grande and its people from the perspective of individuals who lived in the region from the mid-eighteenth to the mid-twentieth century.

Mojo Hand
The Life and Music of Lightnin’ Hopkins
By Timothy J. O'Brien and David Ensminger
Through vivid oral histories backed by extensive research, Mojo Hand tells the story of one of America's greatest bluesmen, whose deeply authentic songs and unique style of guitar playing indelibly shaped modern roots, blues, rock 'n' roll, singer-songwriter, and folk music.
texas on texas

One of Texas’s leading cookbook authors presents 150 recipes that showcase the state’s bounty of locally grown meats and produce, artisanal cheeses, and award-winning wines, along with fascinating stories of the people who are enriching the flavors of Texas.

Texas on the Table
People, Places, and Recipes Celebrating the Flavors of the Lone Star State

By Terry Thompson-Anderson
Photos by Sandy Wilson

With a bounty of locally grown meats and produce, artisanal cheeses, and a flourishing wine culture, it’s a luscious time to be cooking in Texas. From restaurant chefs to home cooks, Texans are going to local dairies, orchards, farmers’ markets, ranches, vineyards, and seafood sellers to buy the very freshest ingredients, whether we’re cooking traditional favorites or the latest haute cuisine. We’ve discovered that Texas terroir—our rich variety of climates and soils, as well as our diverse ethnic cultures—creates a unique “taste of place” that gives Texas food a flavor all its own.

Written by one of Texas’s leading cookbook authors, Terry Thompson-Anderson, Texas on the Table presents 150 new and classic recipes, along with stories of the people—the farmers, ranchers, shrimpers, cheese-makers, winemakers, and chefs—who inspired so many of them and who are changing the taste of Texas food. The recipes span the full range from finger foods and first courses to soups and breads, salads, seafood, chicken, meat (including wild game), sides and vegetarian dishes, and sweets. Some of the recipes come from the state’s most renowned chefs, and all are user-friendly for home cooks. Finally, the authors and winemakers tell which recipes they turn to when opening their favorite wines.

This delicious compilation of recipes and stories of the people behind them, illustrated with Sandy Wilson’s beautiful photographs, makes Texas on the Table the must-have cookbook for everyone who relishes the flavors of the Lone Star State.
This book highlights the range of Texas food and libations, and their place in American cuisine . . . a treasure for anyone interested in great food and wine.”

—NATHALIE DUPREE

Television host and coauthor of Mastering the Art of Southern Cooking

A BRIEF HISTORY OF THE TEXAS WINE INDUSTRY

In recent years, Texas has come to be known as a wine region with its own unique terroir, something akin to the “wine climate” that is so important to the French wine industry. This is because the state’s geography and climate are quite varied, with different types of soils, climates, and altitudes that can influence the flavor of the grapes. However, the wine industry in Texas is relatively new, with funding for research and development of grape varieties being provided by the Texas Agricultural Experiment Station. The earliest experimental vineyards were planted in the late 1800s, but it wasn’t until the mid-1970s that the industry began to take off. The first winery, Whitmire Vineyards, was established in 1972, and today there are over 200 wineries in the state that produce a wide variety of wines.

FOOD AND WINE.

This book highlights the range of Texas food and libations, and their place in American cuisine . . . a treasure for anyone interested in great food and wine.”

—NATHALIE DUPREE

Television host and coauthor of Mastering the Art of Southern Cooking

**Texas Peaches**

1 cup water
1 cup sugar
1 tablespoon cornstarch

1. Combine water, sugar, and cornstarch in a medium saucepan. Bring to a boil over medium heat, stirring constantly. Reduce heat and simmer until thickened, about 5 minutes. Set aside.

2. In a separate bowl, mix together the following:

- 2 cups flour
- 2 cups sugar
- 1 teaspoon baking powder
- 1/2 teaspoon salt

3. In a mixing bowl, beat the following together:

- 2 eggs
- 1 cup vegetable oil
- 1 can (15 oz) evaporated milk

4. Add the flour mixture to the wet mixture and stir until well combined.

5. Pour the batter into a greased 9x13 inch baking pan. Bake at 350°F for 30-35 minutes or until a toothpick inserted in the center comes out clean.

6. Once cool, spread the Texas Peaches mixture evenly over the top of the cake. Serve warm with a scoop of vanilla ice cream.

**Stonewall Peach Crisp**

**TOPPING:**

- 1 cup mini shredded wheat cereal
- 1 cup all-purpose flour
- 1/2 teaspoon ground cinnamon

**Sauce:**

- 3 tablespoons all-purpose flour
- 1/2 cup water
- 2 cups water
- 1/2 teaspoon ground cinnamon

1. Mix the flour and cinnamon in a bowl. Add the water and stir until well combined. Set aside.

2. In a large mixing bowl, combine the following:

- 2 cups sliced peaches
- 1/2 cup sugar
- 1 tablespoon cornstarch
- 1/4 teaspoon cinnamon

3. Toss together until well combined. Pour into a greased 9x13 inch baking pan. Spread the topping mixture evenly over the top of the peaches.

4. Bake at 375°F for 25-30 minutes or until the topping is golden brown and the peaches are tender.

5. Serve warm with a scoop of vanilla ice cream.

**Lone Star Sweet S**

1 cup sugar
1/2 cup brown sugar
1/4 cup butter
1/2 cup water
2 cups flour
1 teaspoon baking powder
1/2 teaspoon baking soda
1/2 teaspoon salt

1. In a medium saucepan, combine sugar, brown sugar, butter, and water. Bring to a boil over medium heat, stirring constantly. Reduce heat and simmer until thickened, about 5 minutes. Set aside.

2. In a mixing bowl, mix together:

- 2 cups flour
- 1 teaspoon baking powder
- 1/2 teaspoon baking soda
- 1/2 teaspoon salt

3. Add the sugar mixture to the flour mixture and stir until well combined.

4. Press the mixture into an 8x8 inch pan. Bake at 350°F for 20-25 minutes or until the edges are lightly browned.

5. Once cool, cut into squares and serve.
The Face of Texas

Photographs by Michael O’Brien
With stories by Elizabeth O’Brien

The Face of Texas celebrates the individuality and independent spirit of Texas through compelling portraits of its people by Michael O’Brien, one of America’s premier portrait photographers. In this acclaimed photo essay, he assembles a gallery of noteworthy Texans, ranging from former president George W. Bush and first ladies Laura Bush and Lady Bird Johnson, to famous figures such as Willie Nelson, Larry McMurtry, George Strait, Tim Duncan, Kinky Friedman, and Beyoncé, to ordinary folks who’ve made their mark on Texas as ranchers, cheerleaders, church members, bar owners, Odd Fellows, schoolteachers, writers, and athletes.

For this new edition of The Face of Texas, O’Brien has added seventeen new portraits and six updated photographs of people from the first edition. Writer and former Life reporter Elizabeth O’Brien offers insightful vignettes to accompany the new portraits and also brings us up to date with the lives of the rest of the subjects. This winning combination of images and stories is an essential addition to every Texas bookshelf.
A two-time recipient of the Robert F. Kennedy Journalism Award for outstanding coverage of the disadvantaged, O'Brien has photographed subjects ranging from small-town heroes to presidents. His work has appeared in numerous publications, including Life, National Geographic, Texas Monthly, the London Sunday Times, and the book Hard Ground, which pairs his portraits of the homeless with Tom Waits’s powerful poetry. O’Brien’s photographs are in the permanent collections of the Smithsonian’s National Portrait Gallery in Washington, DC; the International Center of Photography in New York City; the Museum of Fine Arts, Houston; and the Southwestern & Mexican Photography Collection at the Wittliff Collections at Texas State University.

ELIZABETH O’BRIEN
Austin, Texas

O’Brien has worked as a reporter for Life magazine, as well as for newspapers in South Florida. Today, she is a writer and a psychotherapist with a private practice.
Acclaimed Texas chef Jack Gilmore, owner of the popular Austin-area Jack Allen’s Kitchen restaurants, presents over 150 delicious recipes that feature fresh, seasonal Texas ingredients, accompanied by profiles of the local farmers who supply them.

Jack Allen’s Kitchen
Celebrating the Tastes of Texas

By Jack Gilmore and Jessica Dupuy

Jack Gilmore
Austin, Texas
Gilmore’s bold, flavorful style hails from his experience across the Gulf Coast region of the South and his upbringing in the Rio Grande Valley. Combined with his extensive work with “old school” Cajun chefs, German master chefs, and some of the best cooks in the Southwest, Gilmore has brought spirited Texan cuisine to Jack Allen’s Kitchen, proudly using farm-to-table ingredients.

Jessica Dupuy
Austin, Texas
Dupuy is a freelance writer who has written for Texas Monthly, National Geographic Traveler, Imbibe, Texas Highways, and numerous regional publications. She also cowrote Uchi: The Cookbook with James Beard Award–winning chef Tyson Cole and The Salt Lick Cookbook: A Story of Land, Family, and Love with Scott Roberts.

The focus at Jack Allen’s Kitchen is on three things—Southern hospitality, quality local ingredients, and great value. As a longtime chef in Central Texas, Jack Gilmore knows a thing or two about relationships: treat your customers like family; foster relationships with your staff to help them grow; and create meaningful connections with local farmers.

This commitment shines through in the soulful, Southern comfort food at Jack Allen’s Kitchen. Take one bite of a Jack Allen’s dish, and you can feel his love for fresh, local food. In Jack’s first cookbook, you’ll find recipes that feature the bounty of each season, engaging profiles of Central Texas farmers and purveyors, and an open invitation to pull up a chair at Jack Allen’s Kitchen, relax, and have a good time.
Texas Quail Pibil with Sweet Corn Tamales

We came up with this dish for a special tequila dinner promoting Lucinda Hutson’s new book Viva Topolab! Cocktails, Cooking, and Other Agave Adventures. Usually a pibil is something we’d do with pork, but we decided to use quail because we have a great relationship with local purveyor Diamond Hill Ranch for Banderas quail and we thought it would match up well with a beer and tequila cocktail from her book.

We also wanted to showcase summer corn and this sweet corn tamale came out perfectly. It adds sweetness to the dish that sets it off really well.

INGREDIENTS

- 1 quail, rinsed, halved
- 2 tablespoons olive oil
- 1/2 cup chopped onion
- 1 clove garlic, minced
- 1/2 teaspoon ground cumin
- 1/2 teaspoon ground coriander
- 1/2 teaspoon salt
- 1/4 teaspoon ground black pepper
- 1/2 cup black beans, rinsed and drained
- 1/2 cup corn kernels
- 1/4 cup chopped fresh cilantro

METHOD

1. Preheat oven to 375°F.
2. In a medium saucepan, combine quail, olive oil, onion, garlic, cumin, coriander, salt, and pepper. Cook over medium heat until quail is cooked through, about 15 minutes.
3. Add black beans, corn, cilantro, and 1/4 cup water. Cook for another 5 minutes.
4. Spoon the tamale filling into the center of each tamal. Cover with corn husks and tie with a strip of husk.
5. Steam the tamales for 30 minutes or until heated through.

SERVES 4

Distributed for Jack Allen’s Kitchen restaurants

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Eighth Edition

BY JIM WALSH, FRANK KEMERER, AND LAURIE MANIOTIS

Much has changed in the area of school law since the first edition of The Educator’s Guide was published in 1986. In this new eighth edition, the authors have streamlined the discussion by pruning older material and weaving in new developments. The result is an authoritative source on all major dimensions of Texas school law that is both well integrated and easy to read.

Intended for Texas school personnel, school board members, interested attorneys, and taxpayers, the eighth edition explains what the law is and what the implications are for effective school operations. It is designed to help professional educators avoid expensive and time-consuming lawsuits by taking effective preventive action. It is an especially valuable resource for school law courses and staff development sessions.

The eighth edition begins with a review of the legal structure of the Texas school system. Successive chapters address attendance and the instructional program, the education of children with special needs, employment and personnel, expression and associational rights, the role of religion in public schools, student discipline, open meetings and records, privacy, search and seizure, and legal liability under both federal and Texas law. In addition to state law, the book addresses the role of the federal government in school operation through such major federal legislation as the Americans with Disabilities Act, the Individuals with Disabilities Education Act, and the Family Educational Rights and Privacy Act.

Red State

An Insider’s Story of How the GOP Came to Dominate Texas Politics

BY WAYNE THORBURN

Red State explores why the transformation of Texas politics took place and what these changes imply for the future. As both a political scientist and a Republican party insider, Wayne Thorburn is especially qualified to explain how a solidly one-party Democratic state has become a Republican stronghold. He analyzes a wealth of data to show how changes in the state’s demographics—including an influx of new residents, the shift from rural to urban, and the growth of the Mexican American population—have moved Texas through three stages of party competition, from two-tiered politics, to two-party competition between Democrats and Republicans, and then to the return to one-party dominance, this time by Republicans. His findings reveal that the shift from Democratic to Republican governance has been driven not by any change in Texans’ ideological perspective or public policy orientation—even when Texans were voting Democrat, conservatives outnumbered liberals or moderates—but by the Republican party’s increasing identification with conservatism since 1960.

“Red State is critical reading for anyone looking to understand Texas’s dramatic political changes of the last fifty years.”
—KARL ROVE

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