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.
A glorious tribute to the beloved Mexican markets where James Beard Award–winning author David Sterling found cultural treasures—and the inspiration for more than one hundred delectable recipes

Mercados
Recipes from the Markets of Mexico

BY DAVID STERLING

Part travelogue, part cookbook, Mercados takes us on a tour of Mexico’s most colorful destinations—its markets—led by an award-winning, preeminent guide whose passion for Mexican food attracted followers from around the globe. Just as David Sterling’s Yucatán earned him praise for his “meticulously researched knowledge” (Saveur) and for producing “a labor of love that well documents place, people and, yes, food” (Booklist), Mercados now invites readers to learn about local ingredients, meet vendors and cooks, and taste dishes that reflect Mexico’s distinctive regional cuisine.

Serving up more than one hundred recipes, Mercados presents unique versions of Oaxaca’s legendary moles and Michoacan’s carnitas, as well as little-known specialties such as the charcuterie of Chiapas, the wild anise of Pátzcuaro, and the seafood soups of Veracruz. Sumptuous color photographs transport us to the enormous forty-acre, 10,000-merchant Central de Abastos in Oaxaca as well as tiny tianguises in Tabasco. Blending immersive research and passionate appreciation, David Sterling’s final opus is at once a must-have cookbook and a literary feast for the gastronome.
Also by
David Sterling

2015 James Beard Foundation Book Award Nominee
American Cooking

Yucatán
Recipes from a Culinary Expedition
DAVID STERLING
$60.00 hardcover

COSTILLITAS FRITAS
EN SALSA VERDE
PURÉE RIBBON WONTONS WITH CORIANDER SAUCE

The spiced cornmeal coating of these crisp, salty, chile-rubbed wontons is
light and flaky inside, and the coriander sauce is tart and fresh. These
wontons are great in a spring setting, but you could also serve them for a
winter meal, perhaps with a hearty stew. They are garnished with cilantro
leaves and served with the puréed coriander sauce.

INGREDIENTS

FOR 16 WONTONS:

1/4 cup cornmeal
1/4 cup all-purpose flour
1/4 cup masa harina
1/2 teaspoon salt

FOR THE CORIANDER SAUCE:

1/2 cup fresh cilantro leaves
1/2 medium jalapeño
1 tablespoon lime juice
1/2 tablespoon canola oil

FOR THE PURÉE:

1/2 pound ribbon wontons

PREPARATION

1. In a small bowl, combine the cornmeal, flour, masa harina, and
salt. Mix to combine well. Set aside.

2. In a large bowl, combine the cilantro, jalapeño, lime juice, and
oil. Mix to combine well. Set aside.

3. In a large pot, bring 4 cups of water to a boil. Add the ribbon
wontons and cook until the wontons float to the surface, about
5 minutes. Drain and set aside.

4. In a food processor, process the wontons until smooth. Place in a
large bowl.

5. Add the coriander sauce to the wonton purée. Mix to combine well.

6. Place 16 wonton purées on a plate. Serve immediately.
The first chronicle of A Tribe Called Quest—the visionary, award-winning group whose jazz-infused records and socially conscious lyrics revolutionized rap in the early 1990s

**Go Ahead in the Rain**

**Notes to A Tribe Called Quest**

Hanif Abdurraqib

How does one pay homage to A Tribe Called Quest? The seminal rap group brought jazz into the genre, resurrecting timeless rhythms to create masterpieces such as *The Low End Theory* and *Midnight Marauders*. Seventeen years after their last album, they resurrected themselves with an intense, socially conscious record, *We Got It from Here... Thank You 4 Your Service*, which arrived when fans needed them most, in the aftermath of the 2016 election. Poet and essayist Hanif Abdurraqib digs into the group's history and draws from his own experience to reflect on how their distinctive sound resonated among fans like himself. The result is as ambitious and genre-bending as the rap group itself.

Abdurraqib traces the Tribe's creative career, from their early days as part of the Afrocentric rap collective known as the Native Tongues, through their first three classic albums, to their eventual breakup and long hiatus. Their work is placed in the context of the broader rap landscape of the 1990s, one upended by sampling laws that forced a reinvention in production methods, the East Coast-West Coast rivalry that threatened to destroy the genre, and some record labels' shift from focusing on groups to individual MCs. Throughout the narrative Abdurraqib connects the music and cultural history to their street-level impact. Whether he's remembering *The Source* magazine cover announcing the Tribe's 1998 breakup or writing personal letters to the group after MC Phife Dawg's death, Abdurraqib seeks the deeper truths of A Tribe Called Quest; truths that—like the low end, the bass—are not simply heard in the head, but felt in the chest.

American Music Series

**Release Date** | February

5½ x 7½ inches, 216 pages

ISBN 978-1-4773-1648-1

$16.95 | £12.99 | C$25.50

paper


$16.95

e-book

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“**If readers first encounter Hanif Abdurraqib’s Go Ahead in the Rain as a chronicle of fandom and the development of an aesthetic sensibility, when they come to his bereavement letters—addressing each member of A Tribe Called Quest on the breakup of the group—they will realize something far more compelling is going on. This book is about the struggle of the writer to fully connect with something bigger than himself—ultimately, the world at large, as it will present itself for the rest of his life.”**

—Greil Marcus

“**This book is a gorgeous love letter that will bury itself in the overjoyed heart of every kid who came of age in the ’90s.”**

—Samantha Irby

---

Hanif Abdurraqib

Columbus, Ohio

A visiting writer in the MFA program at Butler University, Abdurraqib is an acclaimed poet and cultural critic whose work has appeared in the New York Times, MTV News, and other outlets. A nominee for the Pushcart Prize, he is the author of the highly praised poetry collection *The Crown Ain’t Worth Much* and the essay collection *They Can’t Kill Us Until They Kill Us*, which was included in the Chicago Tribune’s 25 Must-Read Books list for fall 2017 and received recognition from reviewers coast-to-coast, including a starred review in Publishers Weekly. He is currently at work on *They Don’t Dance No Mo’,* a history of black performance in the United States.

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**From the book**

When I put my trumpet into its case for the last time, and tucked it into a closet somewhere, I played *The Low End Theory* for months on end, wondering if I’d ever stop. This was the jazz I had been looking for: an album that blended horns and funk the same way Bolden blended ragtime and blues and was seamless in its execution. *The Low End Theory* sampled Dolphy, Sly Stone, Weather Report, Julian Cannonball Adderley, and Jimi Hendrix, among others. The Tribe was one of the first groups to repurpose a long line of sound that our parents, and perhaps their parents, were in love with. There is a type of mercy in this honoring: a long reach backward toward something magical, in hopes that an unspeakable distance, perhaps between a parent and a child, can slowly become closer.
William S. Burroughs and the Cult of Rock ’n’ Roll

BY CASEY RAE

CASEY RAE
WASHINGTON, DC

Rae is the director of music licensing for SiriusXM and a longtime music critic whose work has been featured in a wide array of publications. His commentary on technology’s impact on creators has appeared on NPR and in the New York Times, the Los Angeles Times, the Washington Post, Billboard, and other media outlets. An adjunct professor at Georgetown University and course developer for Berklee Online, Rae is also a musician and played with several bands in the 1990s.

WILLIAM S. BURROUGHS’S FICTION AND ESSAYS ARE LEGENDARY, but his influence on music’s counterculture has been less well documented—until now. Examining how one of America’s most controversial literary figures altered the destinies of many notable and varied musicians, William S. Burroughs and the Cult of Rock ’n’ Roll reveals the transformations in music history that can be traced to Burroughs.

A heroin addict and a gay man, Burroughs rose to notoriety outside the conventional literary world; his masterpiece, Naked Lunch, was banned on the grounds of obscenity, but its nonlinear structure was just as daring as its content. Casey Rae brings to life Burroughs’s parallel rise to fame among daring musicians of the 1960s, ’70s, and ’80s, when it became a rite of passage to hang out with the author or to experiment with his cut-up techniques for producing revolutionary lyrics (as the Beatles and Radiohead did). Whether they tell of him exploring the occult with David Bowie, providing Lou Reed with gritty depictions of street life, or counseling Patti Smith about coping with fame, the stories of Burroughs’s backstage impact will transform the way you see America’s cultural revolution—and the way you hear its music.

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e-book

William S. Burroughs’s fiction and essays are legendary, but his influence on music’s counterculture has been less well documented—until now. Examining how one of America’s most controversial literary figures altered the destinies of many notable and varied musicians, William S. Burroughs and the Cult of Rock ’n’ Roll reveals the transformations in music history that can be traced to Burroughs.

A heroin addict and a gay man, Burroughs rose to notoriety outside the conventional literary world; his masterpiece, Naked Lunch, was banned on the grounds of obscenity, but its nonlinear structure was just as daring as its content. Casey Rae brings to life Burroughs’s parallel rise to fame among daring musicians of the 1960s, ’70s, and ’80s, when it became a rite of passage to hang out with the author or to experiment with his cut-up techniques for producing revolutionary lyrics (as the Beatles and Radiohead did). Whether they tell of him exploring the occult with David Bowie, providing Lou Reed with gritty depictions of street life, or counseling Patti Smith about coping with fame, the stories of Burroughs’s backstage impact will transform the way you see America’s cultural revolution—and the way you hear its music.

In the early 1970s, English music fans were hooked on the dayglow decadence of glam rock. As the crown prince of this movement, Bowie already had a well-established reputation in the UK by the time he sat down with Burroughs. He was riding high with his most celebrated of avatars, Ziggy Stardust—an extraterrestrial being packaged and sold to Great Britain’s youth as a vaguely messianic figure of licentious fantasy. Burroughs was the shot Bowie needed to engineer a new rock ‘n’ roll contagion. “I’m definitely under his spell,” he claimed. “That guy messed me up when I first started reading him in the late ’60s, and I’ve never gotten over it. That kind of writing and performance I can really throw myself into.” When they first met in 1974, Bowie had already gone from cheeky crooner to glam innovator. And he still had light-years to go.
Announcing a New Series

The Michener Center for Writers Chapbook Series

BRET ANTHONY JOHNSTON, SERIES EDITOR

One of the many great gifts of directing The Michener Center for Writers is inviting extraordinary authors to spend time in Austin. We bring in writers whose visions and voices feel most urgent, most original and essential. The list of who has come through the Michener Center in the last twenty years is astonishing—from J. M. Coetzee to Jesmyn Ward to W. S. Merwin to Amy Hempel—and yet, despite the indelible impression their work has left on audiences, there has been no attempt to commemorate their visits. Starting this year, we’d like to turn a page toward the future.

Two of our upcoming visitors—Edward P. Jones, winner of the Pulitzer Prize, and Claire Vaye Watkins, winner of the Dylan Thomas Prize—will be featured in beautiful limited-edition chapbooks handmade by UT’s School of Design and Creative Technologies and published by UT Press. I can think of no better writers to inaugurate this collaboration. Their fiction is arresting, groundbreaking, and profoundly relevant in terms of the racial and environmental struggles our country is facing. Jones and Watkins are writers whose work will withstand the test of time, so to honor them with printmaking techniques that have been passed down over the centuries feels fitting. These writers make fiction that matters, fiction that will continue to matter.

—BRET ANTHONY JOHNSTON
Andy Summers, former guitarist and composer of the legendary band The Police, has built a unique photographic body of work to parallel his musical oeuvre. According to Summers, these photographs constitute the mental and visual counterpart of his music, marked by a complex melodic search and harmonies of rather melancholic and even convulsive colors. Summers compares these autobiographical photographs to tearing the pages of an intimate diary and reconfiguring them into a new visual syntax. He characterizes these photographs as having a pronounced surrealist sense of what Sigmund Freud called “disturbing strangeness.” Andy Summers has had several photographic books devoted to him. Designed by Gilles Mora, in close collaboration with the artist, this book presents the most creative visual work of photographer/musician Andy Summers, including many unpublished images. A long autobiographical text by Summers tells of his passion for photography. A text by Gilles Mora situates Summers’s photographic work in American modernist photography.

**Andy Summers**

**A Certain Strangeness**

*by Gilles Mora*

**Andy Summers, former guitarist and composer of the rock band The Police, presents the visual equivalent to his musical work in this career-spanning collection of photographs, accompanied by essays from Summers and prominent French photographer and critic Gilles Mora.**

**Gilles Mora**

**Montpellier, France**

Mora has been the editor in chief of the magazine *Les Cahiers de la Photographie*, an editor with *Éditions du Seuil* in Paris, and the artistic director of the *Rencontres Internationales de la Photographie* in Arles. Currently he is the director of the city of Montpellier’s Pavillon Populaire. He was awarded the Nadar Prize for *The Last Photographic Heroes: American Photographers of the Sixties and Seventies.*

**Copublication with Éditions Hazan**

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Recipes for Survival

by Maria Thereza Alves

Foreword by Michael Taussig

Reminiscent of the work of James Agee and Walker Evans, John Berger and Jean Mohr, this volume presents a searing photo documentary of life in southern Brazil by the award-winning artist and activist Maria Thereza Alves.

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Frida Kahlo
An Illustrated Life

by María Hesse
Translated by Achy Obejas

Now available in English, this internationally acclaimed graphic novel biography of iconic artist Frida Kahlo recounts her life’s journey in a first-person story illustrated with striking reimaginings of her famous paintings.

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e-book

Not for sale in the United Kingdom
Human Matter
A Fiction

BY RODRIGO REY ROSA
Translated from the Spanish by Eduardo Aparicio

MORE THAN A DECADE AGO, NOVELIST RODRIGO REY ROSA made his first visit to the Historical Archive of the Guatemala National Police, where millions of previously hidden records were being cataloged, scanned, and eventually published online. Bringing to light detailed evidence of crimes against humanity, the Archive Recovery Project inspired Rey Rosa to craft a meta-novel that weaves the language of arrest records and surveillance reports with the contemporary journal entries of a novelist (named Rodrigo) who is attempting to synthesize the stories of political activists, indigenous people, and other women and men who became ensnared in a deadly web of state-sponsored terrorism.

When Rodrigo’s access to the archive is suspended, he proceeds to the General Archives of Central America and the Library of Congress, also collaborating with the son of the Identification Bureau’s former head in a relentless pursuit of understanding. Reminiscent of Roberto Bolaño’s finely honed masterworks, Human Matter is both a tour de force of fiction and a sobering meditation on the realities of collective memory, raising timely questions about how our history is recorded and retold.


From the book

From the colors—the green reflections of the grass and the almost black-green of the leaves on the trees (trembling in the dream), I knew it was late in the day. There was a strange noise in the back of the house, near the hallway that leads to the living room. As I listened, I heard demented laughter that seemed to come from the kitchen. B+ was very frightened. She asked: “What was that?” “Ghosts,” I said. “That must be the laughter of a ghost, or someone who wants to frighten us.”... But I withheld the ending, which was truly the terrifying part for me: When I turn the light on, I see my father coming in from the balcony. He looks tired and is much thinner than in real life. He has something under his arm that I think is a bottle of beer, dark beer. I think: Then, it isn’t him. (My father, to the best of my recollection, has never drunk dark beer.) Now the laughter is fainter. The man with the beer, who may or may not be my father, is impassive, as if he has not heard anything strange. He goes into a room and closes the door gently. I hear the click. And then, I wake up terrified, sweating, cold from the damp pajamas against my skin.

“Rey Rosa is an accomplished teacher, the best of my generation.”
—ROBERTO BOLAÑO
Author of 2666

Latin American Literature in Translation

The Enlightened Army

BY DAVID TOSCANA
Translated by David William Foster

“Rey Rosa has published one of the most unique books in recent Latin American literature: Human Matter.” —EL PAÍS

From the colors—the green reflections of the grass and the almost black-green of the leaves on the trees (trembling in the dream), I knew it was late in the day. There was a strange noise in the back of the house, near the hallway that leads to the living room. As I listened, I heard demented laughter that seemed to come from the kitchen. B+ was very frightened. She asked: “What was that?” “Ghosts,” I said. “That must be the laughter of a ghost, or someone who wants to frighten us.”... But I withheld the ending, which was truly the terrifying part for me: When I turn the light on, I see my father coming in from the balcony. He looks tired and is much thinner than in real life. He has something under his arm that I think is a bottle of beer, dark beer. I think: Then, it isn’t him. (My father, to the best of my recollection, has never drunk dark beer.) Now the laughter is fainter. The man with the beer, who may or may not be my father, is impassive, as if he has not heard anything strange. He goes into a room and closes the door gently. I hear the click. And then, I wake up terrified, sweating, cold from the damp pajamas against my skin.
An exploration of Karen Carpenter’s enduring ability to transcend cultural differences, bridging not only American suburbia and the author’s native Philippines but also diverse communities and fan cultures worldwide.

Why Karen Carpenter Matters

BY KAREN TONGSON

In the ’60s and ’70s, America’s music scene was marked by raucous excess, reflected in the tragic overdoses of young superstars such as Jimi Hendrix and Janis Joplin. At the same time, the uplifting harmonies and sunny lyrics that propelled Karen Carpenter and her brother, Richard, to international fame belied a different sort of tragedy—the underconsumption that led to Karen’s death at age thirty-two from the effects of an eating disorder.

In Why Karen Carpenter Matters, Karen Tongson (whose Filipino musician parents named her after the pop icon) interweaves the story of the singer’s rise to fame with her own trans-Pacific journey between Manila—where imitations of American pop styles flourished—and Karen Carpenter’s home ground of Southern California. Tongson reveals why the Carpenters’ chart-topping, seemingly whitewashed musical fantasies of “normal love” can now have profound significance for her—as well as for other people of color, LGBT+ communities, and anyone outside the mainstream culture usually associated with Karen Carpenter’s legacy. This hybrid of memoir and biography excavates the destructive perfectionism at the root of the Carpenters’ sound, while finding the beauty in the singer’s flawed, all too brief life.
Why the Beach Boys Matter
by Tom Smucker

“Smucker’s mix of unabashed fanboy enthusiasm with razor-sharp analysis makes him the perfect teller of this story.”
—Marc Ribot, guitarist

Why the Ramones Matter
by Donna Gaines

“As a seven-year veteran of the Ramones and a lifelong fan, Donna speaks for me and every one of us who found our salvation in the only band that really mattered to the outsider in us all.”
—C. J. Ramone
A moving retrospective of the revered photographer whose career as a curator, educator, and critic spanned more than half a century—and whose contributions to the craft of photography have left an enduring imprint.

Launching his curatorial career at the George Eastman House in 1957, Nathan Lyons (1930–2016) soon made a mark in the museum world and in his workshops for photographers and curators alike. Yet his supporting role in the careers of rising stars such as Lee Friedlander and Garry Winogrand sometimes eclipsed the public’s awareness of Lyons’s own pioneering photography. Coinciding with a major exhibition at the George Eastman Museum in 2019, Nathan Lyons: In Pursuit of Magic is a long-overdue celebration of Lyons’s astonishing body of work.

Featuring more than two hundred and fifty compelling images, accompanied by critical essays, the book charts the distinct phases of Lyons’s career. His early work, exemplified by his exuberant initiatives of the 1960s—the Visual Studies Workshop and the Society for Photographic Education—demonstrated that street photography and formalism are not mutually exclusive, as university photography courses began migrating from journalism to art departments.
His final years, which included a shift to color at age eighty, are also explored in depth. A companion to Nathan Lyons: Selected Essays, Lectures, and Interviews, this is the definitive visual sourcebook on a highly influential innovator.
The colorful “Punk Professor,” new-wave musician, and critic/filmmaker spins a dazzling survey of women in punk, from the genre’s inception in 1970s London to the current voices making waves around the globe.

Revenge of the She-Punks
A Feminist Music History from Poly Styrene to Pussy Riot

BY VIVIEN GOLDMAN

VIVIEN GOLDMAN
New York City

Born in London, Goldman has been a music journalist and documentarian for more than forty years and served as Bob Marley’s first U.K. publicist. She is a former member of the new-wave band Vantage and The Flying Lizards; Resolutionary, a retrospective compilation album of her work, was released in 2016. She is now an Adjunct Professor of her work, released in 2016.

As an industry insider and pioneering post-punk musician, Vivien Goldman’s perspective on music journalism is unusually well-rounded. In Revenge of the She-Punks, she probes four themes—identity, money, love, and protest—to explore what makes punk such a liberating art form for women.

With her versatile style, Goldman blends interviews, history, and her personal experience as one of Britain’s first female music writers in a book that reads like a vivid documentary of a genre defined by dismantling boundaries. A discussion of the Patti Smith song “Free Money,” for example, opens with Goldman on a shopping spree with Smith. Tamar-Kali, whose name pays homage to a Hindu goddess, describes the influence of her Gullah ancestors on her music, while the late Poly Styrene’s daughter reflects on why her Somali-Scots-Irish mother wrote the 1978 punk anthem “Identity,” with the refrain “Identity is the crisis you can’t see.” Other strands feature art-world revolutionaries such as Grace Jones, who wasn’t exclusively punk but clearly influenced the movement while absorbing its liberating audacity. From punk’s Euro origins to its international reach, this is an exhilarating world tour.

Contents: Lineup & Track Listing

1. GIRLY IDENTITY: Who Be Me?

2. MONEY: Are We Our Stuff?

3. LOVE/UNLOVE: Busting Up the Binary
   7. 7 Year Bitch, “M.I.A.” (US, 1994).
   8. Rhoda Dakar with the Special AKA, “The Boiler” (UK, 1982).

4. PROTEST: Woman the Barricades
   1. Pragaash (India, 2014).
   5. Las Vulpes, “Mu Gusta Ser Una Zorra” (“I Like Being a Bitch”) (Spain, 1983).
Taking the Land to Make the City

A Bicoastal History of North America

BY MARY P. RYAN

The award-winning historian Mary P. Ryan offers a new vision of early American history that focuses on the contributions of cities and of West Coast Hispanic culture to the forging of an American system of democracy and capitalism.

The history of the United States is often told as a movement westward, beginning at the Atlantic coast and following farmers across the continent. But cities played an equally important role in the country’s formation. Towns sprang up along the Pacific as well as the Atlantic, as Spaniards and Englishmen took Indian land and converted it into private property. In this reworking of early American history, Mary P. Ryan shows how cities—specifically San Francisco and Baltimore—were essential parties to the creation of the republics of the United States and Mexico.

Baltimore and San Francisco share common roots as early trading centers whose coastal locations immersed them in an international circulation of goods and ideas. Ryan traces their beginnings back to the first human habitation of each area, showing how the juggernaut toward capitalism and nation-building could not commence until Europeans had taken the land for city building. She then recounts how Mexican ayuntamientos and Anglo American city councils pioneered a prescient form of municipal sovereignty that served as both a crucible for democracy and a handmaid of capitalism. Moving into the nineteenth century, Ryan shows how the citizens of Baltimore and San Francisco molded landscape forms associated with the modern city: the gridded downtown, rudimentary streetcar suburbs, and outlying great parks. This history culminates in the era of the Civil War when the economic engines of cities helped forged the East and the West into one nation.
“San Francisco and Baltimore became American cities simultaneously, but only a scholar of Mary Ryan’s creativity could put these stories together so insightfully. Drawing connections that no other historian has seen, Ryan has written a book full of surprises for even the most devoted students of urban history. Unsparing in its attention to colonialism and capitalism as shapers of American civic culture, Taking the Land to Make the City is also an urgent reminder that cities have been—and will again be—our best hope for forging an inclusive and meaningful democracy.”

—Seth Rockman
Brown University, author of Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore

Mary P. Ryan
Berkeley, California

A noted historian who has won the Bancroft Prize and the Berkshire Prize, Ryan is the author of several books, including Cradle of the Middle Class: The Family in Oneida County, New York, 1790–1865; Civic Wars: Democracy and Public Life in the American City during the Nineteenth Century; and Mysteries of Sex: Tracing Women and Men through American History. She is an emeritus professor of history at Johns Hopkins University and the University of California, Berkeley.
Capturing more than a century of struggles, this stirring cultural history traces the evolution of women’s participation in sports in Latin America, from physical education to amateur clubs to the creation of national teams.

**Futbolera**

A History of Women and Sports in Latin America

**BY BRENDA ELSEY AND JOSHUA NADEL**

**BRENDA ELSEY**

Hempstead, New York

Elsey is associate professor of history at Hofstra University and the author of Citizens and Sportsmen: Fútbol and Politics in Twentieth Century Chile. In addition to numerous scholarly articles on politics and popular culture in Latin America, her writing has appeared in the Guardian, the New Republic, and Sports Illustrated. She is co-host of the weekly feminist and sports podcast, Burn It All Down.

**JOSHUA NADEL**

Durham, North Carolina

Nadel is associate professor of Latin American and Caribbean history at North Carolina Central University. He is the author of Fútbol: Why Soccer Matters in Latin America as well as numerous scholarly book chapters. He has published essays in Foreign Policy, the Washington Post’s newsletter Monkey Cage, Zócalo Public Square, and the Telegraph (London).

**LATIN AMERICAN ATHLETES HAVE ACHIEVED ICONIC STATUS IN GLOBAL POPULAR CULTURE, BUT WHAT DO WE KNOW ABOUT THE COMMUNITIES OF WOMEN IN SPORT?**

**Futbolera** is the first book on women’s sports in Latin America. Because sports evoke such passion, they are fertile ground for understanding the formation of social classes, national and racial identities, sexuality, and gender roles. **Futbolera** tells the stories of women athletes and fans as they navigated the pressures and possibilities within organized sports.

**Futbolera** charts the rise of physical education programs for girls, often driven by ideas of eugenics and proper motherhood, that laid the groundwork for women’s sports clubs, which began to thrive beyond the confines of school systems. **Futbolera** examines how women challenged both their exclusion from national pastimes and their lack of access to leisure, bodily integrity, and public space. This vibrant history also examines women’s sports through comparative case studies of Argentina, Brazil, Chile, Costa Rica, Mexico, and others. Special attention is given to women’s sports during the military dictatorships of the 1970s and ’80s as well as the feminist and democratic movements that followed. The book culminates by exploring recent shifts in mindset towards women’s football and dynamic social movements of players across Latin America.

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

**RELEASE DATE | MAY**

6 x 9 inches, 376 pages, 27 b&w photos

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e-book
¡Dichos! The Wit and Whimsy of Spanish Sayings

BY JOSEPH J. KEENAN

One of the most challenging—and entertaining—aspects of learning another language is the idiom. Those quirky phrases, steeped in metaphor and colorful cultural references, enliven conversation and make your cross-cultural communication familiar, fun, and meaningful. ¡Dichos! (Sayings!) brings us a vibrant compendium of both age-old and brand-new expressions from across Latin America, compiled by the language enthusiast whose Breaking Out of Beginner’s Spanish transformed thousands of readers’ interactions with the Spanish language.

¡Dichos! is divided into thematic sections covering topics ranging from games and relaxation to politics, macho men, and Mondays. Spanish speakers can also use the book to identify the spot-on/best slangy English equivalent for a Spanish-language idiom. Packed with gems like La barba me huele a tigre, y yo mismo me tengo miedo (My beard smells of tiger, and I’m even afraid of myself) and Para todo mal, mezcal; para todo bien, también (For everything bad, mezcal; for everything good, likewise), this book is the ultimate tool for taking your language skills to the next level as you navigate nuance with humor and linguistic agility.

The author of the classic Breaking Out of Beginner’s Spanish—more than 100,000 copies sold—presents an indispensable guide to over 280 phrases used across Latin America.

Ya no quiero queso, sino salir de la ratonera.
I don’t want any more cheese, I just want to get out of the mousetrap.

This dicho falls in the Stop-the-World-I-Want-to-Get-Off category, where “cheese” is a reward for continuing to slog on in misery toward some goal.

In a similar vein:

El trabajo no es entrar, sino encontrar la salida.
The hard part isn’t getting in, but finding a way out.

Some troubles are better off stopped before you begin.

Contra las muchas penas, las copas llenas; contra las penas pocas, llenas las copas
Against many sorrows, the glasses filled; against few sorrows, fill the glasses

Like many of the dichos in this section, this one is a nicely rhymed linguistic invitation to drink and drink some more. Here the logic is irrefutable: For the drinker, there is never a bad time to imbibe. In Mexico, you may hear this stated pithily as:

Para todo mal, mezcal; para todo bien, también
For everything bad, mezcal; for everything good, likewise

Off category, where “cheese” is a reward for continuing to slog on in misery toward some goal.

This dicho falls in the Stop-the-World-I-Want-to-Get-Off category, where “cheese” is a reward for continuing to slog on in misery toward some goal.

In a similar vein:

El trabajo no es entrar, sino encontrar la salida.
The hard part isn’t getting in, but finding a way out.

Some troubles are better off stopped before you begin.

Contra las muchas penas, las copas llenas; contra las penas pocas, llenas las copas
Against many sorrows, the glasses filled; against few sorrows, fill the glasses

Like many of the dichos in this section, this one is a nicely rhymed linguistic invitation to drink and drink some more. Here the logic is irrefutable: For the drinker, there is never a bad time to imbibe. In Mexico, you may hear this stated pithily as:

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Of related interest

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México City
During thirty years of living and traveling in Latin America, Joseph J. Keenan has worked as a journalist and conservationist across the countries of the region. His top-selling previous book, Breaking Out of Beginner’s Spanish, is now available in an updated 20th-anniversary edition.
Using the holdings of the Davis Museum at Wellesley College as a case study, this illustrated volume reconsiders the contours of “Latin American Art” and launches a rich, broad collection into the public sphere for the first time.

Art_Latin_America
Against the Survey

by James Oles

The Davis Museum’s groundbreaking curatorial project, Art_Latin_America: Against the Survey, reconsiders conventional frameworks for understanding, exhibiting, and discussing Latin American and Latinx art. This illustrated volume, published with the exhibition, features 70 essays by leading scholars and specialists from across the Americas on an exceptional selection of art works, many never before seen or published.

The Davis collection includes more than 550 works connected to the region known as “Latin America”—as site of production, place of origin, or point of reference. The exhibition features 150 highlights, in all media, by over 100 artists from across the Americas, including the US. The works are organized into eight compelling themes that reveal particular strengths of the collection: Identity and Territory, City and Country, War and Loss, Protest and Resistance, Workers and Farmers, Models and Mothers, Saints and Rituals, and Geometry and Gesture.

Contrary to familiar museological conventions of the chronological survey or geographic overview, Art_Latin_America includes works from radically different times and places, juxtaposing the familiar and the unknown, the expected and unexpected, generating new visual conversations and challenging viewers and readers to rethink preexisting canons and narratives. In fact, the project proposes an expansive definition of the very term “Latin American.” The result is unlike any other book on the topic.

James Oles
Boston, Massachusetts
A specialist in Latin American art, scholar and curator James Oles focuses on modern Mexican art and architecture. His books include South of the Border and Art and Architecture in Mexico. He is senior lecturer in the art department at Wellesley College, and adjunct curator of Latin American art at the Davis Museum.

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Broadening the field of star studies to include animation, this pioneering book makes the case that iconic cartoon characters, such as Mickey Mouse, are legitimate cinematic stars, just as popular human actors are.

Graphic Memories of the Civil Rights Movement
Reframing History in Comics

Jorge J. Santos Jr.

The history of America’s civil rights movement is marked by narratives that we hear retold again and again. This has relegated many key figures and turning points to the margins, but graphic novels and graphic memoirs present an opportunity to push against the consensus and create a more complete history. Graphic Memories of the Civil Rights Movement showcases five vivid examples of this: Ho Che Anderson’s King (2005), which complicates the standard biography of Martin Luther King Jr.; Congressman John Lewis’s three-volume memoir, March (2013–2016); Darkroom (2012), by Lila Quintero Weaver, in which the author recalls her Argentinian father’s participation in the movement and her childhood as an immigrant in the South; the bestseller The Silence of Our Friends by Mark Long, Jim Demonakos, and Nate Powell (2012), set in Houston’s Third Ward in 1967; and Howard Cruse’s Struck Rubber Baby (1995), whose protagonist is a closeted gay man involved in the movement.

In choosing these five works, Jorge Santos also explores how this medium allows readers to participate in collective memory making, and what the books reveal about the process by which history is (re)told, (re)produced, and (re)narrativized. Concluding the work is Santos’s interview with Ho Che Anderson.
A close reading of the innovative, distinctive vision of Pere Joan, who has pushed boundaries in Spain’s comics scene for more than four decades and stoked a new understanding of the nature of reading comics.

Benjamin Fraser

Born in Mallorca, Pere Joan Riera (known professionally as Pere Joan) thrived in the underground comics world, beginning in the mid-1970s with the self-published collections Balandas Urbanas and Muérdago, both of which were released almost immediately after the death of the dictator Francisco Franco and Spain’s transition to democracy. The first monograph in English on a comics artist from Spain, The Art of Pere Joan takes a topographical approach to reading comics, applying theories of cultural and urban geography to Pere Joan’s treatment of space and landscape in his singular body of work.

Balancing this goal with an exploration of specific works by Pere Joan, Benjamin Fraser demonstrates that looking at the thematic, structural, and aesthetic originality of the artist’s landscape-driven work can help us begin to newly understand the representational properties of comics as a spatial medium. This in-depth examination reveals the resonance between the cultural landscapes of Mallorca and Pere Joan’s metaphorical approach to both rural and urban environments in comics that weave emotional, ecological, and artistic strands in revolutionary ways.

Jan Baetens

Discarded by archivists and disregarded by scholars despite its cultural impact on post–World War II Europe, the film photonovel represents a unique crossroads. This hybrid medium presented popular films in a magazine format that joined film stills or set pictures with captions and dialogue balloons to re-create a cinematic story, producing a tremendously popular blend of cinema and text that supported more than two dozen weekly or monthly publications.

Illuminating a long-overlooked “lowbrow” medium with a significant social impact, The Film Photonovel studies the history of the format as a hybrid of film novelizations, drawn novels, and nonfilm photonovels. While the field of adaptation studies has tended to focus on literary adaptations, this book explores how the juxtaposition of words and pictures functioned in this format and how page layout and photo cropping could affect reading. Finally, the book follows the film photonovel’s brief history in Latin America and the United States. Adding an important dimension to the interactions between filmmakers and their audiences, this work fills a gap in the study of transnational movie culture.
Television Rewired
The Rise of the Auteur Series

Martha P. Nochimson
Riverdale, New York

Nochimson is the author of eight previous books about film and television, including David Lynch Swerves: Uncertainty from Lost Highway to Inland Empire, World on Film, and Dying to Belong: Gangster Movies in Hollywood and Hong Kong. She is currently teaching a course on Lynch’s oeuvre at the David Lynch Graduate School of Cinematic Arts.

Release Date | July
6 x 9 inches, 368 pages, 60 b&w photos
$34.95 | £26.99 | C$37.50 paperback
$95.00 | £76.00 | C$142.50 hardcover
$34.95 e-book

In 1990, American television experienced a seismic shift when *Twin Peaks* premiered, eschewing formulaic plots and clear lines between heroes and villains. This game-changing series inspired a generation of show creators to experiment artistically, transforming the small screen in ways that endure to this day.

Focusing on six shows (*Twin Peaks*, with a critical analysis of both the original series and the 2017 return; *The Wire*; *Treme*; *The Sopranos*; *Mad Men*; and *Girls*), *Television Rewired* explores what made these programs so extraordinary. As their writers and producers fought against canned plots and moral simplicity, they participated in the evolution of the exhilarating new auteur television while underscoring the fact that art and entertainment don’t have to be mutually exclusive. Nochimson also makes provocative distinctions between true auteur television and shows that were inspired by the freedom of the auteur series but nonetheless remained entrenched within the parameters of formula. Providing opportunities for vigorous discussion, *Television Rewired* will stimulate debates about which of the new television series since 1990 constitute “art” and which are tweaked “business-driven storytelling.”

*From Twin Peaks (including the 2017 return) to Girls, a veteran critic and scholar draws on decades of industry expertise and exclusive interviews with renowned creators to examine the rise of art television.*
Millennials in Architecture
Generations, Disruption, and the Legacy of a Profession
DARIUS SOLL OHUB

Much has been written about Millennials, but until now their growing presence in the field of architecture has not been examined in-depth. In an era of significant challenges stemming from explosive population growth, climate change, and the density of cities, Millennials in Architecture embraces the digitally savvy disruptors who are joining the field at a crucial time, as it grapples with the best ways to respond to a changing physical world.

Taking a clear-eyed look at the new generation in the context of the design professions, Darius Sollohub begins by situating Millennials in a line of generations stretching back to early Modernism, exploring how each generation negotiates the ones before and after. He then considers the present moment, closely evaluating the significance of Millennial behaviors and characteristics (from civic-mindedness to collaboration and time management in a 24/7 culture), all underpinned by fluency in the digital world. The book concludes with an assessment of the profound changes and opportunities that Millennial disruption will bring to education, licensure, and firm management. Encouraging new alliances, Millennials in Architecture is an essential resource for the architectural community and its stakeholders.

From the book
Serving as a form of architectural correspondent from the eye of this storm, I render here as accurate an assessment as possible, using my professional awareness tempered by an academic’s skepticism, to prompt a long overdue discussion, one that I hope can lead to lasting change. In its most fundamental ambition, this book calls those in architecture to see themselves in a manner that some of us have seldom, if ever, done: as an active participant in a generation. This simple step will cause us to give renewed attention to the remarkable time we live in, to who we are, to the students we teach, to the individuals we employ, and most importantly to the constituents we all serve.
¡Sí, Ella Puede!  
The Rhetorical Legacy of Dolores Huerta and the United Farm Workers  

BY STACEY K. SOWARDS

Stacey K. Sowards
El Paso, Texas

Sowards is a professor and chair of the Department of Communication at the University of Texas at El Paso. She has published several articles and other works on Dolores Huerta and the United Farm Workers, as well as on immigration activism in the twenty-first century.

Since the 1950s, Latina activist Dolores Huerta has been a fervent leader and organizer in the struggle for farmworkers’ rights within the Latina/o community. A cofounder of the United Farm Workers union in the 1960s alongside César Chávez, Huerta was a union vice president for nearly four decades before starting her own foundation in the early 2000s. She continues to act as a dynamic speaker, passionate lobbyist, and dedicated figure for social and political change, but her crucial contributions and commanding presence have often been overshadowed by Chávez and other leaders in the Chicana/o Movement. In this new study, Stacey K. Sowards closely examines Huerta’s rhetorical skills both in and out of the public eye and defines Huerta’s vital place within Chicana/o history.

Referencing the theoretical works of Pierre Bourdieu, Chela Sandoval, Gloria Anzaldúa, and others, Sowards closely analyzes Huerta’s speeches, letters, and interviews. She shows how Huerta navigates the complex intersections of race, ethnicity, gender, language, and class, through the myriad challenges faced by women activists of color. Sowards’s approach to studying Huerta’s rhetorical influence offers a unique perspective for understanding the transformative relationship between agency and social justice.

Accountability across Borders  
Migrant Rights in North America  

EDITED BY XÓCHITL BADA AND SHANNON GLEESON

Collecting the diverse perspectives of scholars, labor organizers, and human-rights advocates, Accountability across Borders is the first edited collection that connects studies of immigrant integration in host countries to accounts of transnational migrant advocacy efforts, including case studies from the United States, Canada, and Mexico.

Covering the role of federal, state, and local governments in both countries of origin and destinations, as well as nongovernmental organizations (NGOs), these essays range from reflections on labor solidarity among members of the United Food and Commercial Workers in Toronto to explorations of indigenous students from the Maya diaspora living in San Francisco. Case studies in Mexico also discuss the enforcement of the citizenship rights of Mexican-American children and the struggle to affirm the human rights of Central American migrants in transit. As policies regarding immigration, citizenship, and enforcement are reaching a flashpoint in North America, this volume provides key insights into the new dynamics of migrant civil society as well as the scope and limitations of directives from governmental agencies.

XÓCHITL BADA
Chicago, Illinois

Bada is an associate professor of Latin American and Latino studies at the University of Illinois at Chicago. She is the author of Mexican Hometown Associations in Chicagoland: From Local to Transnational Civic Engagement and a coeditor of two forthcoming works: New Migration Patterns in the Americas: Challenges for the 21st Century and Handbook of Latin American Sociology.

SHANNON GLEESON
Ithaca, New York

Gleeson is an associate professor of labor relations, law, and history at the School of Industrial and Labor Relations at Cornell University. She is the author of Precarious Claims: The Promise and Failure of Workplace Protections in the United States and Conflicting Commitments: The Politics of Enforcing Immigrant Worker Rights in San Jose and Houston. She also coedited Building Citizenship from Below: Precarity, Migration, and Agency and The Nation and Its Peoples: Citizens, Denizens, Migrants.
Violence and Naming
On Mexico and the Promise of Literature

DAVID E. JOHNSON

David E. Johnson is a professor of comparative literature at the University at Buffalo (SUNY) and adjunct professor in the Instituto de Filosofía at the Universidad Diego Portales in Santiago, Chile. His previous books include Anthropology’s Wake: Attending to the End of Culture (with Scott Michaelen), Kant’s Dog: On Borges, Philosophy, and the Time of Translation, and El mundo en llamas. Since 2000, he has been the coeditor of CR: The New Centennial Review.

Border Hispanisms
Jon Bashly-Murray, Alberto Marín, and Gareth Williams, series editors

Reclaiming the notion of literature as an institution essential for reflecting on the violence of culture, history, and politics, Violence and Naming exposes the tension between the irreducible, constitutive violence of language and the reducible, empirical violation of others. Focusing on an array of literary artifacts, from works by journalists such as Elena Poniatowska and Sergio González Rodríguez to the Zapatista comuniqué to Roberto Bolaño’s The Savage Detectives and 2666, this examination demonstrates that Mexican culture takes place as a struggle over naming—with severe implications for the rights and lives of women and indigenous persons.

Through rereadings of the Conquest of Mexico, the northern Mexican feminine, the Zapatista uprising in Chiapas, the disappearance of the forty-three students at Iguala in 2014, and the 1999 abortion-rights scandal centering on “Paulina,” which revealed the tenuousness of women’s constitutionally protected reproductive rights in Mexico, Violence and Naming asks how societies can respond to violence without violating the other. This essential question is relevant not only to contemporary Mexico but to all struggles for democracy that promise equality but instead perpetuate inescapable cycles of repression.

Trail of Footprints
A History of Indigenous Maps from Viceroyal Mexico

BY ALEX HIDALGO

Trail of Footprints offers an intimate glimpse into the commission, circulation, and use of indigenous maps from colonial Mexico. A collection of one hundred, largely unpublished, maps from the late sixteenth to the eighteenth centuries made in the southern region of Oaxaca, anchors an analysis of the way ethnically diverse societies produced knowledge in colonial settings. Mapmaking, proposes Hidalgo, formed part of an epistemological shift tied to the negotiation of land and natural resources between the region’s Spanish, Indian, and mixed-race communities. The craft of making maps drew from social memory, indigenous and European conceptions of space and ritual, and Spanish legal practices designed to adjust spatial boundaries in the New World. Indigenous mapmaking brought together a distinct coalition of social actors—Indian leaders, native towns, notaries, surveyors, judges, artisans, merchants, muleteers, collectors, and painters—who participated in the critical observation of the region’s geographic features. Demand for maps reconfigured technologies associated with the making of colorants, adhesives, and paper that drew from Indian botany and experimentation, trans-Atlantic commerce, and Iberian notarial culture. The maps in this study reflect a regional perspective associated with Oaxaca’s decentralized organization, its strategic position amidst a network of important trade routes that linked central Mexico to Central America, and the ruggedness and diversity of its physical landscape.

A compelling reassertion of the importance of “literature” (that which names) as a determiner for how we engage in and with the world, paying particular attention to violence against women and Amerindians in Mexico’s recent and formative history.

This study explores how postconquest Mexican indigenous communities used maps to defend prized lands, to create a visual and social history of life before the Spanish, and to record knowledge of pre-Columbian plants.
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The Beast Between
Deer in Maya Art and Culture

MATTHEW LOOPER

The white-tailed deer had a prominent status in Maya civilization; it was the most important wild-animal food source at many inland Maya sites and also functioned as a major ceremonial symbol. Offering an in-depth semantic analysis of this imagery, The Beast Between considers iconography, hieroglyphic texts, mythological discourses, and ritual narratives to translate the significance and meaning of the vibrant metaphors expressed in a variety of artifacts depicting deer and hunting.

Charting the progression of deer as a key component of the Maya diet, especially for elites, to the coupling of deer and maize in the Maya worldview, The Beast Between reveals a close and long-term interdependence. Not only are deer depicted naturalistically in hunting and ritual scenes, but they are also ascribed with human attributes. This rich imagery reflects the many ways in which deer hunting was linked to status, sexuality, and war as part of a deeper process to ensure the regeneration of both agriculture and ancestry. Drawing on methodologies of art history, archaeology, and ethnology, this illuminating work is poised to become a key resource for multiple fields.

“This is a significant contribution to the field. . . . Quirigua, although well-studied archaeologically, has not received this kind of single dedicated study of monuments. . . . This is not because the site and its art are unimportant; as this study amply demonstrates, the artwork of the site is of great significance within the gamut of classic Maya art.”

—ROSEMARY A. JOYCE
Professor of Anthropology, University of California, Berkeley

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**Plant Kin**  
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**By Theresa L. Miller**

Theresa L. Miller  
Chicago, Illinois

Miller is an anthropologist and Environmental Social Scientist at the Field Museum of Natural History in Chicago, Illinois, where she researches bio-cultural diversity and community-led conservation in South America.

**Release Date** | May  
6 x 9 inches, 328 pages, 52 color photos, 6 saw photos, 5 illustrations, 2 maps

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The Indigenous Canela inhabit a vibrant multispecies community of nearly 3,000 people and over 300 types of cultivated and wild plants living together in Maranhão State in the Brazilian Cerrado (savannah) a biome threatened with deforestation and climate change. In the face of these environmental threats, Canela women and men work to maintain riverbank and forest gardens and care for their growing crops which they consider to be, literally, children. This nurturing, loving relationship between people and plants—which offers a thought-provoking model for supporting multispecies survival and well-being throughout the world—is the focus of Plant Kin.

Theresa L. Miller shows how kinship develops between Canela people and plants through intimate, multi-sensory, and embodied relationships. Using an approach she calls “sensory ethnobotany,” Miller explores the Canela bio-sociocultural life-world, including Canela landscape aesthetics, ethnobotanical classification, mythical storytelling, historical and modern-day gardening practices, transmission of ecological knowledge through an education of affection for plant kin, shamanic engagements with plant friends and lovers, and myriad other human-nonhuman experiences. This multispecies ethnography reveals the transformations of Canela human-environment and human-plant engagements over the past two centuries and envisions possible futures for this Indigenous multispecies community as they reckon with the rapid environmental and climatic changes facing the Brazilian Cerrado as the Anthropocene epoch unfolds.

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Veii
Edited by Jacopo Tabolli

Reputed to be the richest city of Etruria, Veii was one of the most important cities in the ancient Mediterranean world. It was located ten miles northwest of Rome, and the two cities were alternately allied and at war for over three hundred years until Veii fell to Rome in 396 BCE, although the city continued to be inhabited until the Middle Ages. Rediscovered in the seventeenth century, Veii has undergone the longest continuous excavation of any of the Etruscan cities.

The most complete volume on the city in English, Veii presents the research and interpretations of multiple generations of Etruscan scholars who are at the forefront of the discipline. Their essays are grouped into four parts. The first provides a general overview of archaeological excavation at Veii and discusses the different types of methodologies employed over the years. The second part narrates the history of Etruscan occupation of the city and its role in the greater Mediterranean world. The third section examines the surviving material culture of Veii, including pottery, painting, sculpture, metalworking, and architectural terracottas. Finally, the legacy of Veii is discussed, and a chronology of the site is presented. This pioneering research offers all students of the ancient Mediterranean a new understanding of the development of Veii and its territory from the late Bronze Age to the Roman conquest, as well as of the interactions of Veii with nearby sites and territories in central Tyrrhenian Italy.

Herodotus and the Question Why
Christopher Pelling

In the 5th century BCE, Herodotus wrote the first known history to break from the tradition of Homeric storytelling, basing his text on empirical observations and arranging them systematically. Herodotus and the Question Why offers a comprehensive examination of the methods behind the Histories and the challenge of documenting human experiences, from the Persian Wars to cultural traditions.

In lively, accessible prose, Christopher Pelling explores such elements as reconstructing the mentalities of storyteller and audience alike; distinctions between the human and the divine; and the evolving concepts of freedom, democracy, and individualism. Pelling traces the similarities between Herodotus’s approach to physical phenomena (Why does the Nile flood?) and landmark events (Why did Xerxes invade Greece? And why did the Greeks win?), delivering a fascinating look at the explanatory process itself. The cultural forces that shaped Herodotus’s thinking left a lasting legacy for us, making Herodotus and the Question Why especially relevant as we try to record and narrate the stories of our time and to fully understand them.

Herodotus and the Question Why

With essays by multiple generations of Etruscan scholars, this volume offers the most complete English-language overview of Veii, an ancient Etruscan city that was the ally and rival of Rome for over three hundred years

An intriguing study of the methods used by the Father of History, providing a new window into ancient historiography and the interwoven nature of scientific and historical discovery
Ghady & Rawan

Fatima Sharafeddine and Samar Mahfouz Barraj
Translated by Sawad Hussain and M. Lynx Qualey

Ghady & Rawan is a heartfelt and timely novel by the award-winning authors Fatima Sharafeddine (The Servant, Cappuccino) and Samar Mahfouz Barraj. The novel follows the close-knit friendship of two Lebanese teenagers, Ghady, who lives with his family in Belgium, and Rawan, who lives in Lebanon. Ghady’s family travels every summer to Beirut, where Ghady gets to spend all his time with Rawan and their other friends, enjoying their freedom from school. During the rest of the year, he and Rawan keep in touch by email. Through this correspondence, we learn about the daily ups and downs of their lives in Brussels and Beirut, including Ghady’s homesickness and his struggles with racism at school, as well as Rawan’s changing relationship to her family. The novel offers a glimpse into the lives of Lebanese adolescents while exploring a range of topics relevant to young people everywhere: bullying, parental conflicts, racism, belonging and identity, and peer pressure. Through the connection between the two main characters, Sharafeddine and Mahfouz Barraj show how the love and support of a good friend can help you through difficulties as well as sweeten life’s triumphs and good times.

Poetic Justice

An Anthology of Contemporary Moroccan Poetry

Deborah Kapchan

Poetic Justice is the first anthology of contemporary Moroccan poetry in English. The work is primarily composed of poets who began writing after Moroccan independence in 1956 and includes work written in Moroccan Arabic (darija), classical Arabic, French, and Tamazight. Why Poetic Justice? Moroccan poetry (and especially zajal, oral poetry now written in Moroccan Arabic) is often published in newspapers and journals and is thus a vibrant form of social commentary; what’s more, there is a law, a justice, in the aesthetic act that speaks back to the law of the land. Poetic Justice because literature has the power to shape the cultural and moral imagination in profound and just ways.

Reading this oeuvre from independence until the new millennium and beyond, it is clear that what poet Driss Mesnaoui calls the “letters of time” have long been in the hands of Moroccan poets, as they write their ethics, their aesthetics, as well as their gendered and political lives into poetic being.
Tadao Ando, Modern Art Museum of Fort Worth, showing the galleries extending into the reflecting pool. Photograph by David Woo.
Recent Studies Indicate
The Best of Sarah Bird

By SARAH BIRD

In her first nonfiction collection, the beloved, award-winning Sarah Bird showcases four decades of wise yet riotously entertaining essays and articles on womanhood, Texas, motherhood, and her weird, wondrous journey as a writer.

When Sarah Bird arrived in Austin in 1973 in pursuit of a boyfriend who was “hotter than lava,” she found an abundance of inspiration for storytelling (her sweetheart left her for Scientology, but she got to taste a morsel of Lynda Bird Johnson’s poorly preserved wedding cake as a temp worker at the LBJ Library). Sarah Bird went on to write ten acclaimed novels and contribute hundreds of articles to publications coast to coast, developing a signature voice that combines laser-sharp insight with irreverent, wickedly funny prose in the tradition of Molly Ivins and Nora Ephron.

Now collecting forty of Bird’s best nonfiction pieces, from publications that range from Texas Monthly to the New York Times and others, Recent Studies Indicate presents some of Bird’s earliest work, including a prescient 1976 profile of a transgender woman, along with recent calls to political action, such as her 2017 speech at a benefit for Annie’s List.

Whether Bird is hanging out with socialites and sanitation workers or paying homage to her army-nurse mom, her collection brings a poignant perspective to the experience of being a woman, a feminist, a mother, and a Texan—and a writer with countless, spectacular true tales to tell us.

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This collection gathers key writings by the nationally acclaimed architecture critic of the Dallas Morning News, whose perceptive commentary received awards from the Associated Press, the Dallas Press Club, and the Texas Society of Architects.

In 1980, David Dillon launched his career as an architectural critic with a provocative article that asked “Why Is Dallas Architecture So Bad?” Over the next quarter century, he offered readers of the Dallas Morning News a vision of how good architecture and planning could improve quality of life, combatting the negative effects of urban sprawl, civic fragmentation, and rapacious real estate development typical in Texas cities. The Open-Ended City gathers more than sixty key articles that helped establish Dillon’s national reputation as a witty and acerbic critic, showing readers why architecture matters and how it can enrich their lives.

Kathryn E. Holliday discusses how Dillon connected culture, commerce, history, and public life in ways that few columnists and reporters ever get the opportunity to do. The articles she includes touch on major themes that animated Dillon’s writing: downtown redevelopment, suburban sprawl, arts and culture, historic preservation, and the necessity...
of aesthetic quality in architecture as a baseline for thriving communities. While the specifics of these articles will resonate with those who care about Dallas, Fort Worth, and other Texas cities, they are also deeply relevant to all architects, urbanists, and citizens who engage in the public life and planning of cities. As a collection, The Open-Ended City persuasively demonstrates how a discerning critic helped to shape a landmark city by shaping the conversation about its architecture.

Praise for The Open-Ended City

“As a growing, sprawling city shaped as much by developers and private patrons as by architects and the municipal government, Dallas embodies the most pronounced characteristics of US urbanism around the turn of the twenty-first century. David Dillon’s writings provide a snapshot of architectural and urban development in and around Dallas during this period and will serve as a valued trove of information and insight for decades to come.”

—KATHERINE E. O’ROURKE
Trinity University, editor of O’Neil Ford on Architecture

KATHRYN E. HOLLIDAY
Arlington, Texas

Holliday is an associate professor of architecture at the University of Texas at Arlington, where she is also the founding director of the David Dillon Center for Texas Architecture. She is the author of Leopold Eidlitz: Architecture and Idealism in the Gilded Age and Ralph Walker: Architect of the Century.

ROGER FULLINGTON
Endowment in Architecture
This collection of writings and speeches by Texas’s most renowned architect positions him among the leading midcentury modernist architects, including William Wurster, Louis Kahn, and I. M. Pei, who were his collaborators and intellectual peers.

O’Neil Ford on Architecture

Edited by Kathryn E. O’Rourke

Acclaimed for his designs of the Trinity University campus, the Little Chapel in the Woods, the Texas Instruments Semiconductor Components Division Building, and numerous private houses, O’Neil Ford (1905–1982) was an important twentieth-century architect and a pioneer of modernism in Texas. Collaborating with artists, landscape architects, and engineers, Ford created diverse and enduringly rich works that embodied and informed international developments in modern architecture. His buildings, lectures, and teaching influenced a generation of Texas architects.

O’Neil Ford on Architecture brings together Ford’s major professional writings and speeches for the first time. Revealing the intellectual and theoretical underpinnings of his distinctive modernism, they illuminate his fascination with architectural history, his pioneering uses of new technologies and construction systems, his deep concerns for the landscape and environment, and his passionate commitments to education and civil rights. An interlocutor with titans of the twentieth century, including Louis Kahn and J. Robert Oppenheimer, Ford understood architecture as inseparable from the social, political, and scientific developments of his day. An introductory essay by Kathryn E. O’Rourke provides a critical assessment of Ford’s essays and lectures and repositions him in the history of US architectural modernism. As some of his most important buildings turn fifty, O’Neil Ford on Architecture demonstrates that this Texas modernist deserves to be ranked among the leading midcentury American architects.
“This much needed and timely collection of the work of Texas architect O’Neil Ford will help broaden the canon and deepen our understanding of modernism. Thoughtfully edited and introduced by Kathryn E. O'Rourke, it presents the thinking of an influential and prolific practitioner who has long deserved to be better known.”

—KATHRYN E. HOLLIDAY
University of Texas at Arlington, editor of The Open-Ended City: David Dillon on Texas Architecture
The first book devoted to the nearly 1,400 mushroom species found in the five-state Gulf Coast region—with more than 650 color illustrations and dichotomous identification keys that will delight foragers, cooks, and scholars alike.

Mushrooms of the Gulf Coast States
A Field Guide to Texas, Louisiana, Mississippi, Alabama, and Florida

ALAN E. BESSETTE, ARLEEN F. BESSETTE, AND DAVID P. LEWIS

The weather patterns and topography of America’s Gulf Coast create favorable growing conditions for thousands of species of mushrooms, but the complete region has generally gone unchartered when it comes to mycology. Mushrooms of the Gulf Coast States at last delivers an in-depth, high-quality, user-friendly field guide, featuring more than 1,000 common and lesser-known species—some of which are being illustrated in color for the first time.

Using easily identifiable characteristics and a color key, the authors enable anyone, whether amateur mushroom hunter or professional mycologists, to discern and learn about the numerous species of mushrooms encountered in Texas, Louisiana, Mississippi, Alabama, and Florida. Wild-food enthusiasts will appreciate the information on edibility or toxicity that accompanies each description, and they will also find the book’s detailed instructions for collecting, cleaning, testing, preserving, and cooking wild mushrooms to be of great interest. Providing encyclopedic knowledge in a handy format that fits in a backpack, Mushrooms of the Gulf Coast States is a must-have for any mushroom lover.

Map showing the geographic area covered by this book.
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Foreword by S. C. GWYNNE

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Texas BBQ, Small Town to Downtown
PHOTOGRAPHS BY WYATT MCSPADDEN
Foreword by Aaron Franklin
Essay by Daniel Vaughn

A decade after he celebrated traditional, wood-smoked ‘cue in Texas BBQ, Wyatt McSpadden captures the new urban BBQ scene epitomized by Franklin Barbecue, as well as small-town favorites such as Snow’s in Lexington.

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In his memoir, Bernard Rapoport recalls a life of hard work and a philosophy of giving that made him a successful entrepreneur and philanthropist. This updated edition includes new material compiled before Rapoport’s death in 2012.

Bernard Rapoport lived the American Dream. Born to Russian Jewish immigrant parents in San Antonio, Texas, in 1917, he grew up in poverty and worked his way through the University of Texas during the Great Depression. In 1951, he founded the American Income Life Insurance Company, which he developed into a multi-million-dollar business. Using his wealth to support a host of local, national, and international organizations, Rapoport was unstinting in his support for education, social justice, and liberal political causes.

In this memoir, Rapoport explains how his early experiences of poverty and his youthful acquaintance with Marxists and New Deal economists shaped him into a capitalist with a conscience. Rapoport goes on to describe his liberal activism as a supporter of Democrats from Ralph Yarborough to Tom Daschle to his good friends Bill and Hillary Rodham Clinton, an underwriter of the political journal The Texas Observer, a regent of the University of Texas System, a supporter of the state of Israel, and a champion of at-risk students.

This updated edition includes a new foreword by Rapoport’s granddaughter Abby Rapoport and material Rapoport and Don E. Carleton produced between 2009 and 2011 that addresses Rapoport’s views on political and economic developments since the book was originally published.
From the book

Being a liberal means that I still believe government has a positive role to play in building and maintaining a just and equitable society. As I said, government can’t do everything for us, but that doesn’t mean I’m antigovernment. Government is not evil, government is us. Government is what we have made it. It’s not some foreign thing. Government has a role in our society. It can be a catalytic force for good. For example, one of the most important bills ever passed by the Congress was the G.I. Bill of Rights. It produced more money for the economy, it broadened our talent pool, and it made a lot of people happy. That law helped bring out the latent talent that was hidden among those who had not had an education.
The promotional featurette In Search of Lawrence highlights the extreme desert conditions that the Lawrence of Arabia cast and crew faced in Jordan.
JCMS: Journal of Cinema and Media Studies

EDITOR: CAETLIN BENSON-ALLOTT
Georgetown University

In January 2018, the members of the Society for Cinema and Media Studies voted decisively to change the name of their scholarly publication to JCMS: Journal of Cinema and Media Studies. JCMS will pursue the same mission as Cinema Journal—publishing the best work on audiovisual media by SCMS members—and continue its rich history of conscientious self-examination and cutting-edge scholarship. Indeed, it is precisely because of this history that the journal’s name needed to change.

Asian Music

EDITOR: RICARDO D. TRIMILLOS

Asian Music, the journal of the Society for Asian Music, is the leading journal devoted to ethnomusicology in Asian music, publishing all aspects of the performing arts of Asia and their cultural context.

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Diálogo: an Interdisciplinary Studies Journal is published with support from DePaul University’s College of Liberal Arts and Social Sciences and the Office of the Provost. Diálogo is a refereed journal published since 1996 that seeks research and reflection articles of regional and hemispheric contexts with a focus on diverse Latin American, US Latino, and Indigenous populations and experiences, recent immigration, and places of origin. Diálogo publishes articles that help bridge barriers between academic and local communities, book and film/media reviews, and interviews pertinent to Latino communities in the US, the Caribbean, and Latin America.
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The US Latina & Latino Oral History Journal is a research publication created to mine, showcase, and promote the rich field of oral history as it relates specifically to the US Latina and Latino experience. This annual volume focuses on specific topics, and the journal features articles and book reviews. The University of Texas Press publishes the journal for UT Austin’s Center for Mexican American Studies (CMAS) with support by the Voces Oral History Project at the university’s School of Journalism.

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The Velvet Light Trap offers critical essays on significant issues in film studies while expanding its commitment to television as well as film research. Each issue provokes debate about critical, theoretical, and historical topics relating to a particular theme.

The Velvet Light Trap is edited at the University of Wisconsin at Madison and the University of Texas at Austin, with the support of media scholars at those institutions and throughout the country.
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EDITOR: JOHN FINN
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EDITOR: SUMRU BEGGER KRODY
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