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new titles • spring/summer 2017

Coming in spring 2017, a new programme of books from Reaktion.

Communism generated revolutions in design as well as politics. *Communist Posters* explores the role and impact of such posters and is lavishly illustrated from across the 'red' world, including Russia, China, Eastern Europe, Mongolia, Vietnam, North Korea and Cuba.

In *Sex Pistols: Poison in the Machine* John Scanlan goes beyond the over-familiar story of the Sex Pistols to reveal the band as a radical art project designed to confront the establishments of the 1970s, both conservative and counter-cultural.

Self-harm is often represented as a modern epidemic. In her important new book, *Psyche on the Skin*, Sarah Chaney challenges contemporary views and charts the history of self-harm from 'hysterical malingerer' in the Victorian era to today's 'delicate self-cutting'.

In *Hayek vs Keynes*, Thomas Hoerber gives an in-depth and approachable re-evaluation of the work and legacy of the twentieth century's two most influential economic thinkers.

Exist Otherwise is the first major survey in English of the life and work of Claude Cahun. Jennifer L. Shaw shows how Cahun challenged gender stereotypes through her powerful photographs, photomontages and writings, and tells the story of her role in the resistance against the Nazis in Jersey.

Carol Mavor departs the well-trodden paths of the fairy tale in *Aurelia* and plunges into darker reaches, exploring the photography of Miwa Yanagi, the strange candy-land child poetry of Minou Drouet and the little-known fairy realm of the great Harlem Renaissance poet Langston Hughes.

The Sun is our star. We take it for granted, but in their superb new book Leon Golub and Jay M. Pasachoff tell us everything we need to know about the science and study of our brilliant neighbour.

We hope you enjoy these highlights and the many other fine books we are publishing in 2017.

David Hayden, Managing Director
Michael R. Leaman, Publisher

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Communist Posters

EDITED BY MARY GINSBERG

with essays by Sherry Buchanan,
David Crowley, Lincoln Cushing,
Koen De Ceuster, Mary Ginsberg
and Morris Rossabi

One of the common features of communist regimes is the use of art for revolutionary means. Posters in particular have served as beacons of propaganda – vehicles of coercion, instruction, censure and debate – in every communist nation. They have promoted the authority of state and revolution, but have also been used as an effective means of protest. By their nature posters are ephemeral, tied to time and place, but many have had far-reaching, long-lasting impact. They are imbued with both artistic integrity and personal conviction – Bolshevik posters, for example, are among the most vibrant, passionate graphics in art history.

This is the first truly global survey of the history and variety of communist poster art. Each chapter is written by an expert in the field, and examines a different region of the world: Russia, China, Mongolia, Eastern Europe, North Korea, Vietnam and Cuba. This beautifully illustrated, comprehensive survey examines the broad range of political and visual cultures of communist posters, and will appeal to a wide audience interested in art, history and politics.



MARY GINSBERG has had a career in international finance, and latterly has been a curator at the British Museum, London. She is the author of *The Art of Influence: Asian Propaganda* (2013).

May 2017	Art
Hardback	290 x 214 mm
295 illustrations, 290 in colour	432 pp
978 1 78023 724 4	£35

Sex Pistols

Poison in the Machine

JOHN SCANLAN

The explosive story of the Sex Pistols is now so familiar that the essence of what they represented has been lost in a fog of nostalgia and rock 'n' roll cliché. In 1976 the rise of the Sex Pistols was regarded in apocalyptic terms, and the punks as visitors from an unwanted future bringing chaos and confusion.

John Scanlan considers the Sex Pistols as the first successful art project of their manager, Malcolm McLaren, a vision born out of radical politics, boredom and his deep and unrelenting talent for perverse opportunism. McLaren deliberately set a collision course with establishments, both conservative and counter-cultural, and succeeded beyond his highest expectations. Scanlan tells the story of how McLaren's project – designed, in any case, to fail – foundered on the development of the Pistols into a great rock band and the inconvenient artistic emergence of John Lydon.

Moving between London and New York, and with a fascinating cast of delinquents, petty criminals and misfits, *Sex Pistols: Poison in the Machine* is not just a book about a band. It is about the times, the ideas, the coincidences and the characters that made punk, that ended with the Sex Pistols – beaten, bloody and overdosed – sensationally self-destructing on stage in San Francisco in January 1978, and that transformed popular culture throughout the world.



JOHN SCANLAN is a writer and cultural historian based in Manchester. His previous books for Reaktion include *Easy Riders, Rolling Stones: On the Road in America, from Delta Blues to '70s Rock* (2015), *Memory: Encounters with the Strange and the Familiar* (2013) and *Van Halen: Exuberant California, Zen Rock'n'roll* (2012).

November 2016	Music
Hardback	216 × 138 mm
45 illustrations	272 pp
978 1 78023 754 1	£14.99
eBook 978 1 78023 800 5	

Psyche on the Skin

A History of Self-harm

SARAH CHANEY

'Eloquent, awe-inspiring, and sassy. This book will captivate anyone curious about the body and pain.'

– Joanna Bourke

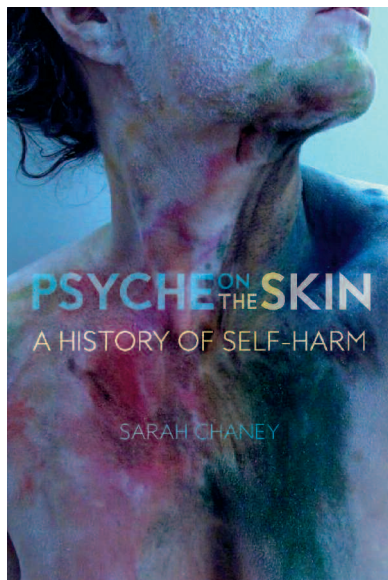
'A remarkable account from the pen of a young and brilliant scholar of the history and meaning of self-harm. Insightful and immensely readable.'

– Sander L. Gilman, Professor of Psychiatry at Emory University and author of *Making the Body Beautiful: A Cultural History of Aesthetic Surgery*

Self-harm is thought by many to be a modern epidemic: a phenomenon of the late twentieth century, a symptom of extreme emotional turmoil in young people, particularly young women. Yet it was 150 years ago, within early asylum psychiatry, that self-mutilation was first codified as a category of behaviour, and explanations for a variety of self-injurious acts were conceived very differently.

Psyche on the Skin charts the secret history of self-harm. The book describes its many forms, from sexual self-mutilation and hysterical malingering in the late Victorian period, to self-castrating religious sects, to self-mutilation and self-destruction in art, music and popular culture. Sarah Chaney's refreshing historical approach refutes the notion that self-harm has any universal meaning – that it necessarily says something specific about an individual or group, or that it can ever be understood outside the historical and cultural context of a particular era.

Drawing on her personal experiences, written in an engaging style and containing many powerful images, *Psyche on the Skin* challenges the misconceptions and contro-



versies surrounding self-harm. The book is crucial reading for professionals in the field as well as all those affected by this act.

SARAH CHANEY is a Research Associate at UCL Health Humanities Centre, and Research Project Manager at Queen Mary Centre for the History of Emotions, University of London.

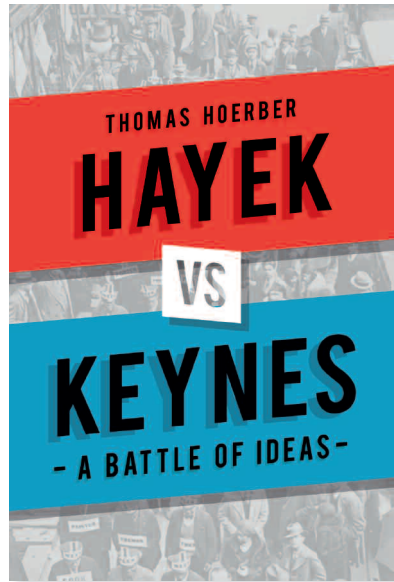
February 2017	Health/History
Hardback	234 × 156 mm
55 illustrations	320 pp
978 1 78023 750 3	£20
eBook 978 1 78023 796 1	

Hayek vs Keynes

A Battle of Ideas

THOMAS HOERBER

Hayek vs Keynes: A Battle of Ideas offers a clear historical account of the works of the two great totems of modern economic thought: Friedrich Hayek and John Maynard Keynes. Hayek's *The Road to Serfdom* and Keynes's *The General Theory of Employment, Interest and Money* were written against a background of devastation following the First World War. Thomas Hoerber explains the historical context in which the books were written and shows how lessons can be drawn for current economic and political phenomena, such as the recent financial crisis, globalization and European integration. He illustrates how classical economic theory as well as a qualitative method in economics can enlighten our understanding of the present economic environment. With a broad European perspective, this book places the two great economic thinkers of the twentieth century in their historical context, and asks what we can learn from their work today.



THOMAS HOERBER is Professor in European Studies at ESSCA School of Management in Angers, France. He is the author of five books, including *The Foundations of Europe* (2006) and *European Space Policy: European Integration and the Final Frontier* (2015).

March 2017	Economics
Hardback	216 × 138 mm
	192 pp
978 1 78023 730 5	£15
eBook 978 1 78023 778 7	

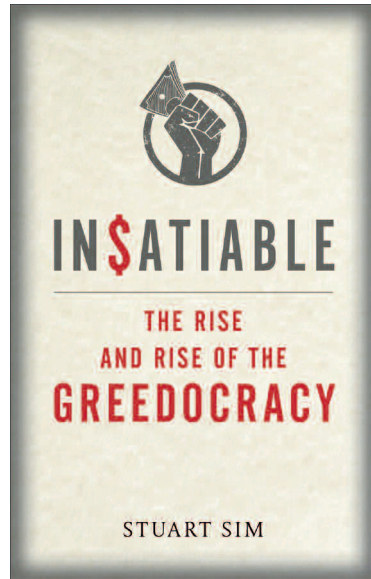
Insatiable

*The Rise and Rise
of the Greedocracy*

STUART SIM

Insatiable exposes the damaging effects of greed in both public and private life, showing how the actions of a socially irresponsible 'greedocracy' are systematically undermining our democratic institutions. Ranging across politics, economic theory, the financial world, healthcare, the food industry, sport, religion and the creative arts, it demonstrates how deeply embedded the greed imperative is in human psychology, and suggests various strategies for dealing with it in our daily experience.

All of us are capable of being greedy in small, usually insignificant ways, but some of our fellow citizens carry this trait to extremes, including such antisocial behaviour as tax evasion. When the public purse is defrauded, everyone suffers. Greed is all around us, a critical factor of twenty-first-century life: the food industry enthusiastically promotes greed in our eating habits, ignoring the well-attested harm this does to our health prospects; the private medical sector, the norm in most countries, treats its clients primarily as sources of profit; the corporate sector cynically exploits the climate of austerity as an excuse to erode workers' rights and drive down wages; the wealth gap between the greedocracy and the rest of the population grows exponentially year on year. *Insatiable* is a wake-up call to recognize the negative influence that greed is having on human relations, and to resist the ever-present temptation to give in to its lure. Greed is a social evil that we must combat wherever we can.



STUART SIM is a former Professor of Critical Theory, Northumbria University, Newcastle. Recent publications include *Fifty Key Postmodern Thinkers* (2013), *The Edinburgh Companion to Critical Theory* (2016) and *A Philosophy of Pessimism* (Reaktion, 2015).

March 2017	Economics
Hardback	216 × 138 mm
	200 pp
978 1 78023 734 3	£14.99
eBook 978 1 78023 781 7	

Exist Otherwise

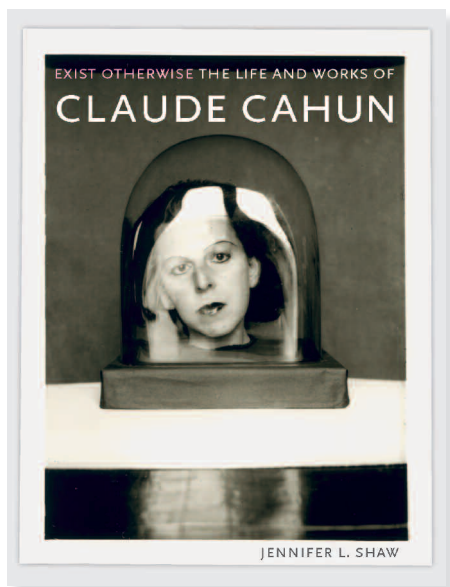
The Life and Works of Claude Cahun

JENNIFER L. SHAW

In the turmoil of the 1920s and '30s, Claude Cahun challenged gender stereotypes with her powerful photographs, photomontages and writings: work that appears contemporary, or even ahead of our time, when viewed with twenty-first-century eyes. Cahun wrote poetry and prose for major French literary magazines, worked in avant-garde theatre, and was both comrade and critical outsider of the Surrealists. Her artful resistance tactics mocked and disrupted the Nazi occupiers of Jersey during the Second World War, putting her in mortal danger. Cahun worked collaboratively with Marcel Moore, her stepsister, lover and life partner, to create some of the most compelling photographs and photomontages of the period between the wars.

This is the first work in English to tell the full story of Claude Cahun's art and life. It both recounts her life and analyses her complex writings and images, making them available to a wide audience. Shaw's account embeds Cahun's work in the exciting milieu of Paris between the wars and follows it into the dangerous territory of the Nazi-occupied Isle of Jersey. Using letters and diaries, Shaw brings Cahun's ideas and feelings to life and contributes to our understanding of photography, Surrealism and the histories of women artists and queer culture.

This book includes a full range of illustrations by Cahun and other renowned photographers, as well as writings never before translated into English. Shaw's book will appeal to art and photography lovers and scholars alike.



JENNIFER L. SHAW is Professor of Art History at Sonoma State University, California. Her previous books include *Reading Claude Cahun's Disavowals* (2013) and *Dream States: Puvis de Chavannes, Modernism and the Fantasy of France* (2002).

May 2017	Art
Hardback	250 × 190 mm
180 illustrations, 100 in colour	328 pp
978 1 78023 728 2	£30
eBook 978 1 78023 775 6	

Aurelia

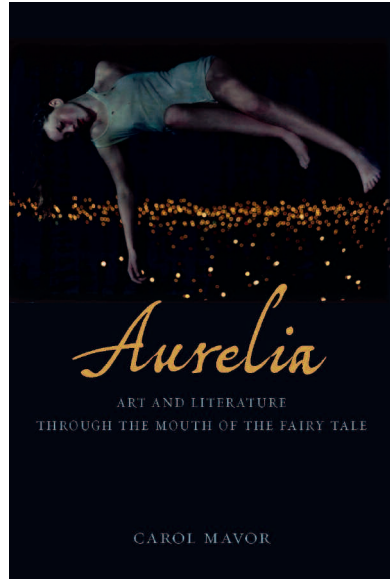
*Art and Literature through
the Mouth of the Fairy Tale*

CAROL MAVOR

In the eighteenth century the members of London's Society of Aurelians were butterfly collectors. The term 'Aurelian' relates to the chrysalis, and the golden colour it can display before the butterfly emerges. As a twenty-first-century Aurelian, Carol Mavor collects fairy tales old and new and awakens them out of their chrysalises: like slumbering Snow Whites in caskets of gold and glass; like Briar Roses in tangles of branches and thorns.

In *Aurelia*, Mavor takes special interest in the fairy tale's gastronomy, including Alice's Wonderland cake marked *EAT ME*, the sugar of the witch's house in 'Hansel and Gretel' and the more disturbing ingestions of cannibalism, as in the Brothers Grimm's 'The Juniper Tree', where a murdered boy sings through the mouth of a bird: 'My mother she killed me. My father he ate me.'

Moving beyond this, Mavor discovers the fairy-tale realm in more surprising places: the tragic candy-land poetry of the 1950s 'genius' child-poet Minou Drouet; the subterranean world of enchantment in the cave paintings of Lascaux; the brown fairies of African American poet Langston Hughes; and Miwa Yanagi's black-and-white, bloody photograph of the Grandmother and Little Red Riding Hood holding one another in the cut open belly of the wolf, as an allegory of the victims of Hiroshima. Through the lens of the fairy tale Mavor reads the world of literature and art as both magical and political.



CAROL MAVOR is Professor of Art History and Visual Culture at the University of Manchester. She has published widely on photography, cinema, colour and childhood. Her books include *Blue Mythologies: Reflections on a Colour* (Reaktion, 2013).

June 2017	Literary Criticism/Art
Hardback	234 × 156 mm
140 colour illustrations	256 pp
978 1 78023 717 6	£25

Eileen Agar

Dreaming Oneself Awake

MICHEL REMY

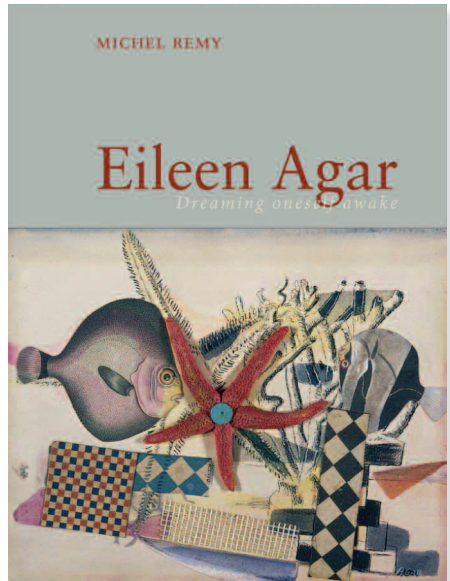
‘The first fully comprehensive study of Agar, whose importance has belatedly been recognised. Remy skilfully weaves biography into his detailed and illuminating discussion of her paintings, collages and objects. He has an unrivalled command of the subject and the access to unpublished material, diaries and letters enriches the story at every turn. A major contribution to our understanding of Agar’s work.’

– Dawn Ades, Professor Emeritus, University of Essex

Born in Buenos Aires in 1899, and reborn in Paris in 1928, Eileen Agar was an artist whose work throughout her long career synthesized elements of the two main art movements of the twentieth century: Cubism and Surrealism. This monograph, the first full account of Agar’s complete works, including paintings, collages, photographs and objects, comes at a time when there is a major revival of interest in Surrealism in the UK and worldwide.

Drawing on personal conversations with the artist as well as original research, Michel Remy examines the life and work of the artist throughout her long career, from her passage through Cubism and abstraction to Surrealism, as well as her dedicated participation in Surrealist activities in England and abroad. Each period is illustrated with many striking images, including rare photographs, and supported by penetrating interpretations. The powerful myth-making drive that underlies Agar’s output is revealed, as well the tenderness, humour, poetry, love of nature and the world, subversion of the laws of reality, and celebration of femininity that suffuses each of her works.

This is a timely, fresh and cogent account of a fascinating woman artist whose quality of



work, independence of mind and freedom of imagination refute the assertion that women have not played a major role in the story of Surrealism. The book will appeal to anyone interested in art history and Surrealism.

MICHEL REMY is Emeritus Professor of English Literature and Art History at the University of Nice, France. The leading authority on British Surrealism, he has published widely on the subject and has co-curated several Surrealist exhibitions in France and England. He is the author of many books, including *The Surrealist World of Desmond Morris* (1991), *Surrealism in Britain* (1999) and *On the Thirteenth Stroke of Midnight: Surrealist Poetry in Britain* (2013).

June 2017	Art
Hardback	250 × 190 mm
160 illustrations, 130 in colour	224 pp
978 1 78023 727 5	£30

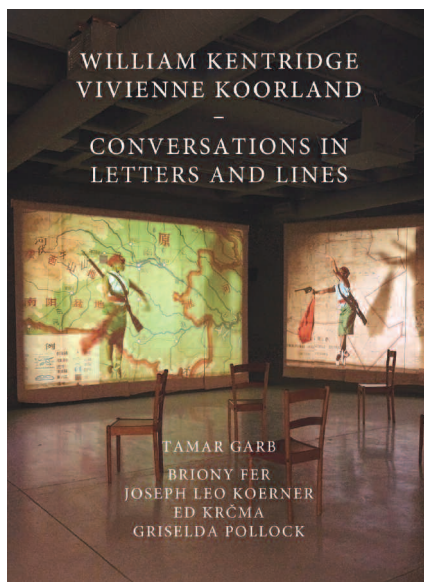
William Kentridge and Vivienne Koorland

Conversations in Letters and Lines

EDITED BY TAMAR GARB &
FIONA BRADLEY

William Kentridge and Vivienne Koorland are two of South Africa's foremost visual artists. Kentridge is a successful animated filmmaker, opera director, performer and draughtsman, while Koorland has enjoyed widespread critical acclaim as a painter, printmaker and maker of objects. Born in the 1950s, they first met as university students in the mid-1970s, and have been talking about art ever since. Their friendship of nearly forty years has been mutually enriching, as the art of each has inspired and informed the other.

This significant volume brings together a diverse selection of works from each artist to explore the formal and thematic links between their different practices. It focuses on the role of writing in their work, the relationship between drawing, painting and animation, their interest in film, their understanding of lines, alphabets and letters and the relationship between the iconic and the abstract, and maps and mapping. The book is divided into four essays by Briony Fer, Griselda Pollock, Joseph Leo Koerner and Ed Krčma, each of which provides a fresh perspective on the artists and their work, as well as a conversation between the artists and curator Tamar Garb, exploring the themes highlighted by the exhibition. The book features eighty colour illustrations of a wide selection of artworks by each artist, including works on paper, maps and sketch-books that have rarely been seen by the public before.



Published for the exhibition *William Kentridge and Vivienne Koorland: Conversations in Letters and Lines*, Fruitmarket Gallery, 19 November 2016–19 February 2017.

Distributed for the Fruitmarket Gallery, Edinburgh, Scotland.

TAMAR GARB is Durning Lawrence Professor of Art History, University College London. FIONA BRADLEY is Director of the Fruitmarket Gallery, Edinburgh.

November 2016	Art
Hardback	260 × 190 mm
80 colour illustrations	140 pp
978 1 90861 241 0	£30

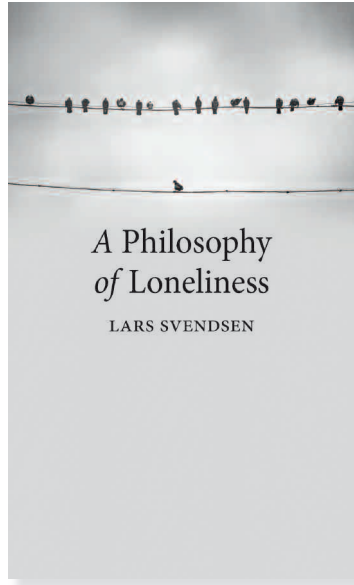
A Philosophy of Loneliness

LARS SVENDSEN

'Lars Svendsen has written a book that brings both knowledge and wisdom to loneliness, that most intimate of moods.' – Jeffrey Kosky, Washington and Lee University, author of *Arts of Wonder: Enchanting Secularity* (2013)

Loneliness is a difficult subject to address, because it has such negative connotations. But the truth is that wherever there are people, there is loneliness: everyone is lonely at some point in their lives. You can be lonely in a crowd or at home, outdoors or in an empty church, and countless songs have been written about the condition. For many people, loneliness can significantly impact their quality of life and their physical and mental health. At the same time, our best moments can come when we are alone, and this can tell us something important about our place in the world. But what exactly is loneliness? Who does it affect? Why does it occur, linger and disappear? Lars Svendsen investigates both the positive and the negative sides of loneliness in this thoughtful new book.

Drawing on the latest research in the fields of philosophy, psychology and the social sciences, *A Philosophy of Loneliness* explores the different kinds of loneliness, the philosophy of emotions, why some people are lonelier than others, and the psychological and social characteristics that dispose people to loneliness. Svendsen looks at the role of friendship and love in our lives and argues that our main problem is not that there is too much loneliness in modern societies, but rather that there is



too little solitude. This hugely important book is essential reading for all those who want to know more about this complex and profound state of being.

LARS SVENDSEN is Professor of Philosophy at the University of Bergen, Norway. He is the author of many books, including the bestselling *A Philosophy of Boredom* (2005), which has been translated into 26 languages.

February 2017	Philosophy
Paperback	200 × 120 mm
	184 pp
978 1 78023 747 3	£12.99
eBook 978 1 78023 793 0	

Attention

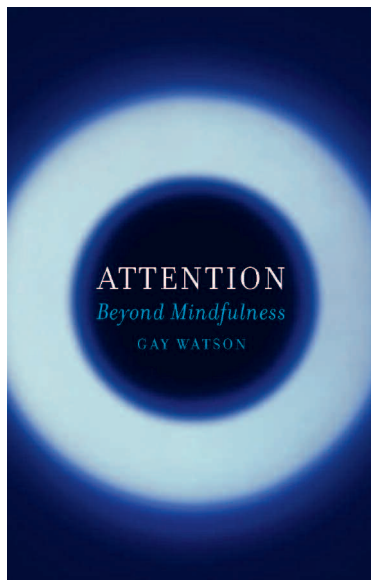
Beyond Mindfulness

GAY WATSON

'In this *tour de force*, Gay Watson weaves together profound spiritual insights, crisply clear science, and page-turning personal observations about the front edge of consciousness: how we attend to our inner and outer worlds. Since we gradually become whatever our attention repeatedly rests upon, this book also helps readers use attention more skillfully to grow more of the good inside themselves and others.' – Rick Hanson, author of *Buddha's Brain: The Practical Neuroscience of Happiness, Love, and Wisdom*

Attention is central to everything we do and think; yet it is usually invisible, transparent, lost behind our fixation with content. We pay attention to this and that moment or we let our attention wander, but we rarely give attention to the process of attending and distraction. It is typically viewed instrumentally, in terms of what it can achieve, and so its process and practice are overlooked, yet it is central to neuroplasticity – the brain's ability to create new neural pathways in order to adapt – and underlies both the mindfulness revolution and the concern about the influence of new social and digital media.

Gay Watson explores attention in action through many disciplines and ways of life, from neuroscience to surfing. The book contains interviews with, among others, John Luther Adams, Stephen Batchelor, Susan Blackmore, Guy Claxton, Edmund de Waal, Rick Hanson, Jane Hirshfield, Iain McGilchrist, Wayne McGregor, Garry Fabian Miller, Alice and Peter Oswald, Ruth Ozeki and James Turrell.



A valuable and timely account of something central to our lives yet all too often neglected, this book will appeal to all those who find their attention wandering owing to the distractions and clamour of modern life, and want to know why.

GAY WATSON is the author of *A Philosophy of Emptiness* (Reaktion, 2014) and *Beyond Happiness* (2007). She lives in Devon and California.

May 2017	Mind, Body, Spirit
Hardback	216 × 138 mm
	224 pp
978 1 78023 745 9	£14.99
eBook 978 1 78023 764 0	

Blaise Pascal

Miracles and Reason

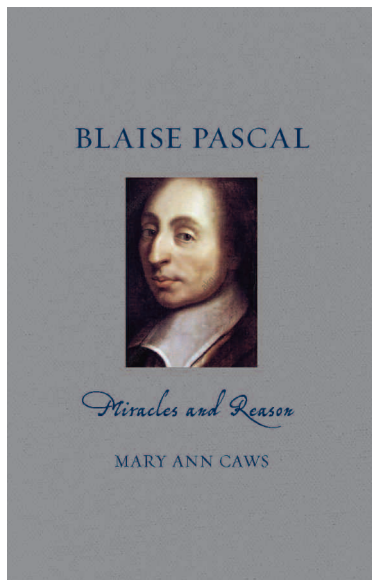
MARY ANN CAWS

Blaise Pascal had an extraordinary life and career. Renowned as a child prodigy, he engaged with the intellectual ferment surrounding the mathematician Father Mersenne before turning to his scientific experiments, his work on mathematics and construction of mechanical calculating machines, his correspondence with Pierre de Fermat and René Descartes, and his 'Memorial', a scrap of paper he always wore close to his heart on which he described an overwhelming religious experience.

This book considers Pascal's modes of writing – whether he is arguing with the strict puritanical modes of Church politics, in the guise of a naive 'provincial' trying to understand the Jesuitical approach (*Les Provinciales*), or meditating on the ways to present his own thoughts on religion (*Apologia*) to the world outside Port-Royal, the convent his sister Jacqueline had persuaded him to enter.

Pascal's so-called 'worldly period', in which his relation to his libertine friends motivated his celebrated 'wager' about belief, is discussed alongside his Jansenist writings, his meditations on thinking about thinking, and finally his invention of the first means of public transport in Paris, shortly before his untimely death at 39 following a lifetime of illness.

The book, which includes a preface by Tom Conley, covers many aspects of Pascal's life and work that are seldom found side by side: his religious motivations and his belief in miracles, his scientific passions, his practical savvy and the aphorisms of the *Pensées*, so influential worldwide. This is a valuable



account of a fascinating figure of the early modern period, and will interest the wide audience for the history of mathematics, philosophy, religion and science.

MARY ANN CAWS is Distinguished Professor of English, French and Comparative Literature, Graduate School, City University of New York. She is the author of several books for Reaktion, including *Pablo Picasso* (2005), *Salvador Dalí* (2008) and *The Modern Art Cookbook* (2013). TOM CONLEY is Abbott Lawrence Lowell Professor of Romance Languages and Literatures (French) and of Visual and Environmental Studies at Harvard University.

March 2017	History
Hardback	216 × 138 mm
30 illustrations, 10 in colour	200 pp
978 1 78023 721 3	£14.95
eBook 978 1 78023 768 8	

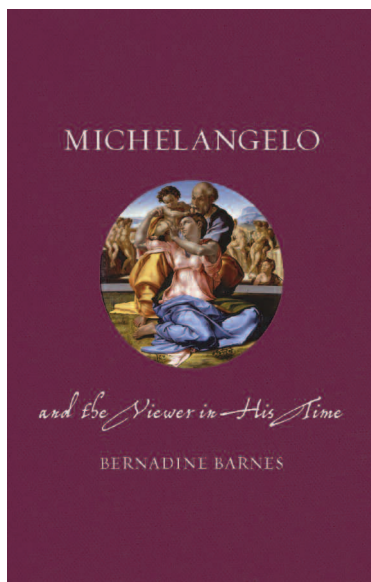
Michelangelo and the Viewer in His Time

BERNADINE BARNES

Today Michelangelo's painting and sculpture is seen most often in museums, while his architectural designs have been left incomplete or modified by others so that some are barely recognizable. But his art was made to be viewed in churches, homes and political settings, by people who brought their own needs and expectations to his work. Paintings and sculptures were rarely seen in isolation; instead they were seen as part of rituals and ceremonies. Viewers of Michelangelo's time would experience the work under specific lighting conditions and from particular positions. They would move through spaces and past sculpture, and they might make comparisons to other objects nearby.

In this engaging book, Bernadine Barnes brings together new research to show how Michelangelo's art was seen in its own time. The original setting is reconstructed for works that have been moved, modified or left incomplete. Michelangelo's consideration of his audience changed throughout his career: sometimes he produced work for conventional religious settings, and at other times he was given unprecedented freedom by open-minded patrons. This book brings the viewer back into the development of Michelangelo's work, and gives emphasis to the differences between viewers in specific settings.

Michelangelo lived in a time when the development of prints and published art criticism changed the nature of the viewing public in ways that foreshadow our own media culture. This book encourages today's viewers to take a fresh look at Michelangelo's work.



BERNADINE BARNES is Professor of Renaissance Art History at Wake Forest University, North Carolina. Her previous publications include *Michelangelo's Last Judgment: The Renaissance Response* (1998) and *Michelangelo in Print* (2010).

June 2017	Art/History
Hardback	216 × 138 mm
60 illustrations, 40 in colour	272 pp
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eBook 978 1 78023 788 6	

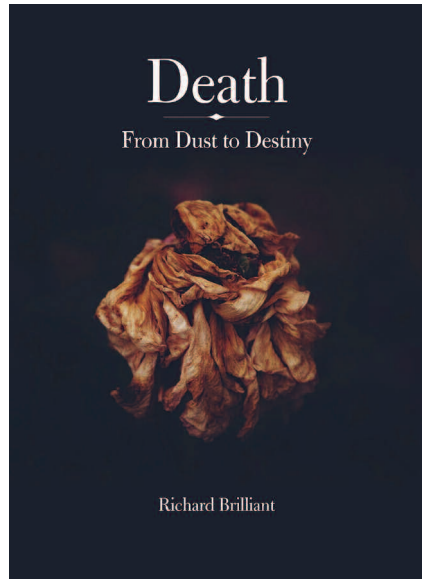
Death

From Dust to Destiny

RICHARD BRILLIANT

The terms 'birth' and 'death' have long denoted the apparent boundaries of our biological lives, situating in time the moments of coming to be and passing away. Yet the specific trajectory of a life can surpass its temporal boundaries. Long after the perishing of the body, and of its physical remains, the individual's ethos can endure in the collective memories of survivors and subsequent generations. Such remnants have been created by rituals, reinforced through commemorations and obituaries, and projected through art and architecture. These powerful inducements to remember counter the finality of physical death, bridging the gap between absence and presence.

Death: From Dust to Destiny, featuring a wide-ranging collection of texts and images together with the author's guiding commentary, offers a reflective meditation on the methods that artists, architects and writers have developed to activate memory, and animate their subjects into a – possibly – unending afterlife. In this process death need no longer be a terminal departure but can become a new form of existence in the minds of others.



RICHARD BRILLIANT is Professor Emeritus of Art History and Archaeology and Anna S. Garbedian Professor in the Humanities at Columbia University. His previous books include *Portraiture* (Reaktion, 1991) and *My Laocoön: Alternative Claims in the Interpretation of Artworks* (2000).

June 2017	History
Hardback	234 × 156 mm
150 illustrations, 20 in colour	224 pp
978 1 78023 725 1	£20
eBook 978 1 78023 772 5	

Flatness

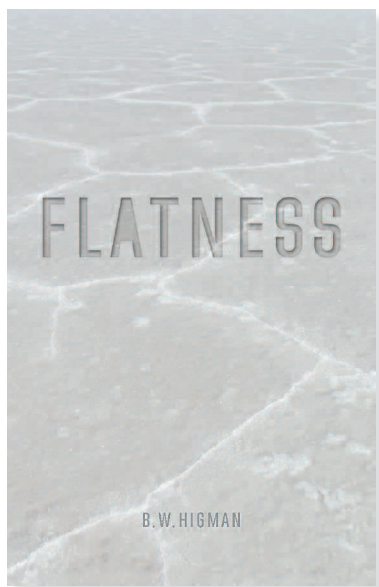
B. W. HIGMAN

‘The most original and surprising book I’ve read this year. If you thought flatness equates with dull, you were wrong . . . Superbly researched, full of erudition, each chapter utterly surprising . . . A really important contribution for understanding how we have transformed our planet in our own image.’ – Michael Bravo, Senior Lecturer in Geography at the University of Cambridge

‘Once you’ve started on it, you won’t be able to put it down.’ – Tim Ingold, Chair in Social Anthropology, University of Aberdeen

The modern world is dominated by flat surfaces. We write, print and project on flat paper or flat screens, which we stare at all day. We inhabit spaces constructed from flat materials. We play sport on level fields. Engineered planar surfaces have become so pervasive and fundamental to behaviour and thought that we barely notice their existence. But flat landscapes are also often disparaged, viewed as featureless, empty and monotonous. Metaphorically, to ‘feel flat’ is to be bored, dull, lacking energy or inspiration.

So what is it about flatness that makes it so desirable and practical in everyday life, yet so unattractive in landscape and as an idea? How has the construction of flat surfaces contributed to a degradation of visual diversity? *Flatness* attacks these questions by looking first at the ways humans have perceived the natural world around them, from Flat Earth theories to abstract geometric concepts and the Flatness Problem in modern cosmology. It also traces the long historical trajectory of flatness as an engineering ideal, and the



representation of the concept in art, music and literature.

Flatness is a truly original study, drawing together many strands of thought and practice, from the everyday to the most profound, as it builds a new way of understanding the platform on which the drama of modern life has been played out. Written with wit and wisdom, and splendidly illustrated throughout, the book will appeal to all who are interested in the topography of the modern world.

B. W. HIGMAN is Emeritus Professor of History, Australian National University, and Emeritus Professor, University of the West Indies. His many books include *How Food Made History* (2012) and *A Concise History of the Caribbean* (2011).

February 2017	History
Hardback	216 × 138 mm
50 illustrations, 20 in colour	264 pp
978 1 78023 729 9	£16.95
eBook 978 1 78023 776 3	

The Sun

LEON GOLUB & JAY M. PASACHOFF

Essential for life on earth and a major influence on our environment, the Sun is also the most fascinating object in the daytime sky. Every day we feel the effect of its coming and going – literally the difference between day and night. But figuring out what the Sun is, what it's made of, why it glows so brightly, how old it is, how long it will last – all of these take thought and observation.

Leon Golub and Jay M. Pasachoff offer an engaging and informative account of what scientists know about the Sun, and the history of these discoveries. Solar astronomers have studied the Sun over the centuries both for its intrinsic interest and in order to use it as a laboratory to reveal the secrets of other stars. The authors discuss the surface of the Sun, including sunspots and their eleven-year cycle, as well as the magnetism that causes them; the Sun's insides, as studied mainly from seismic waves that astronomers record on its surface; the outer layers of the Sun that we see from Earth only at eclipses and from spacecraft; and space weather, the radiation and particles that we on Earth receive from the Sun in flares or other ejections. Golub and Pasachoff also provide instructions on how to observe the Sun safely, and how to attend and to observe solar eclipses.

Illustrated with a wide variety of beautiful solar images, this informative book will appeal to both scientists and a more general readership interested in this star at the centre of our solar system.

Published in association with the Science Museum, London.



LEON GOLUB is a Senior Astrophysicist at the Smithsonian Astrophysical Observatory in Cambridge, Massachusetts. JAY M. PASACHOFF is Field Memorial Professor of Astronomy and Director of the Hopkins Observatory at Williams College, Williamstown, Massachusetts. Together they are the authors of *The Solar Corona* (2nd edn 2010) and *Nearest Star: The Surprising Science of Our Sun* (2nd edn 2014).

June 2017	Popular Science
Hardback	220 × 171 mm
100 colour illustrations	216 pp
978 1 78023 757 2	£25
eBook 978 1 78023 802 9	

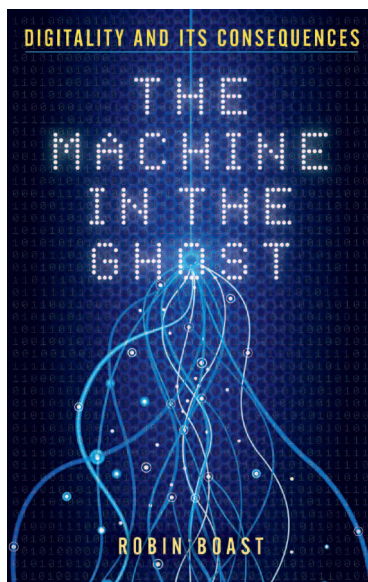
The Machine in the Ghost

Digitality and its Consequences

ROBIN BOAST

We live in a digital age, within a digital economy, continuously engaged with digital media. Digital encoding lies at the heart of our contemporary mobile-obsessed, information-heavy, media-saturated world, but it is usually regarded – if it is thought of at all – as something inaccessible, virtual or ephemeral, hidden deep within the workings of our computers, tablets and smartphones. It is surprising that, despite the profusion of books on the history of computers and computing, little has been written about what makes them possible. So what exactly is ‘the digital’? Where did it come from? What do we actually know about it? Robin Boast tackles these fundamental questions in *The Machine in the Ghost* – and uncovers some very surprising answers.

The book navigates the history of digitality, from the earliest use of digital encoding in a French telegraph invented in 1874, to the first electronic computers; the earliest uses within graphics and information systems in the 1950s; our interactions with computers through punch cards and programming languages; and the rise of digital media in the 1970s. Via these various, sometimes unanticipated historical routes, Boast reveals the foundations of digitality, our contemporary digital media, as something very real – the digital Machine in the virtual Ghost.



ROBIN BOAST is Professor of Cultural Information Science at the University of Amsterdam, the Netherlands. He has published widely in the field of information and the culture of the digital.

February 2017	Popular Science
Hardback	216 × 138 mm
23 illustrations	208 pp
978 1 78023 739 8	£16.95
eBook 978 1 78023 787 9	

Refrigerator

The Story of Cool in the Kitchen

HELEN PEAVITT

Humans have been preserving food for millennia, but the refrigerator is a relatively new addition to our homes. Just before the Second World War, only 3 per cent of British households had one. In the interim years the fridge has become accepted as a taken-for-granted necessity blending into the household environment – background noise in the general hum of the kitchen. This book explores the history of refrigeration and how the fridge has become an essential appliance in our homes today.

Refrigeration technologies – essentially a completely new method of preserving and transporting all manner of perishable goods – had a profound impact on society from the nineteenth century onwards. Helen Peavitt leads us through the rooms, cabinets and boxes used to keep food, drink and other substances cool, their prime refrigerating function driven by mechanical means or, in earlier times, ice. The story of the refrigerator encompasses tales of scientific discovery, applied technology, power and steam engines; ice harvesting; industrial design and production; popular culture and taste; public health and hygiene; changing climate; technological aversion, danger and the odd dalliance with environmental catastrophe.

The book also explores the advertising and marketing of domestic fridges, and the ways patterns of food consumption have changed over the decades thanks to home refrigeration. Today our domestic refrigerators are food hubs: the nexus from which we plan our meals, store foods and focus our eating habits. Strikingly illustrated, *Refrigerator*:



The Story of Cool in the Kitchen is an informative and often entertaining history of an object that has changed the way we eat and live.

Published in association with the Science Museum, London.

HELEN PEAVITT is curator of Consumer Technology at the Science Museum, London.

June 2017	Design/Popular Science
Hardback	240 × 156 mm
100 illustrations, 50 in colour	208 pp
978 1 78023 751 0	£18
eBook 978 1 78023 797 8	

What's the Matter with Meat?

KATY KEIFFER

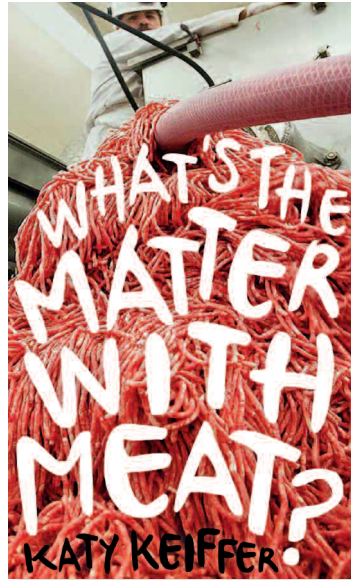
'Katy Keiffer has produced a thorough and well-researched analysis of everything that's wrong with industrial meat production. This book is for everyone who cares about how meat-eating affects our planet.' – Marion Nestle, Professor of Nutrition, Food Studies, and Public Health at New York University and author of *What to Eat*

'A compelling – and necessary – book.'
– Barry Estabrook, author of *Pig Tails: An Omnivore's Quest for Sustainable Meat*

What's the Matter with Meat? draws back the curtain that obscures the true costs of industrialized meat production. The book exposes how the industry is expanding worldwide at a rapid pace, with just a few large companies monopolizing the majority of the market. This global survey of factory-produced meat examines the practices of the industry in five major production centres: the USA, Europe, Brazil, Australia and Asia.

The system generates enormous corporate profits while providing very low prices to consumers, but has an outsized and often negative impact on surrounding communities. Katy Keiffer focuses on issues such as labour, genetics, animal welfare and environmental degradation, as well as probing less-reported topics such as 'land grabs', where predator companies acquire property in foreign nations for meat production, frequently at the expense of local agriculture.

The current industry model is simply not feasible for the future, as our planet will soon run out of the resources required to raise animals on such a scale. A salutary, hard-hitting



critique of the meat-producing industry and its harmful effects, this book exhorts consumers to resist the lure of cheap meat and encourages governments to foster alternative methods, and the industry itself to amend its practices. This book is not about telling people to stop eating meat. Rather, by exposing current industry practices we can all be aware of the perils of supporting the system; instead of urging people to avoid meat, it proposes that we demand and pay for better meat.

KATY KEIFFER, a former food service professional, produces and hosts *What Doesn't Kill You*, a long-running weekly radio podcast on the Heritage Radio Network that focuses on the intersections of people, policy and the food system.

April 2017	Food and Drink
Paperback	200 × 120 mm
	208 pp
978 1 78023 760 2	£9.95
eBook 978 1 78023 804 3	

Berlin

JOSEPH PEARSON

'For the travelers, artists, flâneurs, coders and students fascinated by Berlin, the historian Joseph Pearson masterfully offers a close reading of the metropolis in all its brutal immediacy. *Berlin* is an exploration of the German capital as it should be, drawing us into the teeming, tumbling life of its streets, clubs and *Kieze* as well as the dark recesses of the city's scarred history.' – Patrick Donahue, political correspondent for *Bloomberg News* in Berlin

'A comprehensive yet eminently readable – even exhilarating – romp through Berlin's history, coupled with a native's view of its colorful present. Everything you need to know about the German capital, and more.' – Kimberly Bradley, culture journalist and correspondent for Berlin and Vienna, *Monocle* magazine

Berlin is a party in a graveyard. It is Europe's youth capital, and its guilty war conscience. It is a disputed construction site, built on the ruins of regimes. Today's diversity – refugees, immigrants, arty expats, East and West – emerges from a history of violence. Berlin is as cutting-edge and contemporary as it is wary of its extreme past.

Berlin is a comprehensive short history and portrait of the German capital today. The story of Berlin's vagaries over nine centuries – from a dry place in a bog to the control centre of modern Europe – is expertly portrayed by historian Joseph Pearson. The dynamic present is a palimpsest on this unsettling past. A long-time flâneur of Berlin's streets, Pearson explores how the city's history is visible today in bombsites,



museums and industrial club spaces (and a lake hosting a man-nibbling monster).

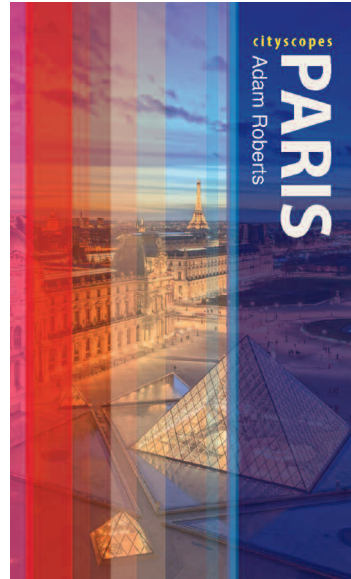
In this book, we find that elements of the city that for some can be unnerving – its emptiness, its provincialism, its ramshackle industrial eclecticism, its sexual freedoms, its confrontation with a murderous past – are precisely what give the city its charge. Pearson poses provocative questions as he reveals the city's many layers and varied neighbourhoods. He argues, ultimately, that Berlin's centrality in European and cultural affairs is only just beginning to be felt.

JOSEPH PEARSON is a writer and cultural historian at New York University in Berlin. He is the voice of The Needle, one of Berlin's most popular blogs.

June 2017	Travel Guides/History
Paperback	200 × 120 mm
110 illustrations, 90 in colour	280 pp
978 1 78023 719 0	£14.95
eBook 978 1 78023 766 4	

Paris

ADAM ROBERTS



‘The Paris within Adam Roberts’ *Paris* combines the intellect with the emotional and does so in a style that is both engaging and alluring. The rich history that belongs to the city – stone by stone, bridge by bridge, ruler by ruler, era by era – comes alive within these pages, giving vast meaning to each step and to each breath taken by today’s visitor. In the end, one is left with an historical and a present moveable feast.’ – Robert Wheeler, author of *Hemingway’s Paris: A Writer’s City in Words and Images*

Explore behind the tourist facade of the world’s most visited city. In this book, Paris-based writer and Invisible Paris blogger Adam Roberts provides a concise and informative portrait of the iconic metropolis. He uncovers the story of how a provincial backwater rose up to become the richest and most powerful city in Europe, and a world leader in fashion, the arts and gastronomy – and why it continues to dazzle today.

In short, illustrated chapters, Roberts casts his eye over 2,000 years of turbulent history, from a time when roaming Celtic tribes first set up camp to the present day: he covers the rise and fall of royalty, uprisings and invasions, destruction and magnificent redevelopments, and he explores the city’s contributions to the world, including Gothic architecture, city planning, mammoth museums and urban art. A section on the city today – perceptive essays and observations on topics ranging from Parisian Sundays to the inside workings of a historic hotel – reveal the twenty-first-century city.

Roberts also offers travellers a diverse selection of tips on places to visit, from a

vintage sweet shop to a museum of romantic life, a relaxing hidden garden in a hospital, and a converted hairdressing salon where you can play table tennis. Recommended for those planning a trip to the city or simply for anyone who loves Paris, this book offers a unique overview of one of the world’s most fascinating cities.

ADAM ROBERTS is a freelance writer and creator of the influential Invisible Paris blog, which has shown readers – both local and visiting – around an alternative Paris since 2008. His observations have featured in *The Guardian*, CNN and a variety of French magazines. He lives in Paris.

June 2017	Travel Guides/History
Paperback	200 × 120 mm
110 illustrations, 90 in colour	320 pp
978 1 78023 746 6	£14.95
eBook 978 1 78023 792 3	

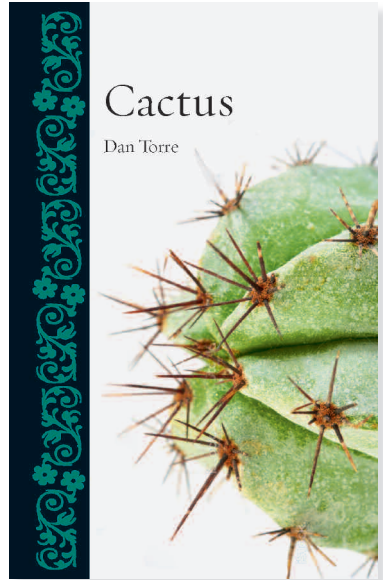
Cactus

DAN TORRE

Cacti are full of contradictions. Although they can be found in some of the harshest, driest and most barren environments on earth, some are delicate tropical plants that grow high among the branches of the rainforest canopy. Many examples bristle with ferocious-looking spines, while others are completely bare. Nearly all exhibit remarkable floral displays – some having flowers that are even larger than the plant itself.

Cacti have played a prominent role in human history for thousands of years. Some species were revered by ancient civilizations, playing a part in their religious ceremonies; other varieties have been heavily cultivated for food or for the production of the bright red dye cochineal – which is actually derived from a parasitic insect that feeds on the prickly pear cactus. Native to the American continents, cacti have spread worldwide and have become an important feature in many gardens and collections. Although not often in the culinary forefront of people's minds, a number of varieties of cacti are delicious to eat – it is a cactus that produces 'dragon fruit', which is fast becoming one of the world's more popular tropical fruits.

In *Cactus* Dan Torre explores the natural, cultural and social history of cacti, with particular emphasis on how these remarkable plants have been represented in art, literature, cinema, animation and popular culture around the world. This is a highly original, entertaining and informative book that will appeal to everyone with an interest in cacti.



DAN TORRE is a Lecturer in the School of Media and Communication at RMIT University in Melbourne, Australia. He is an avid grower and collector of cacti.

April 2017	Nature
Hardback	216 × 138 mm
100 illustrations, 70 in colour	224 pp
978 1 78023 722 0	£16
eBook 978 1 78023 769 5	

Tulip

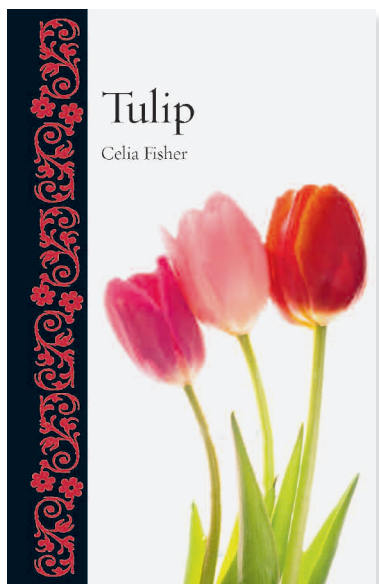
CELIA FISHER

Wild tulips originally grew across Asia, often on the slopes of remote mountain ranges; the malleable genes of these progenitors gave rise to tulips' unrivalled variety of colour and form. In *Tulip*, Celia Fisher traces the story of this important and highly popular plant, from its mountain beginnings to its cultivation in the gardens of Mughal, Persian and Ottoman potentates, and its migration from East to West along the silk trading routes.

Cultivated oriental hybrids reached European gardens in the sixteenth century, and their unique, intensely saturated petal colour, combined with their rarity, meant that they rapidly became a coveted luxury item in the Netherlands. Tulips in fact inspired such a frenzy among aristocratic collectors that they caused the first economic bubble, which peaked in 1637 and became known as 'tulipomania'.

The book explores the art and literature that tulips have inspired through history, from Dutch Masters, to Alexandre Dumas' novel *The Black Tulip*, to the contemporary artist Gordon Cheung setting exotically streaked tulips alongside the *Financial Times*. Fisher also describes the tulip's botanical characteristics, as well as the main, and most intriguing, species (which are still being counted, and well over a hundred have been named). Tulips may yet have the last laugh, however, because recent genetic studies have raised questions about their origins and classification.

Tulip is a stunningly illustrated botanical and cultural history of the much-loved bloom,



and will appeal to all who admire and grow this beautiful flower.

CELIA FISHER has lectured and written widely on the history of plants and gardens in art. She is the author of many books, including *Flowers of the Renaissance* (2011), *Flower: Paintings by 40 Great Artists* (2012), *The Golden Age of Flowers* (2013) and *The Magic of Birds* (2014).

April 2017	Nature
Hardback	216 × 138 mm
100 illustrations, 70 in colour	240 pp
978 1 78023 759 6	£16
eBook 978 1 78023 803 6	

The Barbarians

Lost Civilizations

PETER BOGUCKI

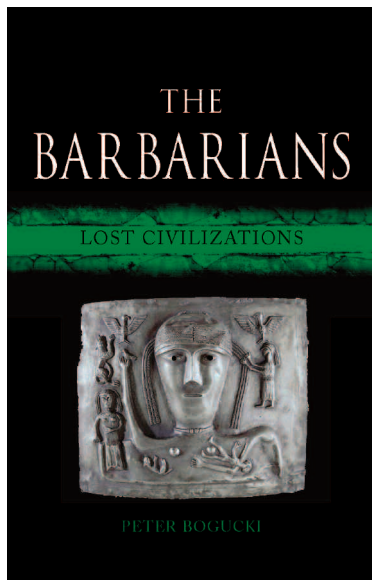
'Bogucki takes us on a travel tour of Europe, offering a series of wonderfully written vignettes about sites and situations of the prehistoric past.

The Barbarians is an ideal way for students and lay readers alike to enter into the past with ease.'

– Ian W. Brown, Professor and Chair, Department of Anthropology, University of Alabama

The civilizations of Greece and Rome that flourished in Mediterranean Europe did not develop in isolation. To their north, non-literate peoples inhabited river valleys, mountains, plains and coasts from the Atlantic to the Urals. Their story, known almost exclusively through archaeological finds of settlements, offerings, monuments and burials, is as compelling as that of the great literate, urban civilizations. Moreover, the prehistoric past of Europe echoes into the modern era through new discoveries, celebrations of the past, tourist attractions and even politics.

Beginning in the Stone Age and continuing through the collapse of the Roman empire in the west, *The Barbarians* describes the increasing complexity, technological accomplishments and distinctive practices of peoples who entered recorded history very late and then mainly through second-hand accounts. Peter Bogucki highlights important discoveries and situates them in a narrative of long-term continuous development and modern understanding of the nature of ancient societies, as well as considering the rich and varied legacy left to us today.



PETER BOGUCKI serves as the Associate Dean for Undergraduate Affairs of the School of Engineering and Applied Science at Princeton University. He is the author of *The Origins of Human Society* (1999) and co-editor of *Ancient Europe: An Encyclopedia of the Barbarian World* (2003).

June 2017	History/Archaeology
Hardback	216 × 138 mm
50 illustrations, 25 in colour	208 pp
978 1 78023 718 3	£15
eBook 978 1 78023 765 7	

Egypt

Lost Civilizations

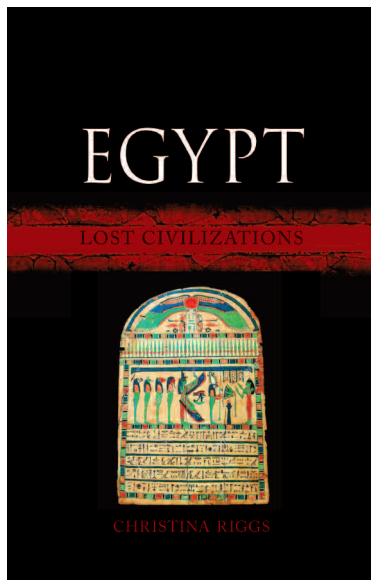
CHRISTINA RIGGS

“This refreshingly different and beautifully written account of ancient Egypt goes beyond the ancient civilization itself to explore the ways in which it can be said to be “lost” and “rediscovered.”

– Gay Robins, Samuel Candler Dobbs Professor of Art History, Emory University

From ancient Rome to the present day, ancient Egypt has been a source of fascination and inspiration in many other cultures. But why? Christina Riggs introduces the history, art and religion of Egypt from its earliest dynasties to its final fall to Rome – and explores the influence ancient Egypt has had through the centuries. Looking for a vanished past, she argues, always serves some purpose in the present.

Often characterized as a ‘lost’ civilization that was ‘discovered’ by adventurers and archaeologists, Egypt has meant many things to many different people. Ancient Greek and Roman writers admired ancient Egyptian philosophy, a view that influenced ideas about Egypt in Renaissance Europe and the Arabic-speaking world. In the eighteenth century, secret societies like the Freemasons still upheld the wisdom of ancient Egypt. This changed when Egypt became the focus of Western military strategy and economic exploitation in the nineteenth and early twentieth centuries. The remains of ancient Egypt came to be seen as exotic, primitive or even dangerous, embroiled as they were in the politics of racial science and archaeology. The curse of the pharaohs, or the seductiveness of Cleopatra, seemed to threaten foreign dominance in the Middle East.



Other visions of ancient Egypt inspired modernist movements in the arts, such as the Harlem Renaissance and Egyptian Pharaonism, fuelled by the 1922 discovery of the tomb of Tutankhamun. Today, ancient Egypt is ubiquitous in museums, television documentaries and tattoo parlours – wherever people look for a past as ancient and impressive as they come.

CHRISTINA RIGGS is a Reader at the University of East Anglia, specializing in ancient Egyptian art and the history of archaeology. She is the author of *Unwrapping Ancient Egypt* (2014) and *Ancient Egyptian Art and Archaeology: A Very Short Introduction* (2014).

May 2017	History/Archaeology
Hardback	216 × 138 mm
50 illustrations, 25 in colour	208 pp
978 1 78023 726 8	£15
eBook 978 1 78023 774 9	

Rocks, Ice and Dirty Stones

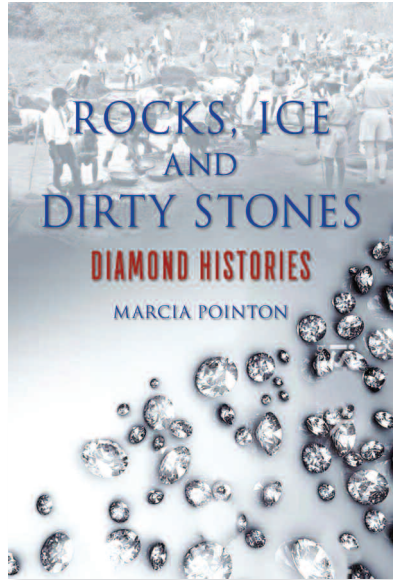
Diamond Histories

MARCIA POINTON

‘A story of glitter and the dark side of history. Here are diamonds as objects of desire, but also as magnets for human cupidity: theft, fraud and murder. This is a rich and compelling cultural history; cool, precise and laser-sharp in its analysis. And it sparkles with style.’ – Carol Dyhouse, Professor of History (Emeritus), University of Sussex, and author of *Glamour: Women, History, Feminism* (2010)

King of stones, valued since antiquity for their unrivalled hardness, diamonds today are both desired and deplored. Once faceted and polished they glitter on the fingers of brides-to-be and in the ornaments of the super-rich, but their extraction in some of the world’s poorest countries remains contentious. Immensely valuable for their size, stones can be easily hidden and transported, and so are favoured by those fleeing persecution as well as by criminals wanting to launder cash. Diamonds have been widely used in industry since the nineteenth century, and have long been valued for their pharmaceutical and prophylactic properties.

This probing, entertaining and richly illustrated book examines the history of the diamond trade through the centuries from India and Brazil to South Africa and Europe, and investigates what happens to diamonds once they reach the cutters and polishers. Marcia Pointon takes the reader on a unique tour of the ways in which the quadrhedron diamond shape has inspired design, architecture and painting, from the symbolism of medieval manuscripts to modern-day graffiti. She questions the etiquette of engagement



rings, from the multi-million-dollar ‘rock’ to the high-street brilliant. Finally, she reminds us why and how lost, stolen or cursed diamonds create suspense in so much classic fiction and film.

This compelling and fascinating account of the history of ‘sparklers’ around the world will appeal to all who covet, as well as all who despise, the unparalleled brilliance and glitter of the diamond.

MARCIA POINTON is Professor Emerita in History of Art at the University of Manchester. She is the author of *Brilliant Effects: A Cultural History of Gem Stones and Jewellery* (2009), *Portrayal and the Search for Identity* (Reaktion, 2012) and *History of Art: A Student’s Handbook* (5th edn 2014).

March 2017	History
Hardback	234 × 156 mm
100 illustrations, 50 in colour	256 pp
978 1 78023 752 7	£25
eBook 978 1 78023 798 5	

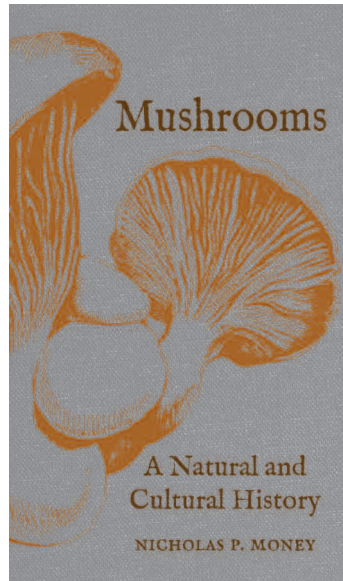
Mushrooms

A Natural and Cultural History

NICHOLAS P. MONEY

Mushrooms are loved, despised, feared and misunderstood. They have been a familiar part of nature throughout human history and occupy a special place in our consciousness. Nicholas P. Money introduces the mythology and science of the spectacular array of fungi that produce mushrooms, the history of our interactions with these curious and beautiful organisms, and the ways that humans use mushrooms as food, medicine and recreational drugs.

Mushrooms are not self-contained organisms like worms or beetles. They are fruit bodies, or reproductive organs, produced by fungi whose feeding colonies, or mycelia, are hidden in soil or rotting wood. These colonies support life on land by decomposing plant and animal debris, fertilizing soils and sustaining plant growth through partnerships called mycorrhizas. Some of the fungi that produce mushrooms cause diseases of trees and shrubs, and the airborne spores of others are a major cause of asthma and hay fever. Mushrooms release so many spores into the atmosphere that they may affect local weather conditions and promote rainfall. Poisonous mushrooms were described by classical writers and edible species were important in Roman cuisine. Mushrooms became the objects of scientific study in the seventeenth century. Pioneers of mushroom science have included paragons of eccentricity, and their remarkable stories are celebrated in this book.



NICHOLAS P. MONEY is Professor of Botany and Western Program Director at Miami University in Oxford, Ohio. He is the author of eight books, including *Mr. Bloomfield's Orchard: The Mysterious World of Mushrooms, Molds, and Mycologists* (2002) and *The Amoeba in the Room: Lives of the Microbes* (2014).

June 2017	Nature
Hardback	234 × 138 mm
100 illustrations, 90 in colour	200 pp
978 1 78023 743 5	£20
eBook 978 1 78023 791 6	

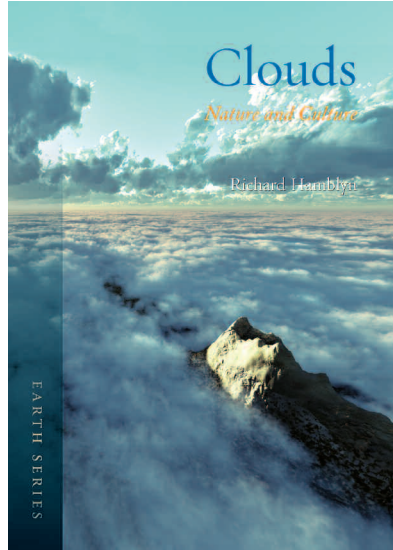
Clouds

Nature and Culture

RICHARD HAMBLYN

Clouds have been objects of delight and fascination throughout human history; their fleeting magnificence and endless variety have inspired scientists and day-dreamers alike. Clouds and the ever-changing patterns they create have long symbolized the restlessness and unpredictability of nature. Life without clouds is not physically possible – alongside their rain-bearing function, clouds act as a finely tuned planetary thermostat – but in addition it would be mentally and spiritually barren, deprived of the inspiring, life-affirming thought-bubbles that drift continuously overhead: ‘the ultimate art gallery above’, as Ralph Waldo Emerson wrote.

Richard Hamblyn explores the notable presence of clouds in literature and the arts (including music and sculpture) while outlining their growing scientific significance in the context of climate change. The book covers the history, science and art of clouds, including the controversial history of cloud modification. All the major cloud types are discussed and illustrated, including clouds on other planets, as well as the increasing number of man-made clouds that fill our changeable skies. Comprehensive yet compact, cogent and beautifully illustrated, this is the ultimate guide to clouds: from Hamlet’s ‘cloud that’s almost in shape of a camel’ to the world of cloud computing today.



RICHARD HAMBLYN is a lecturer in the department of English and Humanities at Birkbeck, University of London. An award-winning environmental writer and historian, his previous books include *Tsunami: Nature and Culture* (2014), *The Art of Science* (2011), *Terra: Tales of the Earth* (2009), *The Cloud Book* (2008) and *The Invention of Clouds* (2001).

June 2017	Popular Science
Paperback	210 × 148 mm
100 illustrations, 80 in colour	240 pp
978 1 78023 723 7	£14.95
eBook 978 1 78023 770 1	

Silver

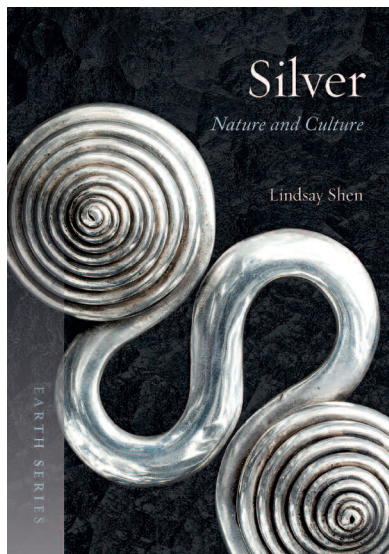
Nature and Culture

LINDSAY SHEN

From silver spoons to silver bullets, silver permeates our everyday culture and language. For millennia we've used it to buy what we need, adorn our bodies and trumpet our social status. Silver vanquishes our insecurities, as well as vampires, werewolves and our smelly socks. Once valued primarily for its beauty and rarity, silver is now also exploited for its chemistry; while it used to lubricate markets, bolster dowries and pay armies, now it permeates our electronics, textiles and medical devices.

Silver was formed through the supernovas of stars, and its history continues to be marked by cataclysm. Through currency and trade, it brought the continents of the Americas, Europe and Asia closer together; then, through war and trade imbalance, it destabilized empires. It encouraged great technological virtuosity to discover, extract and refine the precious metal, and ingenuity to restore the landscapes its mining had despoiled. Throughout its history silver has inspired greed and ruination, yet it also cleanses water and wounds. Once used as a mirror, it reflects our most human needs and desires.

Featuring many glistening illustrations of silver in nature and art, jewellery, film, advertising and popular culture, this is a superb overview of a metal that is both precious and useful, with a rich and eventful history.



LINDSAY SHEN is Director of Art Collections at Chapman University, California. She is the author of *Knowledge is Pleasure: Florence Ayscough in Shanghai* (2012).

May 2017	Popular Science
Paperback	210 × 148 mm
100 illustrations, 60 in colour	208 pp
978 1 78023 756 5	£14.95
eBook 978 1 78023 801 2	

Mikhail Bulgakov

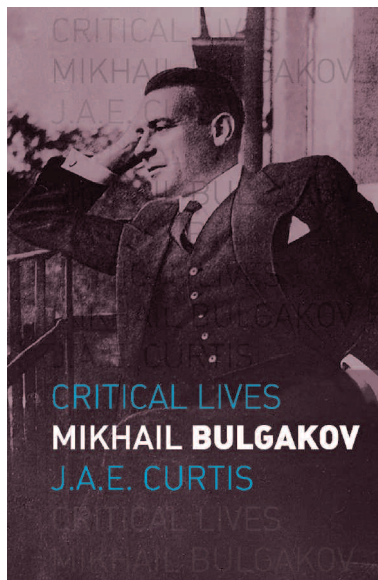
J.A.E. CURTIS

'A controversial dramatist, closet novelist of genius, and theologian's son trained as a medical doctor, Bulgakov more than any other Stalinist-era writer balanced the realities of the wounded body and the transcendent spirit. In this wonderful brief biography, J.A.E. Curtis shows how Bulgakov's creative gifts were crippled as well as inspired by the caprice and charisma of power.'

– Caryl Emerson, Princeton University

Mikhail Bulgakov (1891–1940) has become the most popular Russian writer of the twentieth century, even though his works were banned for decades after his death due to the repressive Soviet censorship of literature. His great novel, *The Master and Margarita* (published only in 1973), was written in complete secrecy during the 1930s for fear of the writer being arrested and shot. In her revelatory new biography J.A.E. Curtis provides a fresh account of Bulgakov's idyllic childhood and youth in Kiev, which was swept away in the turmoil of the First World War, the Russian Revolution and Civil War.

Early biographies of Bulgakov were limited in scope by the difficulty of gaining access to archives in the USSR in the 1970s and '80s. Since that time archives have become more accessible, and Curtis makes use of new historical documents, tracing Bulgakov's absolute determination to establish himself as a writer in Bolshevik Moscow, his three marriages and his triumphs as a dramatist in the 1920s. They also reveal how he struggled to defend his art and preserve his integrity in Russia, and the intensely close interest Stalin took in Bulgakov's work, personally weighing



up each time whether his plays should be permitted or banned.

Based upon many years of research, and taking in previously unpublished family papers and Soviet Politburo discussions, this is an absorbing account of the life and work of one of Russia's most inventive and exuberant novelists and playwrights.

J.A.E. CURTIS is Professor of Russian Literature at Wolfson College, University of Oxford. Her previous books include *Bulgakov's Last Decade: The Writer as Hero* (1987), *Manuscripts Don't Burn: Mikhail Bulgakov, A Life in Letters and Diaries* (1991) and *'The Englishman from Lebedian': A Life of Evgeny Zamiatin (1884–1937)* (2013).

February 2017	Biography
Paperback	200 × 130 mm
35 illustrations	200 pp
978 1 78023 741 1	£11.99
eBook 978 1 78023 789 3	

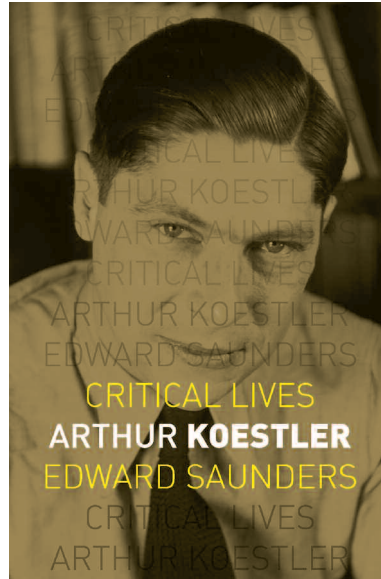
Arthur Koestler

EDWARD SAUNDERS

Born in Budapest in 1905, Arthur Koestler was a pivotal European writer and intellectual who inspired, provoked and intrigued in equal measure. Koestler wrote enduring works of reportage and memoir but he is most famous for his political novel *Darkness at Noon*, which received widespread international acclaim. This book offers a fresh and unbiased account of the life and work of an enigmatic, challenging writer who continues to polarize opinion today.

Edward Saunders describes Koestler as a leading documentarist of some of the key moments in twentieth-century European history, paying attention to the writer's self-staging as a witness to them. He describes Koestler's struggle with his Jewish identity and also outlines the author's later ideas on the theory of science with an open mind, illustrating how he tried to imagine the future of science and humankind.

Engaging directly with the controversial claims of sexual violence that emerged in the years after Koestler's suicide, Saunders differentiates between the life Koestler led, the story he wanted to tell about it, and the disintegration of Koestler's public reputation after his death. The book will appeal to those who are already familiar with Koestler, as well as readers seeking to learn more about a key European writer and thinker.



EDWARD SAUNDERS is a researcher at the Ludwig Boltzmann Institute for the History and Theory of Biography in Vienna, Austria.

February 2017	Biography
Paperback	200 × 130 mm
20 illustrations	208 pp
978 1 78023 716 9	£11.99
eBook 978 1 78023 763 3	

Gilles Deleuze

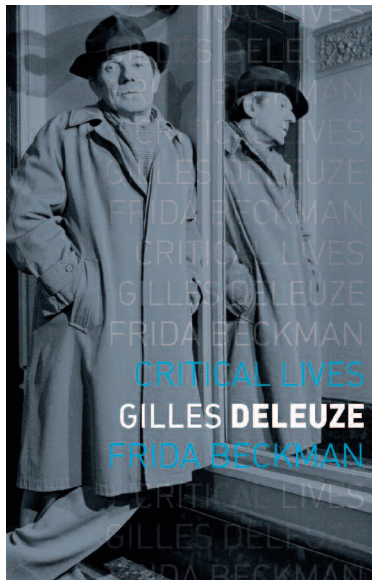
FRIDA BECKMAN

'Beckman draws from a stunning array of primary and secondary texts, interviews, and letters to offer a skillful and faithful study.' – Charles W. Stivale, Distinguished Professor of French at Wayne State University

'Skillfully weaves together a narrative that moves between Deleuze's life and what he called "a life." Along the way, many of Deleuze's most important concepts are clarified and critically analyzed in a way that will make this Critical Life both a valuable resource for scholars and an excellent introduction to his life and work.' – Alan D. Schrift, F. Wendell Miller Professor of Philosophy, Grinnell College

Frida Beckman traces Gilles Deleuze's remarkable intellectual journey, mapping the encounters from which emerged his life and work. The book considers how Deleuze's life and philosophical developments resonate with historical, political and philosophical events, from the Second World War to the student uprisings in the 1960s, the opening of the experimental University of Paris VIII and the Israeli–Palestinian conflict. Although he was less of a public figure than many of his contemporaries, Deleuze's life and his philosophy are bound up with his numerous friendships, collaborations and disputes with several of the period's most influential thinkers as well as his connections with writers, artists and film scholars.

Deleuze the person and philosopher had many faces, and in striving to explore his life the book also considers the events, moods and intensities that were generated by this multiplicity of images. While resisting the



idea of 'Deleuzians', the book also reviews a post-Deleuzian legacy and the influence of this extraordinary thinker on contemporary philosophy. It follows Deleuze from the salons to which he was invited as a young student through his popularity as a young teacher to the development of the rich phases of his philosophical work.

FRIDA BECKMAN is Associate Professor at the Department of English, Stockholm University, Sweden. She is the author of *Culture Control Critique: Allegories of Reading the Present* (2016) and *Between Desire and Pleasure: A Deleuzian Theory of Sexuality* (2013) and editor of *Deleuze and Sex* (2011).

May 2017	Biography
Paperback	200 × 130 mm
35 illustrations	224 pp
978 1 78023 731 2	£11.99
eBook 978 1 78023 777 0	

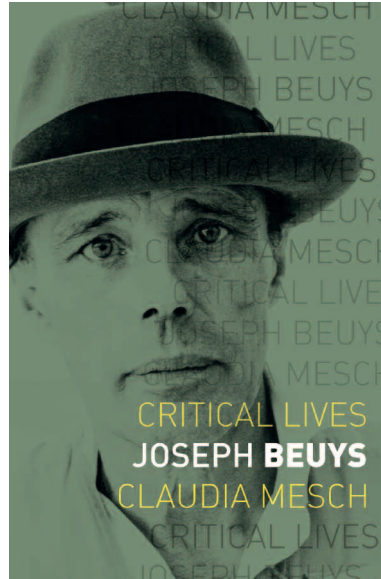
Joseph Beuys

CLAUDIA MESCH

Joseph Beuys is arguably the most important and most controversial German artist of the late twentieth century, not least because his persona is interwoven with Germany's fascist past. This book illuminates two defining threads in Beuys's life and art: the centrality of trauma, and his sustained investigation of the very notion of art itself.

In addition to the materials of fat and felt that Beuys used widely in his oeuvre, numerous Beuys artworks are autobiographical in content. His self-woven legend of rescue and redemption still strikes many as a highly inappropriate fantasy, or even an outright lie, located as it is in the harrowing context of the Second World War as it was lived by a German soldier or 'Nazi'. Nevertheless, Beuys's self-mythology confronted the post-traumatic, foregrounding his struggle for psychic recovery. Perhaps most importantly, this led to his major efforts to expand Western art, freeing artists after him to work in a thoroughly interdisciplinary way and to embrace anthropological conclusions about art and culture. Beuys's lived experience determined a consistent commitment to peaceful change and positive transformation not only through his work, but in the discussions and institutions he initiated. His notion of activism-as-art has not only become a widespread practice, but is predominant in contemporary art of the twenty-first century.

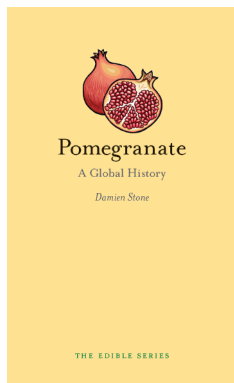
Exploring Beuys's expansive conception of art and following him into the realms of science, politics and spirituality, this book, in contrast to many other accounts of Beuys's life, attributes extraordinary importance to



his own myth-making as a positive force in the post-war confrontation of Germany's past.

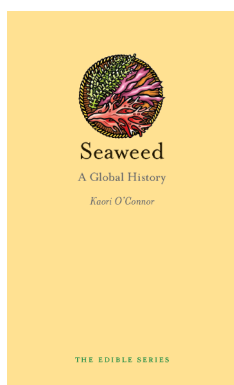
CLAUDIA MESCH is Professor of Art History at Arizona State University. Her books include *Modern Art at the Berlin Wall* (2009) and *Art and Politics: A Small History of Art for Social Change since 1945* (2013). She is a founding editor of the *Journal of Surrealism and the Americas* and lives in Phoenix, Arizona.

April 2017	Biography
Paperback	200 × 130 mm
25 illustrations	192 pp
978 1 78023 735 0	£11.99
eBook 978 1 78023 782 4	



DAMIEN STONE is an archaeologist based in Sydney, Australia.

May 2017	Food and Drink
Hardback	197 × 120 mm
60 illustrations, 40 in colour	152 pp
978 1 78023 749 7	£10.99
eBook 978 1 78023 795 4	



KAORI O'CONNOR is Senior Research Fellow in the Department of Anthropology, University College London.

May 2017	Food and Drink
Hardback	197 × 120 mm
60 illustrations, 40 in colour	192 pp
978 1 78023 753 4	£10.99
eBook 978 1 78023 799 2	

Pomegranate

A Global History

DAMIEN STONE

Juicy, crunchy, tart: with its multitude of seeds and juice akin to blood, it's not hard to see why the pomegranate has so appealed to the imagination. After being held in high esteem in the rituals of the polytheistic religions of the ancient world, the pomegranate came to be revered in Christianity, Islam and Judaism. This book explores how people throughout history interacted with pomegranates, featuring a cast of well-known characters from the Ashurnasirpal to Anne Boleyn, from Sandro Botticelli to Salvador Dalí. It is a cornucopia of strange and fascinating anecdotes about this very special fruit whose health benefits are so highly regarded today.

Seaweed

A Global History

KAORI O'CONNOR

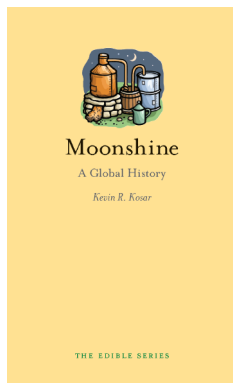
Seaweed is both the world's oldest and newest superfood. As a food, seaweeds are now more associated with the East than with the West, yet they have long been eaten in many parts of the world, including Europe and the Americas. Mistakenly thought of today as a forage food for the poor, in ancient times seaweed was highly prized, a delicacy reserved for royalty in Japan, China, Korea and the Pacific Islands. Driven by the growing limitations of land resources, the search for new sustainable foods, pharmaceuticals and other products is turning to seaweeds – the world's last great renewable natural resource and a culinary treasure ready for rediscovery.

Moonshine

A Global History

KEVIN R. KOSAR

No matter where you go on earth, there is moonshine. It has been made from just about every imaginable foodstuff: grapes, grain, raw sugar, tree bark, horse milk and more. College students in the developed world drink it; so do day labourers in the world's poorest slums and villages. All moonshine has two characteristics: it is highly alcoholic, and it is illegal. Kevin R. Kosar tells the colourful history of moonshine with characters that range from crusading lawmen, earnest farmers and clever tinkerers, to vicious smugglers and ruthless gangsters; from pontificating poets and sneaky swamp-rats, to adolescents looking for a thrill.



KEVIN R. KOSAR is the author of *Whiskey: A Global History* (Reaktion, 2010). He lives in Washington, DC.

April 2017	Food and Drink
Hardback	197 × 120 mm
60 illustrations, 40 in colour	144 pp
978 1 78023 742 8	£10.99
eBook 978 1 78023 790 9	

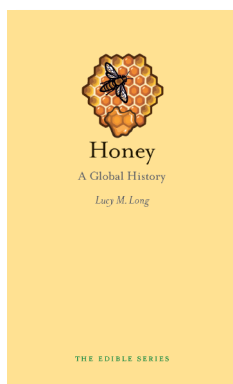
Honey

A Global History

LUCY M. LONG

Honey is now thought of mostly as a sweetener, but in its long history around the world, it has been treated as a food, tonic, medicine and preservative. It was also used in religious rituals as a sacred food from the gods. And its creators – bees – are vital to the pollination of wild plants as well as many domesticated crops.

Lucy M. Long explores the fascinating history of honey, tracing its use and meanings through numerous cultures and demonstrating how this seemingly simple substance is connected to politics, religion, economics, popular culture and beliefs about the natural and supernatural world.



LUCY M. LONG is a folklorist, food studies scholar and Director of the non-profit Center for Food and Culture in Ohio.

April 2017	Food and Drink
Hardback	197 × 120 mm
60 illustrations, 40 in colour	176 pp
978 1 78023 733 6	£10.99
eBook 978 1 78023 780 0	

Levitation

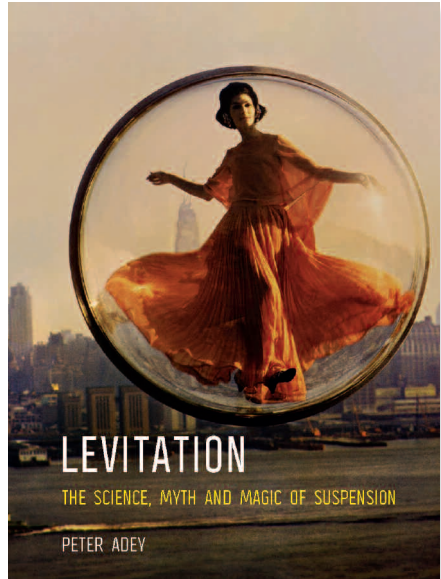
The Science, Myth and Magic of Suspension

PETER ADEY

'An exploration of the cultural and political meaning of floating and levitating in the air, *Levitation* is an extraordinary book. Ranging across philosophy, theology, popular culture and science, the book is a sublime revelation of how the air, and what floats in it and on it, have shaped human societies. A mesmerising and beautifully illustrated book.' – Stephen Graham, Professor of Cities and Society, Newcastle University

Levitation tells the peculiar story of those who have dreamed, believed or practised levitation, whether they were successful or not. *Levitation* could be thought of best as a pre- and parallel history of aviation, but it is not really about flights of the aeronautical kind. Instead, the book tracks the long-standing belief that we could float relatively unaided. Early modern scientists believed in the force of levity as an opposing force to gravity. Traditional societies have held deep-rooted shamanic traditions of spirit- and dream-flight through storytelling. Ancient religious movements have long believed in the power of ascetic saints to hover in sublime ecstasy. Magicians and mesmerists have employed the tricks of stage, cinema and the enigma of Eastern traditions to convince audiences of their power to lift through thought alone. And science-fiction novelists and urban planners have speculated on floating cities hovering high above the earth. Many artists have experimented with levitation too, from the Surrealists to Yves Klein.

In this book Peter Adey explores the idea of levitation within our cultural, scientific and



spiritual lives. From science to illustration, poetry, philosophy, law, technology and a wider popular, spiritual and visual imagination, *Levitation* casts the levitator as a far more vulnerable figure than we may have thought.

PETER ADEY is Professor of Human Geography, Department of Geography, Royal Holloway University of London. His previous titles include *Air* (Reaktion, 2014), *Aerial Life: Spaces, Mobilities, Affects* (2010) and *Mobility* (2009).

May 2017	History
Hardback	208 × 156 mm
100 illustrations	272 pp
978 1 78023 737 4	£20
eBook 978 1 78023 785 5	

The Joy of Sets

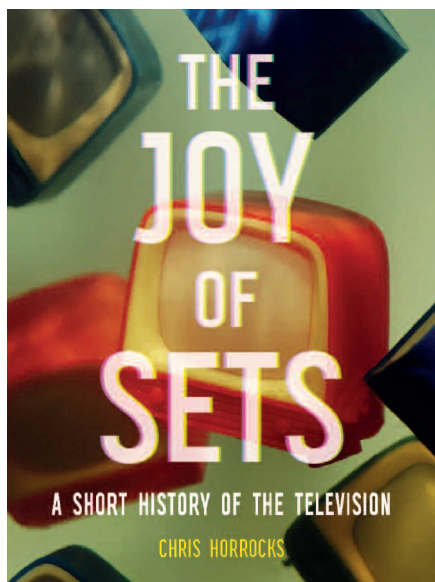
A Short History of the Television

CHRIS HORROCKS

We watch television for hours at a time, but the television set is never itself the object of our attention. We forget the tv is in our room as we engage with images from afar. How do we account for such an everyday piece of furniture? This book focuses on the tv set's contradictory presence both as a material object and as a receiver of images.

Chris Horrocks traces the prehistory of television as a fantastic vision in nineteenth-century culture, and charts its emergence through the fears and desires that society projected onto this alien presence in the living room. He follows television's journey from its strange roots in spiritualism, imperialism and Victorian experiments with electromagnetism, through its contested 'invention' by heroic figures such as Baird and Farnsworth, to its arrival as an essential consumer product. Along the way the tv acquired a significance and role that advertising, literature and cinema amplified.

The tv appears in culture as a sinister object capable of controlling thought, monitoring its audience and causing mental and physical harm. The design of the television console and cabinet imbued it with signs of status and good taste, and more radical designs drew on the space race and avant-garde design. The set has even become a radical medium in the work of artists Wolf Vostell and Nam June Paik. Yet the television as a classic object began to disappear once the cathode ray tube became obsolete and flat-screen versions merged with the wall. *The Joy of Sets* brings this most elusive object into critical and historical focus for the first time.



CHRIS HORROCKS is Associate Professor in the School of Critical Studies and Creative Industries at Kingston University, and a film-maker. His previous books include *Genteel Perversion: The Films of Gilbert and George* (2014), *Cultures of Colour* (2012) and *Marshall McLuhan and Virtuality* (2000).

June 2017	Design/Popular Science
Hardback	208 × 156 mm
100 illustrations, 50 in colour	256 pp
978 1 78023 758 9	£20
eBook 978 1 78023 783 1	

Berlin Bodies

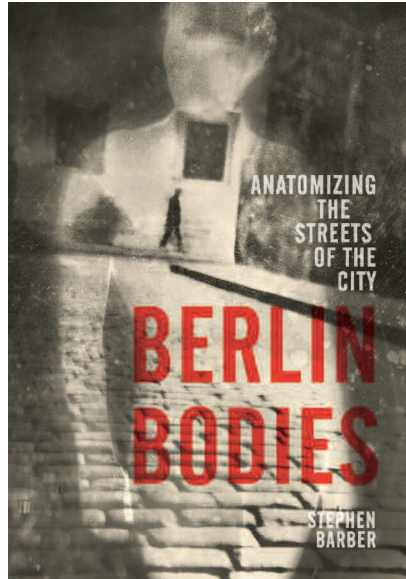
Anatomizing the Streets of the City

STEPHEN BARBER

The capital of Germany and home to 3.5 million people, Berlin has a rich, colourful and fascinating history. It rapidly developed into a major urban centre at the end of the nineteenth century, and today is a site where the scars of history sit alongside ultra-modern urban developments. Berlin has always been a place where people have had a close relationship with the fabric of the city, and as such it is the perfect lens with which to examine this relationship, and how that process has shaped the modern city. *Berlin Bodies* is the first cultural history of the human body in Berlin, spanning the twentieth century and the contemporary scene today.

Stephen Barber explores previously neglected material from the city's audio and visual archives to examine how people interacted with the streets, buildings, squares and spaces of Berlin. He takes a deeper look into riots, ruins, nightclubs, crowds, architectural experiments, citywide spectacles, film, art and performances, which have all affected the structure of the city and the people who inhabit it.

Berlin Bodies is an innovative approach to examining the modern city space, and how people interact with it. Based on a quarter-century of close observations of Berlin, this book will be compelling reading for those interested in cities, space, visual and digital media, as well as those who see Berlin as a rich source of insights into modern urban cultures.



STEPHEN BARBER is a Professor at Kingston University's Faculty of Art, Design and Architecture and the author of six previous books for Reaktion, including *Performance Projections* (2014), *Jean Genet* (2004) and *Projected Cities* (2002).

April 2017	History
Paperback	246 × 171 mm
35 illustrations	376 pp
978 1 78023 720 6	£20
eBook 978 1 78023 767 1	

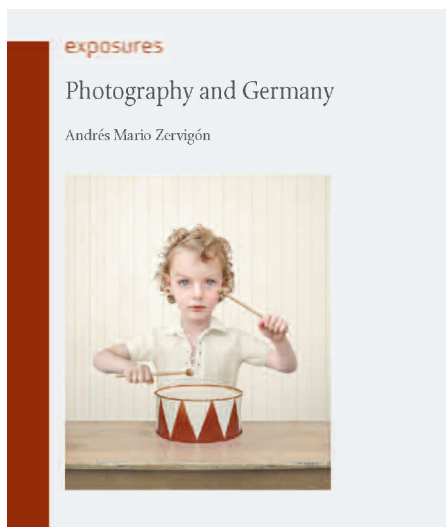
Photography and Germany

ANDRÉS MARIO ZERVIGÓN

'Delicately navigating the complex history of Germany, a nation state invented in the same century as photography, Andrés Mario Zervigón shows how photographic images have both buttressed and fissured that state ever since. Addressing vernacular and artistic photographs with equal aplomb, Zervigón offers a welcome overview of German photography that will be essential reading for anyone interested in this topic.' – Geoffrey Batchen, Professor of Art History, Victoria University of Wellington, and author of *Burning with Desire: Conception of Photography*

The meeting of photography and Germany evokes pioneering modernist pictures from the Weimar era and colossal digital prints that define the medium's art practice today. It also recalls horrifying documents of wartime atrocity and the relentless surveillance of East German citizens. *Photography and Germany* broadens these perceptions by examining photography's multi-faceted relationship with Germany's turbulent cultural, political and social history. It shows how many of the same phenomena that helped generate the country's most recognizable photographs also led to a range of lesser-known pictures that similarly documented or negotiated Germany's cultural identity and historical ruptures.

The book rethinks the photography we commonly associate with the country by focusing on how the medium heavily defined the notion of 'German'. As a product of the modern age, photography intervened in a fraught project of national imagining, largely productively but sometimes catastrophically. *Photography and Germany* covers this history



chronologically, from early experiments in light-sensitive chemicals to the tension between analogue and digital technologies that have stimulated the famous contemporary art photography associated with the country.

Richly illustrated with many previously unpublished images, this is the first single-authored history of German photography.

ANDRÉS MARIO ZERVIGÓN is Associate Professor of the History of Photography at Rutgers, the State University of New Jersey. His previous books include *John Heartfield and the Agitated Image: Photography, Persuasion, and the Rise of Avant-garde Photomontage* (2012) and *Photography and Its Origins* (co-edited with Tanya Sheehan, 2014).

May 2017	Photography
Paperback	220 × 190 mm
115 illustrations, 55 in colour	224 pp
978 1 78023 748 0	£19.95
eBook 978 1 78023 794 7	

Echoes of Valhalla

The Afterlife of the Eddas and Sagas

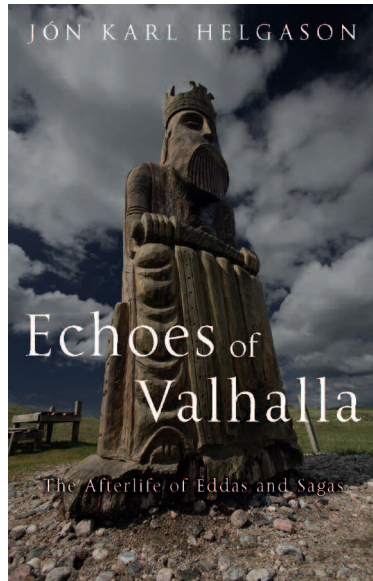
JÓN KARL HELGASON

'Echoes of Valhalla effectively underlines the ways in which many of our favourite modern narratives are interwoven with enduring ancient Nordic threads.' – Terry Gunnell, Professor of Folkloristics, University of Iceland

'From the fascinating history of Viking myths, legends and sagas to their refashioning in opera, plays, novels, films, comic-books and heavy metal . . . Jón Karl Helgason's compelling study is simultaneously learned, insightful and highly entertaining.'
– Martin Arnold, Reader in Old Northern Studies, University of Hull

Tolkien's wizard Gandalf, Wagner's Valkyrie Brünnhilde, Marvel's superhero the Mighty Thor and the Vikings heading for Valhalla in Led Zeppelin's 'Immigrant Song': these are just a few examples of how Icelandic medieval literature has shaped the human imagination during the past 150 years.

Echoes of Valhalla is a unique account of modern adaptations of the Icelandic eddas (poems of Norse mythology) and sagas (ancient prose accounts of Viking history, voyages and battles). Jón Karl Helgason looks at comic books, plays, music and films, exploring reincarnations of the Nordic gods Thor and Odin and the saga characters Hallgerd Long-legs, Gunnar of Hlidarendi and Leif the Lucky, as well as the works of the medieval writer Snorri Sturluson. He looks at Scandinavian, British and American cases, as well as German, Italian and Japanese adaptations. Examples include the cartoonists Jack Kirby and Peter Madsen, playwrights Henrik Ibsen and Gordon



Bottomley, travellers Frederick Metcalfe and Poul Vad, composers Richard Wagner and Edward Elgar, rock musicians Jimmy Page and Robert Plant and film directors Roy William Neill and Richard Fleischer.

Echoes of Valhalla shows how disparate, age-old poems and prose from medieval rural Iceland have become a part of our shared cultural experience today – how the eddas and sagas themselves live on. The book will appeal to the wide audience interested in Viking mythology and history, as well as films, books, music, graphic novels and TV series such as *Game of Thrones*.

JÓN KARL HELGASON is Professor of Icelandic and Comparative Cultural Studies at the University of Iceland.

March 2017	History
Hardback	216 × 138 mm
50 illustrations	240 pp
978 1 78023 715 2	£16.95
eBook 978 1 78023 773 2	

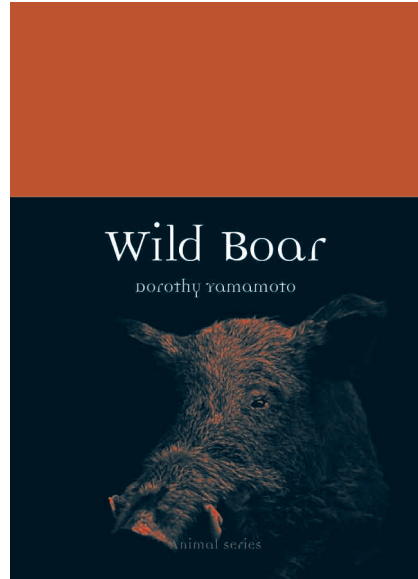
Wild Boar

DOROTHY YAMAMOTO

Tough, resourceful and omnivorous, wild boar are the ancestors of domestic pigs. From earliest times, wild boar have presented humans with both opportunity and threat: they are a valuable food source, but also a formidable foe carrying tusks that can inflict terrible injuries. Today, boar are impinging on people's lives in new ways, scouting into cities such as Berlin and Tokyo, or establishing populations in areas such as the Forest of Dean in England.

Wild Boar traces the history of the interaction between humans and wild boar, from the iconic beasts of myth and legend, such as the Calydonian Boar, to the adoption of the boar as a heraldic device – most notably by the doomed English king Richard III – and the meticulous rules of engagement that grew up around the practice of hunting. The boar's impact upon human bodies is a running theme in legends, stories and reports, and now that hunters are no longer armed with boar spears but with high-velocity rifles, the boars themselves have ballooned in the popular imagination, in the shape of monstrous hybrids such as 'Hogzilla', in keeping with their role as deadly adversary.

Dorothy Yamamoto argues that their former association with masculine valour and heroic combat inflects modern-day attitudes towards wild boar, leading to distorted perceptions of their size, behaviour and the potential threat that they pose. As proposals for including them in schemes for rewilding contend with demands to eradicate them altogether from certain areas, wild boar are a unique focus for much of the current



debate about the terms on which we share our planet with other animals.

DOROTHY YAMAMOTO is the author of *Guinea Pig* (Reaktion, 2015) and *The Boundaries of the Human in Medieval English Literature* (2000). She is based in Oxford.

May 2017	Natural History
Paperback	190 × 135 mm
100 illustrations, 60 in colour	224 pp
978 1 78023 761 9	£12.95
eBook 978 1 78023 805 0	

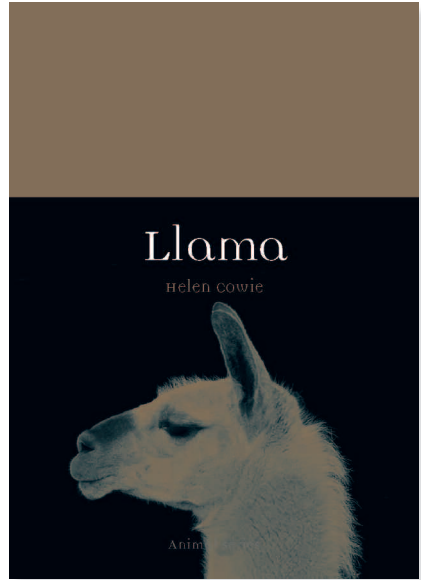
Llama

HELEN COWIE

Known for their haughty demeanour, woolly charm and propensity to spit when threatened, llamas have had a rich and varied history. Since their domestication high in the Andes, they have been sacrificed, farmed, smuggled and petted. They have functioned at different times as luxury commodities, literary muses and national symbols and have served as beasts of burden, circus performers and even golf caddies.

This book charts the history of llamas and their close relatives, alpacas, guanacos and vicuñas. Venerated by the Incas, llamas are still cherished in their native Peru and Bolivia, and remain central to Andean culture. After several unsuccessful acclimatization attempts in the nineteenth century, llamas and alpacas have also become popular pets in Britain, North America and Australia, where they are used for trekking, meat and wool production and as therapy animals. *Llama* recounts the llama's colourful history and explores the animals' presence in art, literature and film.

Packed with llama drama and alpaca facts, *Llama* shows that there's much more to llamas than spitting.



HELEN COWIE is Lecturer in History at the University of York. She is the author of *Conquering Nature in Spain and its Empire, 1750–1850* (2011) and *Exhibiting Animals in Nineteenth-century Britain: Empathy, Education, Entertainment* (2014).

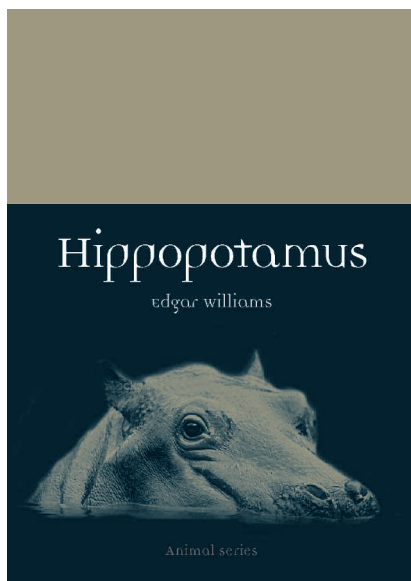
May 2017	Natural History
Paperback	190 × 135 mm
100 illustrations, 70 in colour	224 pp
978 1 78023 738 1	£12.95
eBook 978 1 78023 786 2	

Hippopotamus

EDGAR WILLIAMS

Hippos are well-loved, cumbersome, rotund mammals famous for lounging around semi-submerged in muddy pools. Gregarious herbivores, they emerge after dusk from the water into the cool night air to graze on grass and plants before returning to the water at sunrise. They have huge mouths adapted for grazing as well as large, sharp tusks and jaws powerful enough to bite through crocodiles, small boats and even humans.

The common hippo, once found all over Africa, is now largely confined to South and East Africa, while its close relative, the mysterious pygmy hippo, is only found in the forests of Sierra Leone, West Africa. Hippos originated in Asia and share a common ancestry with whales. Until the last Ice Age, they were found across Europe, including Britain. The ancient civilizations of North Africa and the Middle East were familiar with the common hippo, as it was still plentiful along the Nile. To the Egyptians it was a revered deity while at the same time it was hunted for sport. While the Romans imported them into their circus spectacles in Rome, today the best place to see the common hippo is in its natural African environment.



EDGAR WILLIAMS is Reader in Respiratory Science and Technology at the University of South Wales. He is author of *Moon: Nature and Culture* (2014) in Reaktion's Earth series and *Ostrich* (2013) and *Giraffe* (2011) in Reaktion's Animal series.

June 2017	Natural History
Paperback	190 × 135 mm
100 illustrations, 60 in colour	224 pp
978 1 78023 732 9	£12.95
eBook 978 1 78023 779 4	

Korean Art from the 19th Century to the Present

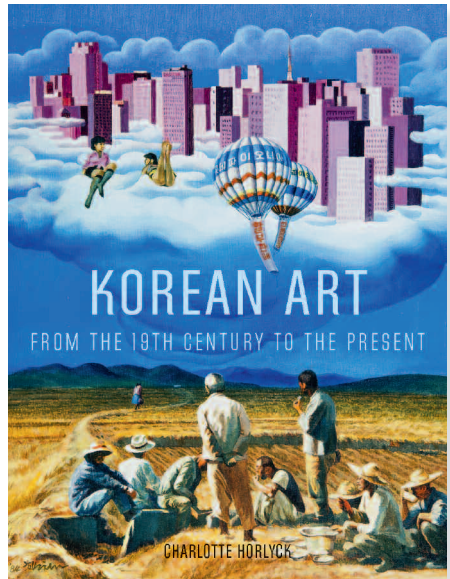
CHARLOTTE HORLYCK

‘The book provides a fascinating insight into the greatest century of political, social and cultural change in the history of Korea, the focus of artistic as well as military confrontation between East and West.’ – Keith Pratt, Emeritus Professor, Durham University

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Korean artists are a permanent fixture on today’s international art scene, as interest in modern and contemporary art from South as well as North Korea has grown in strength. Museums and individual collectors eager to tap into this rising market are acquiring many more Korean artworks. But how are we to understand Korean art and its cultural significance? What has led to the formation of Korea’s cultural scene as we know it today, and what role have artists played in this process? These are some of the questions that frame the narrative in this richly illustrated history of Korean art from the late nineteenth century to the present day – a period which coincided with enormous and rapid political, social and economic change.

From artists’ first encounters with oil paintings in the late nineteenth century to the varied and vibrant creative outputs of the 2000s, the book covers a critical and, from a cultural perspective, revolutionary period,



signified by the breakdown of earlier artistic conventions and the rise of new art forms. Within this historical trajectory, Charlotte Horlyck explores artists’ interpretations of new and traditional art forms ranging from oil and ink paintings to video art, multi-media installations, ready-mades and performance, and their questions about the role of art and the artist’s position within society. This book will appeal equally to general and specialist readers wanting to explore this rich and fascinating epoch in Korea’s cultural history.

CHARLOTTE HORLYCK is Lecturer in Korean Art History at SOAS, University of London, where she teaches on Korean art from pre-modern to contemporary times. She has published widely on Korean material culture.

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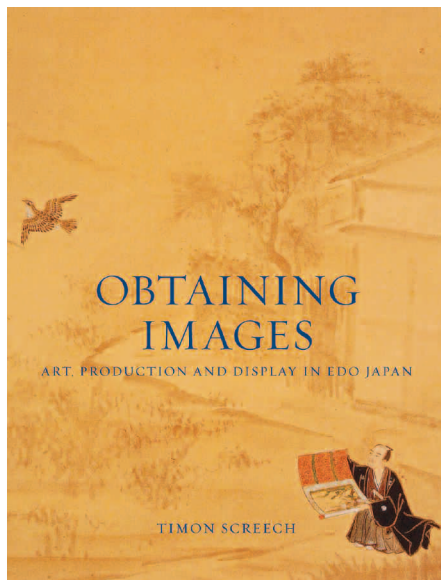
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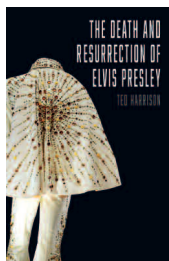


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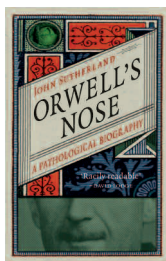
TIMON SCREECH is Professor of the History of Art at SOAS, University of London, and author of many books on Japanese history and culture, including *Sex and the Floating World: Erotic Images in Japan, 1700–1820* (2nd edn Reaktion, 2009).

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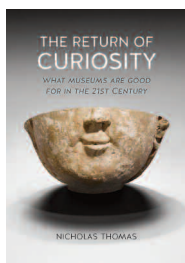
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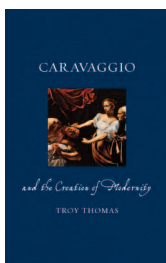
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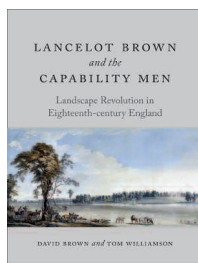
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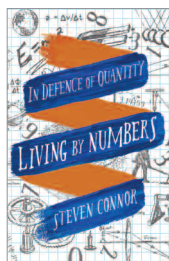
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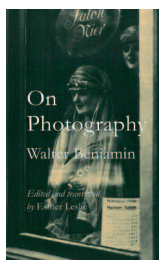
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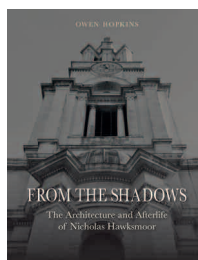
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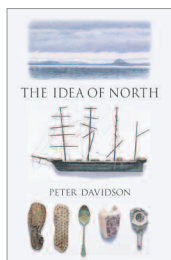
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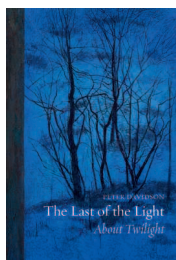
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