



Fall & Winter 2020

University of
Pittsburgh Press

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“I”

New and Selected Poems

TOI DERRICOTTE

Recipient of the 2020 Frost Medal for Distinguished Lifetime Achievement in Poetry

BCALA Honor Book for Best Poetry Award 2020

“This retrospective volume unflinchingly explores the author’s complex experiences as a light-skinned black woman in America. . . . Derricotte’s attention lingers on places of struggle where life is at its most vibrant, urgent, and surprising.”

—*Publishers Weekly* starred review

“What song do you sing when you sing ‘so low we can’t hear you?’ Toi Derricotte makes poetry of that song. It rises from ‘the houses where you hear the least squealing,’ it is ‘quieter than blossoms & near invisible.’ It is filled with witness and love for our literal and literary families.”

—Terrance Hayes

“No writer I know of explores with more honesty the sorrows and wonders and joys and shames and tenderness of being alive. No writer is more tender. And no poems I know of make me feel witnessed, held, beheld, the way Derricotte’s do. Her poems behold us. I am so grateful for these poems. I am so grateful for Derricotte’s beautiful heart.”

—Ross Gay

Toi Derricotte’s story is a hero’s journey—a poet earning her way home, to her own commanding powers. *“I”: New and Selected Poems* shows the reader both the closeness of the enemy and the poet’s inherent courage, inventiveness, and joy. It is a record of one woman’s response to the repressive and fracturing forces around the subjects of race, class, color, gender, and sexuality. Each poem is an act of victory as the author finds her way through repressive forces to speak with beauty and truth.

This collection features more than thirty new poems as well as selections from five previous collections.

ALSO BY TOI DERRICOTTE:

The Undertaker’s Daughter

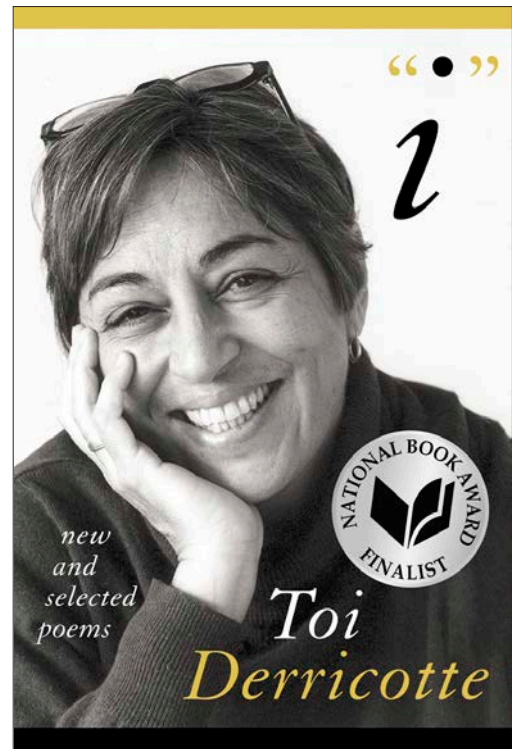
Paper • \$17.00 • 978-0-8229-6200-7

Tender

Paper • \$17.00 • 978-0-8229-5640-2

Captivity

Paper • \$17.00 • 978-0-8229-5422-4



POETRY

Available Now
Cloth \$29.95t • £23.00
6 x 9 • 320 pp.
978-0-8229-4566-6
eBook available

PITT POETRY SERIES



Toi Derricotte is an award-winning poet whose work tackles difficult and universal subject matter such as violence, racism, motherhood, and self-identity through an autobiographical lens. She is the author of *The Undertaker’s Daughter* and four previous poetry collections, including *Tender*, winner of the Paterson Poetry Prize. She is the recipient of two Pushcart Prizes and fellowships from the National Endowment for the Arts and the Guggenheim Foundation, among other honors. Derricotte is cofounder of Cave Canem, professor emerita at the University of Pittsburgh, and a chancellor of the Academy of American Poets.

The Prince of Mournful Thoughts and Other Stories

CAROLINE KIM

Winner of the 2020 Drue Heinz Literature Prize,
Selected by Alexander Chee

“The Prince of Mournful Thoughts and Other Stories is an extraordinary collection, and the title story alone is an astonishing feat. . . . The collection takes us in stories across the Korean diaspora, from ancient Korea to the Korean War to Korean Americans living in America in the recent past, the present, and even the future. [Caroline Kim] has a devastating sense of dramatic timing, a keen ear for dialogue, and experiments constantly, with structure, minimalism, science fiction, historical fiction, returning always with insight, intelligence, and an expansive sense of her characters’ humanity, which in turn points us to our own. These characters will live in my head a long time.”

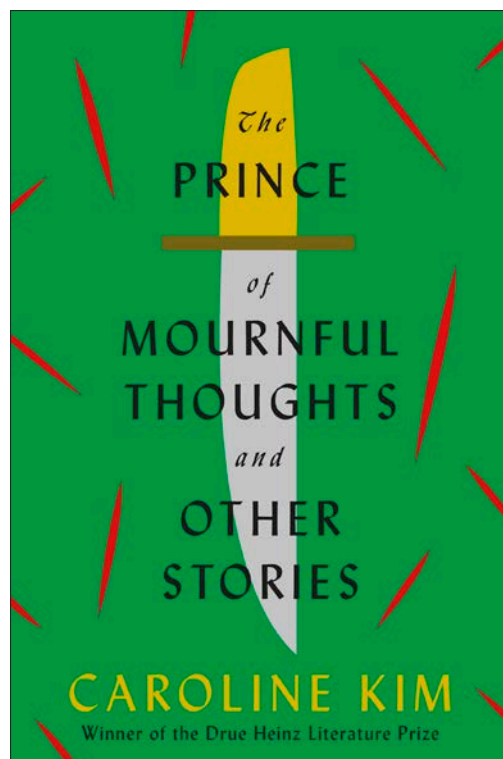
—Alexander Chee, author of *How to Write an Autobiographical Novel*

“Caroline Kim’s captivating story collection gathers an entrancing variety of voices spread across time and place. These diverse viewpoints reveal cohesive threads that address clashes of culture, of generations, of relationships, of history, carrying us from eighteenth-century Korea to the Korean War and our own contemporary then future world, and strikingly reflects us all in riveting microcosms of story. Deeply moving and affecting, these stories and their heartfelt characters will linger long after the last page is turned.”

—Eugenia Kim, author of *The Kinship of Secrets and The Calligrapher’s Daughter*

*“Caroline Kim’s *The Prince of Mournful Thoughts and Other Stories* communes with the *hanfulness* of Korean heritage, an inherited sorrow that never resolves but transforms into new language. From the Korean-English rendering, its own work of translation, to the historical recollection as well as the futuristic therapy robots, Kim blends genre and form for daring conversions, as if a scientist who conducts experiments on the essential truths of humanity.”*

—E. J. Koh, author of *The Magical Language of Others and A Lesser Love*



Exploring what it means to be human through the Korean diaspora, Caroline Kim’s stories feature many voices. From a teenage girl in 1980s America, to a boy growing up in the middle of the Korean War, to an immigrant father struggling to be closer to his adult daughter, to a suburban housewife whose equilibrium depends upon a therapy robot, each character must face their less-than-ideal circumstances and find a way to overcome them without losing themselves. Language often acts as a barrier as characters try, fail, and momentarily succeed in connecting with each other. With humor, insight, and curiosity, Kim’s wide-ranging stories explore themes of culture, communication, travel, and family. Ultimately, what unites these characters across time and distance is their longing for human connection and a search for the place—or people—that will feel like home.

EXCERPT FROM "MR OH"

THE PRINCE OF MOURNFUL THOUGHTS AND OTHER STORIES

The doctor say he no can help me. He don't find any problem. He say:

Mr. Oh, you might think perhaps about consulting another doctor. A psychiatrist. Many times, such phantom aches and pains can be caused by stress or excessive worry. I can give you a referral if you'd like.

No, I shake my head. I know what he talking about. He don't believe this pain in my neck. Almost, I can no longer swallow. He think I'm crazy, have some kind of mental problem. What he know anyway? Doctors, they just suppose to find place where pain start and fix it.

Two months ago this start. Sudden pain in neck. Near back on left side. Like somebody take my skin between finger and pinch. Like my older brother used do. Like I do to younger brother. Hard to move with that kind of pain. That kind enough for making stay down. Last week, two days I not get up. I stay in bedroom, watch Korean videos. Usually feel good to hear Korean language, my ear understand right away. But with pain in neck, hard to enjoy. Korean sound like English, coming long way to me. It take time to travel and in meantime this pinching. This the third doctor I see. This one specialist. Always they say they can find nothing. Wife come with me but she don't believe me either. She just trying to help me.

On way home, when wife say: What he say? I tell her he say I depress, go see psychiatrist. Wife look worry then mad. She want to know where exactly pain is. I try to explain but car almost hit fence so she say: Watch the road! Watch the road! I say I watching the road fine but she want me to show her pain or not? She say: You problem you nervous all the time. Never relax. I say she make me nervous asking question and then screaming when we far away from fence anyway. She just say I nervous again. I yell to wife she never support me. That why I nervous all the time. She only get quiet, watch the road.

I never nervous when I young. I don't care anything. Now worry too much. I almost sixty. How many ahead? I think not many.

Too bad, too bad.

I know it make no sense to look too much at history but how else we going to understand self? We are—how you say—sum of decision we make. That who we real are. How we act mean who we are. I study Kierkegaard at Yonsei University in 1957. Long time ago but coming back to me now. I remember he say only understand life backward but have to live forward. Okay, but sometime man come to place where not so much forward but much much past. What you do with everything remember but now gone? Can't bring back, can't forget.

SHORT STORIES

October 6, 2020
Cloth \$23.00t • £17.99
5.5 × 8.5 • 224 pp.
978-0-8229-4648-9
eBook available

DRUE HEINZ LITERATURE PRIZE



Caroline Kim was born in South Korea. She has an MFA in poetry from the University of Michigan, where she won a Hopwood Award, and an MA in fiction from the University of Texas at Austin, where she was a James A. Michener Fellow. She was nominated by *Jellyfish Review* for the 2019 Best of the Net. Kim lives with her husband and three children.

MARKETING PLANS

- National and local print and online reviews
- Online promotion and advertising to trade and consumers
- National print advertising
- Drue Heinz Prize launch event in Pittsburgh
- Author tour
- Classroom outreach
- Feature at AWP 2021

NEW IN PAPERBACK

Driving in Cars with Homeless Men

Stories

KATE WISEL

Winner of the 2019 Drue Heinz Literature Prize and a Library Journal Best Book of 2019

“Wisel’s prose is strobeflike, illuminating the gritty landscape with small, powerful details. . . . This dynamic—and often harrowing—collection beautifully spotlights lives that are rough around the edges; not standard fare but highly recommended.”

—*Library Journal* starred review

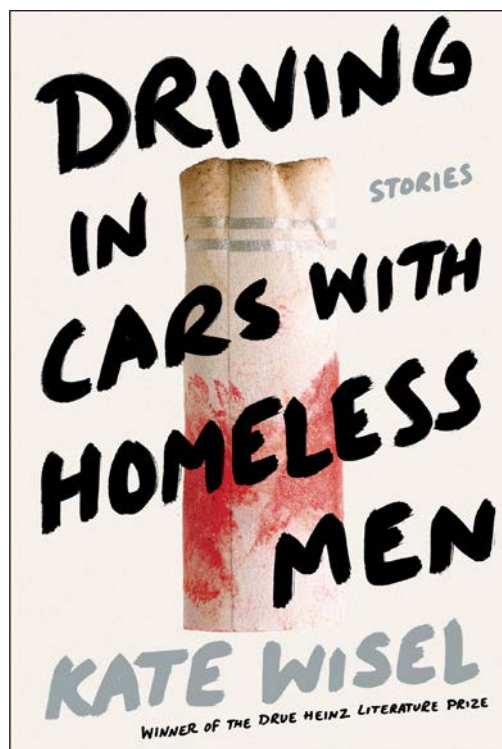
“Gritty in the best sense. These stories offer up hard granules of truth about contemporary women contending with dispossession, oppression and violence. . . . With a knowing and experienced eye, Wisel describes the down-and-out milieus of her protagonists in wry but never condescending detail. Scintillating and propulsive. . . each piece shines like a shard in the larger mosaic.”

—*The Chicago Tribune*

“Wisel’s characters possess a steely wisdom, the kind of smarts born out of bad nights and big hurts, a kind of knowing forged in pain and aimed, ultimately, toward generosity, humor, and love. Wisel writes with a poet’s attention to cadence and precision of description. The city, and its people, live, breathe, and flame on the page.”

—*The Boston Globe*

Driving in *Cars with Homeless Men* is a love letter to women moving through violence. These linked stories are set in the streets and the bars, the old homes, the tiny apartments, and the landscape of a working-class Boston. Serena, Frankie, Raffa, and Nat collide and break apart like pool balls to come back together in an imagined post divorce future. Through the gritty, unraveling truths of their lives, they find themselves in the bed of an overdosed lover, through the panting tongue of a rescue dog who is equally as dislanguaged as his owner, in the studio apartment of a compulsive liar, sitting backward but going forward in the galley of an airplane, in relationships that are at once playgrounds and cages. *Driving in Cars with Homeless Men* is the collective story of women whose lives careen back into the past, to the places where pain lurks and haunts. With riotous energy and rage, they run toward the future in the hopes of untangling themselves from failure to succeed and fail again.



SHORT STORIES

August 25, 2020
Paper \$16.00t • £12.99
5.5 × 8.5 • 192 pp.
978-0-8229-6627-2
eBook available

DRUE HEINZ LITERATURE PRIZE



Photo by Paulius Manstetkis

Kate Wisel’s fiction has appeared in publications that include *Gulf Coast*, *Tin House Online*, *The Best Small Fictions 2019*, *Redivider* (as winner of the Beacon Street Prize), and elsewhere. She was a Carol Houck Fiction Fellow at the University of Wisconsin–Madison and has been awarded scholarships at Writing x Writers, the Wesleyan Writer’s Conference, the Squaw Valley Writer’s Workshop, the Juniper Institute, and elsewhere. She lives in Chicago where she teaches at Loyola University and Columbia College Chicago.

MARKETING PLANS

- Select author appearances
- Social media outreach
- Online promotion

The Islands

Six Fictions

WILLIAM WALL

**The First International Winner of the
Drue Heinz Literature Prize**

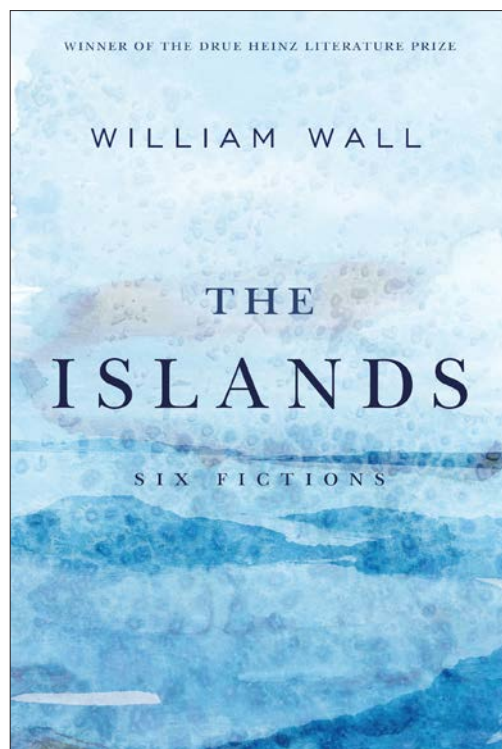
"The Islands is evocative, moving, yet tough-minded, written with marvelous style and authority. After just the first few sentences, we trust absolutely that this writer is in control and knows what he's doing. The narratives move expeditiously, even when they're thick with description, and the characters' voices are distinct and convincing. It was a pleasure to read."

—David Gates

"William Wall is a tremendous writer, and *The Islands* is a beautiful collection. In a noisy age of information, these stories, written with pristine elegance and suffused with a rare beauty, do what fiction does best: they uncover deeply humane, quiet moments that radiate meaning. No one—with the exception of James Joyce and Alistair MacLeod—writes about the way the sea meets the land with the authority and knowingness of Wall. *The Islands* is an elegant and astonishing sequence of stories."

—David Means

In this collection of interconnected stories, the beautiful and ravaging forces of sea and land collide with the forces of human nature, through isolation and family, love and loss, madness and revelation. The stories follow the lives of two sisters and the people who come and go in their lives, much like the tides. Dominated by the tragic loss of a third sister at a young age, their family spirals out of control. We witness three stages of the sisters' lives, each taking place on an island—in southwest Ireland, southern England, and the Bay of Naples. Beautifully and sparsely written, the stories deeply evoke landscape and character, and are suffused with a keen eye for detail and metaphor.



SHORT STORIES

August 25, 2020
Paper \$16.00t • £12.99
5.5 × 8.5 • 144 pp.
978-0-8229-6626-5
eBook available

DRUE HEINZ LITERATURE PRIZE



Photo by Liz Kirwan

William Wall is the author of six novels, four collections of poetry, and two previous volumes of short fiction. His work has won many prizes, including the Virginia Faulkner Award, the Patrick Kavanagh Award, and the Sean O'Faolain Prize. He has been short- or longlisted for the Man Booker Prize, the Irish Book Awards, the Raymond Carver Prize, and the Manchester Fiction Prize, among others. His work has been translated into many languages, and he translates from Italian.

MARKETING PLANS

- Social media outreach
- Online promotion

Tarantas

Impressions of a Journey

VLADIMIR SOLLOGUB

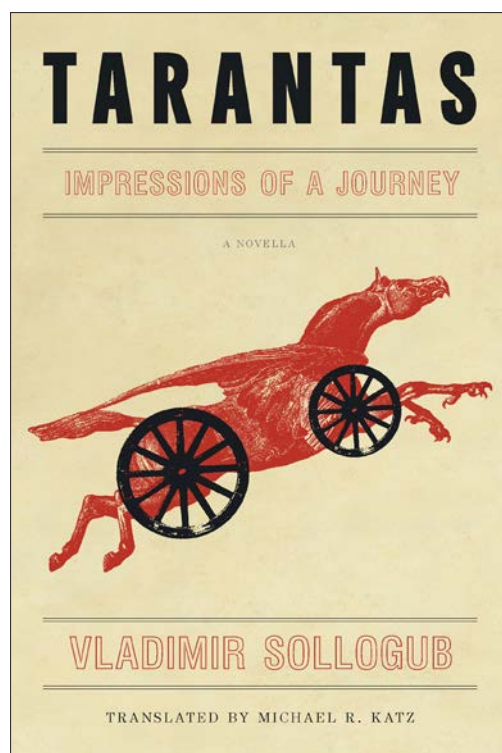
Translated by MICHAEL R. KATZ

A New Translation of this Overlooked Satirical Novella on the State of Russia in the Mid-19th Century

“Vladimir Sollogub’s witty travelogue will be a pleasant surprise to anyone who believes that the debate between westernizers and Slavophiles took place exclusively in verbose essays and mind-boggling treatises. Punctuated with pithy dialogues and sobering observations on the scenery of the Russian provinces, *Tarantas* engages with the vexed question of Russia’s historical path in a unique and refreshing way. Thanks to Michael Katz’s masterful translation, this forgotten classic of Russian literature is now available to an English-reading audience.”

—Otto Boele, Leiden University

In this nineteenth-century Russian social novella, two contrasting characters—one a Western-educated intellectual, the other a hidebound country squire—find themselves thrown together on a long cross-country journey in a primitive but sturdy carriage—a *tarantas*. Their shared observations as the troubled panorama of the Russian countryside rolls past is the basis for this commentary on the country’s prospects for social change. Renowned translator Michael R. Katz offers the first new translation of this overlooked novella since the late 1800s, shortly after original publication.



FICTION / RUSSIAN HISTORY

November 10, 2020
Cloth \$23.00t • £18.00
5.5 × 8.5 • 120 pp.
978-0-8229-4646-5
eBook available

RUSSIAN AND EAST EUROPEAN STUDIES

Vladimir Sollogub was a liberal Russian nobleman and writer and contemporary of Alexander Pushkin and Ivan Turgenev. *Tarantas* is his best-known work.



Michael R. Katz is C.V. Starr Professor Emeritus at Middlebury College. He is the author of two monographs and is a renowned translator of Russian literature who has published English versions of Tolstoy, Dostoevsky, Turgenev, and Chekhov.

MARKETING PLANS

- Scholarly review attention
- Social media outreach
- Online promotion
- Feature at ASEES 2020

Pale Horse

A Novel of Revolutionary Russia

BORIS SAVINKOV

Translated by **MICHAEL R. KATZ**

“For anyone interested in the psychology of terrorism, in the morality of killing for a cause, or in the seductive thrill of extreme situations, this novel, written by a prominent terrorist, will prove fascinating.”

—Gary Saul Morson, Northwestern University

Pale Horse is a thinly disguised retelling of the assassination of Grand Duke Sergei Aleksandrovich. Written in the form of a diary by the leader of a group of five revolutionaries, the novel provides a straightforward and clinical account of the assassination and contains daring and vivid descriptions of the revolutionary underground and political conspiracy. Savinkov gives free rein to his dramatic impulses, the “inner feelings” of the conspirators, and the moral dimension of the plot. The book caused an immediate sensation both in Russia and abroad. Translated from Russian by Michael Katz, *Pale Horse* explores the psychological basis of terrorism and political adventurism.

Boris Viktorovich Savinkov was a Russian writer and revolutionary. As one of the leaders of the Fighting Organisation of the Socialist Revolutionary Party, he was responsible for the assassinations of several high-ranking imperial officials in 1904 and 1905.

Hard Times

A Novel of Liberals and Radicals in 1860s Russia

VASILY SLEPTSOV

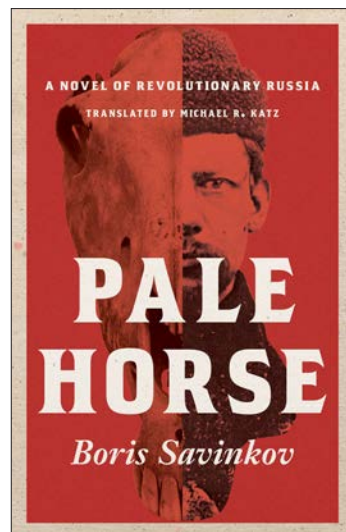
Translated by **MICHAEL R. KATZ**

“All teachers of Russian literature in translation owe a great debt to Michael R. Katz for his readable translation of one of the most important works of nineteenth-century Russian literature . . . an illuminating snapshot of gentry and peasant life in the immediate post-Emancipation period. *Hard Times* would be a valuable text for any course dealing with the transformations of the 1860s in Russia.”

—Susanna Fusso, Wesleyan University

Vasily Sleptsov was a Russian social activist and writer during the politically charged 1860s, known as the “era of great reforms,” and marked by Alexander II’s emancipation of the serfs and the relaxation of censorship. *Hard Times* is considered his most important work. It focused popular attention on the radical and liberal movements through its fictional setting, where the characters contend with constantly evolving political and social dilemmas. This is the first English-language version, expertly and fluidly translated by Michael Katz. Highly readable, it provides important historical insights on the political and social climate of a volatile and transformative period in Russia history.

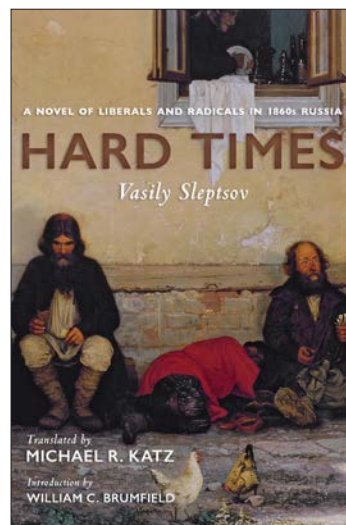
Vasily Sleptsov (1836–1878) wrote fiction for several magazines including *Annals of the Fatherland*, *Russian Speech*, and *The Contemporary*, where he published his novella *Hard Times* in 1865. He went on to found the magazine *The Women’s Herald*, establish the Znamenskaya commune for women, and become an activist for women’s equality.



FICTION / RUSSIAN HISTORY

Available Now
Cloth \$21.95t • 978-0-8229-6570-1
eBook available

RUSSIAN AND EAST EUROPEAN STUDIES



FICTION / RUSSIAN HISTORY

Available Now
Paper \$17.95t • 978-0-8229-6422-3
eBook available

RUSSIAN AND EAST EUROPEAN STUDIES

Be Holding

A Poem

ROSS GAY

A New Epic Poem from the Author of *Catalog of Unabashed Gratitude* and *The Book of Delights*

“My Lord. The brilliance, formal dexterity, and deep generosity of this book. This book that makes me rethink what poetry can offer, both in a literary and holistic sense. Ross Gay takes one fluid human gesture and through it expands the lungs of personal and communal history so they might hold all joy, terror, and violence of this world. *Be Holding* is unlike any poetry book written in recent memory. In this terrible era, Ross Gay has written a book that breathes this broken world in and then returns it to us so we might breathe too. And break. And bloom into whatever it is we are on the path to becoming.”

—Gabrielle Calvocoressi

“This book-length poem is a voice’s drive down center court. At once record, collage, group photograph, dance, and archive, *Be Holding* reveals a multifaceted intimacy and lyricism within the history of a game, tracing how this history is interconnected with the saga of our country. Ross Gay has once again proven himself one of our greatest poets.”

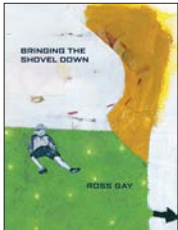
—Claudia Rankine

ALSO BY ROSS GAY:



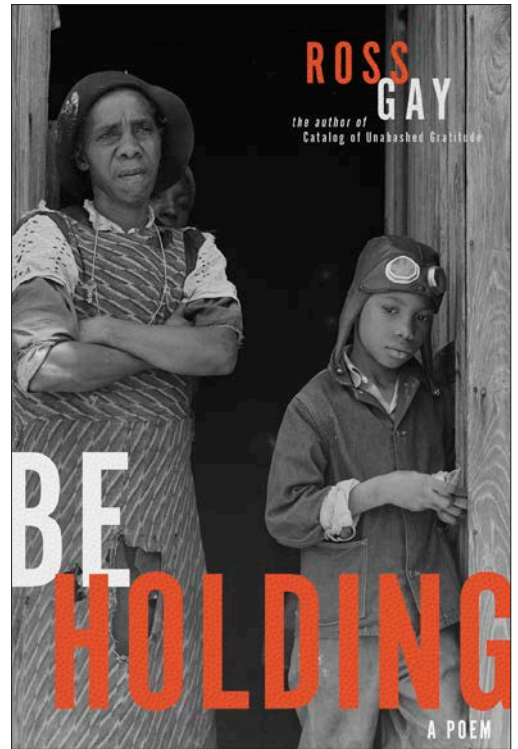
Catalog of Unabashed Gratitude

Winner of the 2016 Kingsley Tufts Poetry Award
Winner of the 2015 National Book Critics Circle Award
Paper • \$17.00 • 978-0-8229-6331-8



Bringing the Shovel Down

Paper • \$17.00 • 978-0-8229-6135-2



Be Holding is a love song to legendary basketball player Julius Erving—known as Dr. J—who dominated courts in the 1970s and '80s as a small forward for the Philadelphia '76ers. But this book-length poem is more than just an ode to a magnificent athlete. Through a kind of lyric research, or lyric meditation, Ross Gay connects Dr. J's famously impossible move from the 1980 NBA Finals against the Los Angeles Lakers to pick-up basketball and the flying Igbo and the Middle Passage, to photography and surveillance and state violence, to music and personal histories of flight and familial love. *Be Holding* wonders how the imagination, or how our looking, might make us, or bring us, closer to each other. How our looking might make us reach for each other. And might make us be reaching for each other. And how that reaching might be something like joy.

MARKETING PLANS

- National print and online reviews
- National and local TV, radio, and online interviews
- National print advertising
- Twenty-city radio satellite tour
- Multiple city author tour
- Online promotion and advertising
- Social media campaign
- Targeted outreach to sports and African American media
- Shelf Awareness Pro and Goodreads galley giveaways
- Feature at AWP 2021

EXCERPT FROM *BE HOLDING*

and so Doc leapt,
he left his feet,
which means more or less jumping with the ball
with nowhere to go, and which
we're warned against by coaches
from day one
for the ensuing requisite stupid pass
or more simply though no less stupid
travel, also called walking,
which the leaping often leads to,
keep your feet!
again and again,
which makes the leaping—leaving your feet—
sound sacrificial,
the way in certain places, certain
countries, or countries inside of countries,
you must leave by foot with nowhere to go,
which there is,
and Doc, you should note, after the one dribble
clasps the ball with only his right hand
without once at all in any shape or form
using the left, which, among other things,
friends, differentiates this from all
the descendant moves—
Kevin Durant, Dwyane Wade,
Steph and Giannis and Harden and Kawhi,
yes, Bron Bron too,
I shall not be moved—
and using only one hand,
which is amazing but not yet miraculous,
more a physical and therefore genetic fact
(thanks Ma & Pa Erving),
Doc's hand becomes an octopus
gripping the ball nothing like prey,
and with that ball snugged in his mitt
Doc maybe kinda sorta thought something like

I am going to put this schmuck
(the schmuck in this case being Landsberger,
though do not, please, revert to a simplistic
allegorization of the journeyman,
which word I repeat advisedly)
on a poster,
though schmuck is a word I'd be
surprised to hear Doc say,
and the word posterize,
(common usage: posterize his ass)
you might be thinking,
is a bit of an anachronism in this poem,
in this move, which ostensibly occurred
in the 1980 NBA Finals,
though we all know that nothing happens
only when it happens

POETRY

September 8, 2020
Paper \$17.00t • £12.99
6 x 9 • 88 pp.
978-0-8229-6623-4
eBook available

PITT POETRY SERIES



Photo by Natasha Komoda

Ross Gay teaches poetry at Indiana University and is the author of the poetry collections *Against Which*, *Bringing the Shovel Down*, *Lace and Pyrite: Letters from Two Gardens* (with Aimee Nezhukumatathil), *River* (with Rose Wehrenberg), and *Catalog of Unabashed Gratitude*, and the essay collection *The Book of Delights*.

Earnest, Earnest?

ELEANOR BOUDREAU

Winner of the 2019 Agnes Lynch Starrett Poetry Prize

“Please forgive the public nature of this postcard’ writes Eleanor Boudreau, spilling tea on love and its reckless participants. It’s a wet business, like dry cleaning. It’s a combination of two elements held together in suspension, like smoke (or rubber?). And it is the thriving pulse of these desultory postcards from the edge of an affair’s landscape of exile and afterhood. What a witty, glorious, and bittersweet book. I am here for all of it.”

—D.A. Powell

“Eleanor Boudreau’s *Earnest, Earnest?* is made of the explosions and murmurings of an inner voice as a human mind tries to figure out intimacy, the edges of entities, the actualities of the world and of memory and, maybe especially, tone . . . is Earnest real, and is he actually earnest? We could ask ourselves about everything, forever. This is exactly the right question, I think.”

—Sarah Vap

In *Earnest, Earnest?*, the speaker, Eleanor, writes postcards to her on-again-off-again lover, Earnest. The fact that her lover’s name is Earnest and that their relationship is fraught, raises questions of sincerity and irony, and whether both can be present at the same time. While Earnest can be read literally as Eleanor’s lover, he is best understood as another side of the poet’s self. The ambiguity at play in *Earnest, Earnest?* is embodied in the form of the “Earnest Postcards” that structure the book—these postcards are experimental in their use of images and formal in their dialogue with the sonnet. Thus, *Earnest, Earnest?* is a question of tone, address, and form.

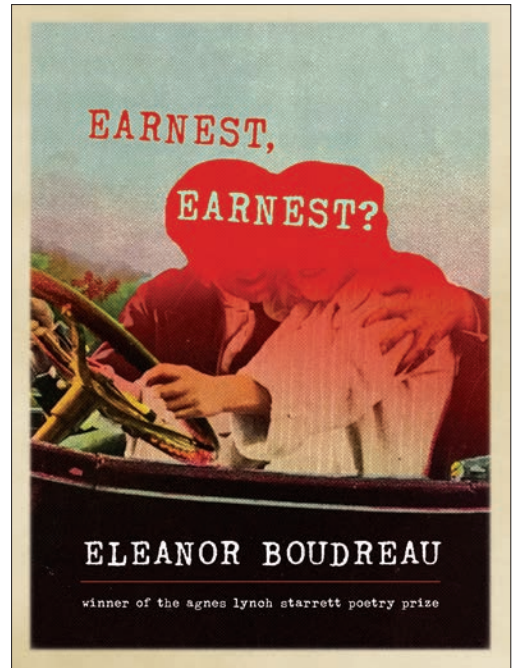
FROM “YOU MARRY A MAN”

You marry a man and you think his blood is red.
Turns out it’s not, it’s purple.

This doesn’t matter, is not why you married him,
but you did—you thought his blood was red.

And he has never read Shakespeare, knows nothing
of the quality of mercy, but he reminds you every
day that you are not Shakespeare.

You know you’re not Shakespeare, Eleanor, he says.



POETRY

September 8, 2020
Paper \$15.00t • £12.99
6 x 8 • 80 pp.
978-0-8229-6630-2
eBook available

PITT POETRY SERIES



Eleanor Boudreau is a poet who has worked as a dry-cleaner and as a radio reporter. Her poems have appeared in *American Poetry Review*, *Tin House*, *Barrow Street*, *Waxwing*, *Willow Springs*, *FIELD*, *Copper Nickel*, and other journals. Currently, she is finishing her PhD and teaching creative writing at Florida State University.

MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Online promotion
- Feature at AWP 2021

Horsepower

JOY PRIEST

Winner of the 2019 Donald Hall Prize for Poetry

“[A] captivating display of might and elegance, a language of astonishing sinew through which the backdrop of place and a compelling life come into vivid focus. . . . Throughout this remarkable debut, Priest shows us what it means to clear the stall, break out of the traces, and run unbridled into life.”

—Natasha Trethewey

“*Horsepower* tells what it is to be a bridge in one’s family between racism and a love forged in defiance of racism; it tells what it is to need to both escape that role and embrace it. And, just as importantly, it tells the arrival of a powerful new poet, a poet to whose stories I will continue to listen.”

—Shane McCrae

Priest’s debut collection, *Horsepower*, is a cinematic escape narrative that radically envisions a daughter’s waywardness as aspirational. Across the book’s three sequences, we find the speaker, a black girl in the midst of a self-imposed exile, going back in memory to explore her younger self—a mixed-race child being raised by her white supremacist grandfather in the shadow of Churchill Downs, Kentucky’s world-famous horseracing track—before arriving in a state of self-awareness to confront the personal and political landscape of a harshly segregated Louisville. Out of a space that is at once southern and urban, violent and beautiful, racially charged and working-class, she attempts to transcend her social and economic circumstances. Priest writes a horse that acts as a metaphysical engine of flight, showing us how to throw off the harness and sustain wildness. She presents a nonlinear narrative in which the speaker lacks the freedom to come of age naively in the urban South, and must instead, from the beginning, possess the wisdom of “the horses & their restless minds.”

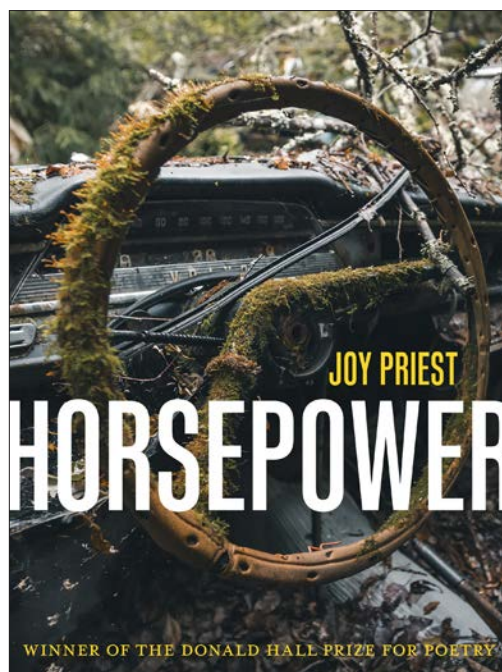
FROM “SELF-PORTRAIT AS DISNEY PRINCESS”

Never a child with other children. Dead summer, so dark
The bottoms of your feet look as if you’ve skipped through ash.

Your only friends the carpenter bees who bear perfectly round holes
In the carport’s rotting wood frame & dance in socked feet

Glittering with pollen, the hummingbirds hovering at your head
Like a crown. Your caretaker—old man, pallor of appropriate pedigree—

Sits chain-smoking inside the house, hacking phlegm
Into a Folgers can, thinking himself your savior.



POETRY

September 22, 2020
Paper \$17.00t • £12.99
6 × 9 • 80 pp.
978-0-8229-6619-7
eBook available

PITT POETRY SERIES



Photo by Landon Antonetti

Joy Priest’s work has appeared in *ESPN*, *Gulf Coast*, *Mississippi Review*, and *Best New Poets 2014*, 2016, and 2019, among others. She is the recipient of support from the Fine Arts Work Center, the Frost Place, the Bread Loaf Writers’ Conference, and the Hurston/Wright Foundation. She received her MFA in poetry with a certificate in Women and Gender Studies from the University of South Carolina.

MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Online promotion
- Feature at AWP 2021

The Volcano and After

Selected and New Poems, 2002–2019

ALICIA OSTRIKER

More than Fifteen Years of Musings on Jewish Thought, Feminism, and Social Justice from One of the Greatest American Poets

“These capacious poems are smart, passionate, witty, acutely observant, heart-stabbing. They contain multitudes, embracing both ‘hot beauty’ and ‘thick and magnificent rage,’ ‘the impulse to destroy’ and ‘the body . . . keen for pleasure again,’ along with a bounty of other precise nuances of thought and perception. Alicia Ostriker binds together the contradictions of our contemporary lives in an insistent music that does what all real poetry does—‘it becomes true.’”

—Ellen Bass

“In a voice absolutely her own—wild, earthy, irreverent, full of humor and surprise—Ostriker takes on nothing less than what it feels like to be alive.”

—Joan Larkin

“Alicia Ostriker continues to grapple with and celebrate the life of a woman—wife, mother, lover, friend, teacher, and citizen of the world. Because of her age, as well as the precariousness of our times, Ostriker seems to speak even more forcefully, as if a confrontation with ultimate loss has engendered a vibrant flowering. Her devotion to the physical world—to what gives beauty and value to our lives, to pleasure—for example, her candid and brilliant explorations of sex in old age. At eighty, she proclaims, she hasn’t had her last sex—has always made her the rarest gift to readers who, like me, rely on poetry for example. And we have so few examples at this age! Elder stateswoman Ostriker forges ahead, more audacious and sure-footed than ever, invigorated by her task to take us with her all the way.”

—Toi Derricotte

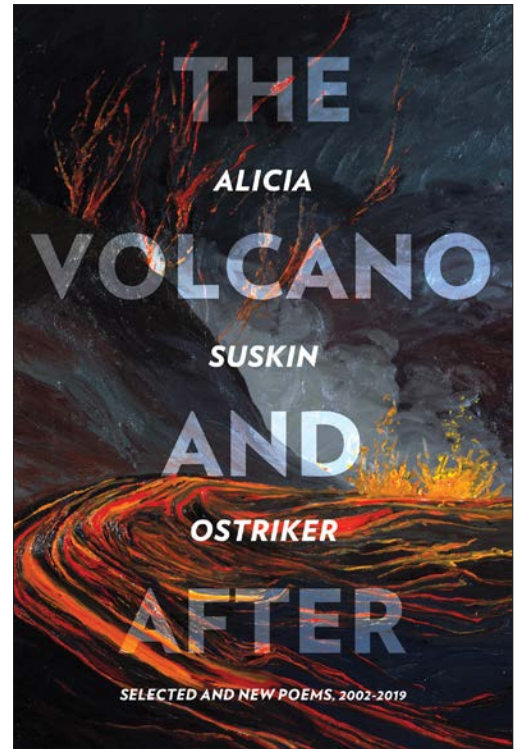
Praise for Ostriker’s Previous Collections:

“Ostriker is our morning-after psalmist; our wild, justice-starved, embodied, dazzling intelligence in its unending argument with itself, the world, and God.”

—Eleanor Wilner

“Alicia Ostriker has become one of those brilliantly provocative and imaginatively gifted contemporaries whose iconoclastic expression, whether in prose or poetry, is essential to understanding our American selves.”

—Joyce Carol Oates



Alicia Suskin Ostriker’s passionate voice has long been acknowledged as a vital force in American poetry. From urgent spiritual quest to biting political satire, from elegy to comedy, from celebration of the city street and the world “as a paradise might be / if we had eyes to see,” to the “crack in earth . . . crack in her mind,” from brilliant evocations of art and music to mother-daughter wrestlings, Ostriker’s poetry rings with insistence on beauty and truth. Drawing from six of her previous books, and highlighting a sequence of bold new poems exploring the challenges and absurdities of aging, *The Volcano and After* is a masterpiece for our time.

MARKETING PLANS

- National and local print and online reviews
- National print and online advertising
- Launch event in New York City
- Select author appearances
- Classroom outreach

OLD WOMAN AT THE RIVER

On the bank of the river
I slide inside my sleeping bag
sleep is good if I am not
kept awake by coughing
the sound of the water soothes
time passes and does not pass
when I am better I will sit
and meditate for a while
there may be birds to listen to
then I will step down the bank
and put my naked foot in the water
which will shock at first,
being so cold, so swift.

ALSO BY ALICIA SUSKIN OSTRIKER:

The Little Space: Poems Selected and New, 1968–1998

Paper • \$20.00 • 978-0-8229-5680-8

The Book of Life: Selected Jewish Poems, 1979–2011

Paper • \$17.00 • 978-0-8229-6181-9

The Book of Seventy

Paper • \$17.00 • 978-0-8229-6051-5

The Crack in Everything

Paper • \$17.00 • 978-0-8229-5593-1

Green Age

Paper • \$17.00 • 978-0-8229-5421-7

The Imaginary Lover

Paper • \$17.00 • 978-0-8229-5385-2

The Mother/Child Papers

Paper • \$17.00 • 978-0-8229-6033-1

No Heaven

Paper • \$17.00 • 978-0-8229-5875-8

The Old Woman, the Tulip, and the Dog

Paper • \$17.00 • 978-0-8229-6291-5

The Volcano Sequence

Paper • \$17.00 • 978-0-8229-5784-3

Waiting for the Light

Paper • \$17.00 • 978-0-8229-6452-0

THE WORDS WHEN I WROTE THEM

When she was two, and made to hike with the rest of us,
our younger daughter toddled on her fat little legs

across the soft beach singing "I don't know, I don't know,
I don't know, I don't know" to the tune of "Twinkle twinkle

little star," I still remember that, and she has spent
a lifetime pursuing knowledge, she studies the stars

and the interstellar medium, but all of us are seekers, in our way
all of us still learning what to think of ourselves and the world.

When H.D. was an old lady like me,
a voice commanded her Write, write or die.

The words when I wrote them were oddly familiar
ocean-floor exoskeletal creatures, glossy, lumpy, waving tails

or waving tentacles. To me it was beautiful and good
down there, but I don't know. I only collected them,

hoisted them from deep to daylight, nearly drowning
and here I am gasping, pulling off my mask, breathing.

POETRY

September 8, 2020

Cloth \$30.00t • £23.00

6 × 9 • 220 pp.

978-0-8229-4640-3

eBook available

PITT POETRY SERIES

Photo by Miguel Paglieri



Alicia Suskin Ostriker is a major American poet and critic. She is the author of sixteen previous poetry collections, including *The Book of Seventy* and *Waiting for the Light*, both winners of the National Jewish Book Award, and *The Old Woman, the Tulip, and the Dog*. She has received the Paterson Poetry Prize, the San Francisco State Poetry Center Award, and the William Carlos Williams Award, and has twice been a finalist for the National Book Award among other honors. Her critical work includes the now-classic *Stealing the Language: The Emergence of Women's Poetry in America*, and other books on poetry and on the Bible. A distinguished professor emerita of Rutgers University, Ostriker is currently a Chancellor of the Academy of American Poets, and the New York State Poet Laureate.

The Body Wars

JAN BEATTY

Poems that Address the Internal Wars of the Body

“Jan Beatty’s visceral urgency and courageous truth-telling is a gust of welcome fresh air. These poems are astoundingly alive!”

—Tracy K. Smith, United States Poet Laureate

“‘What would it be like to be stormless?’ asks Jan Beatty early in *The Body Wars*, a collection riddled with bullets and natural disasters: fire storms, bushfires, fire tornadoes, flash floods, ‘deranged air.’ Manmade disasters, too: the heroin crisis, the AIDS pandemic, ‘Trump Care.’ But it is in the midst of crisis that Beatty finds her strength as artist, as witness, as poet. This is not a book that offers answers; rather, it offers important questions: ‘Can I tell you that we mourned?’ And ‘are there too many drowned trees?’ These are the questions we all must be asking ‘as we crack into the mad ocean.’ What an extraordinary book.”

—D.A. Powell

What would it take to be home in one’s body, to walk around the world as oneself, knowing the pain within and without us? Jan Beatty boldly answers that question by making a fire map of the body. These roiling poems smack into walls of meditation, only to slide down the smooth concrete into the flatline of joy. These are vital poems of dimension, of both psychic and literal travel, of the elasticity of truth and struggle, of the daily nature of desire that brings us to our knees—then shotguns us back to the heart’s center.

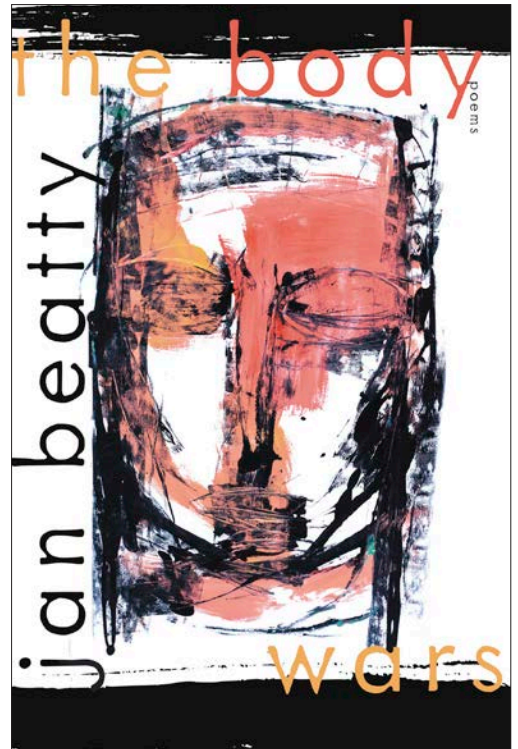
YELLOW SKY

The summer that I had nowhere to live:

the sky was yellow everywhere.
The cars of other people had their own private shine.

I walked slowly.
Several birds re-visited the backyards of strangers,

I was free
singing the song of the last thing I didn’t say to you.



POETRY

September 22, 2020
Paper \$17.00t • £12.99
6 x 9 • 80 pp.
978-0-8229-6624-1
eBook available

PITT POETRY SERIES



Photo by Beth Kukučka

Jan Beatty is professor of English and director of creative writing at Carlow University, director of the Madwomen in the Attic writing workshops, and distinguished writer in residence of the Carlow University MFA program. Her fifth book, *Jackknife: New and Selected Poems*, won the 2018 Paterson Prize, and her memoir, *American Bastard*, won the 2019 Red Hen Nonfiction Award.

MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Online promotion
- Feature at AWP 2021

Poemas de Amor / Love Poems

IDEA VILARIÑO

Translated by JESSE LEE KERCHEVAL

The First Translation of a Major Uruguayan Poet into English

“A slender book, a slender set of poems to carry such weight. Readers will be amazed at how much passionate love, hate, joy, grief, loneliness, and anger inhabits these love poems to a single man over a period of years, he in exile, she trapped in Montevideo. . . . Vilariño is a thrilling discovery for me; I am grateful to her remarkable translator, Jesse Lee Kercheval, as well. If we had more of Sappho, she might sound like Vilariño.”

—Alicia Suskin Ostriker

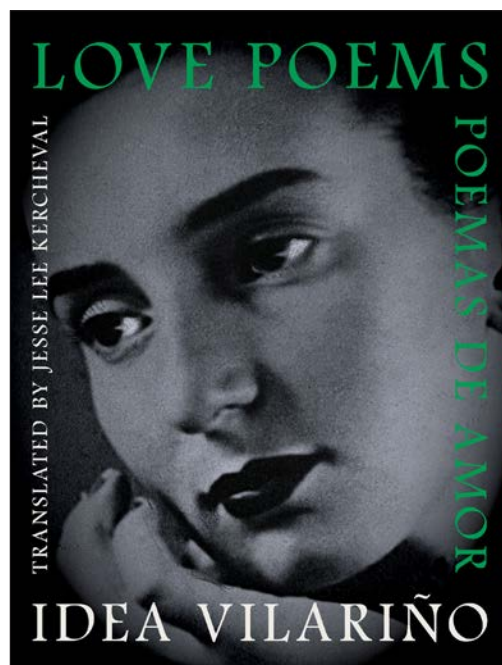
“With a simple structure, rhythm, and poetic language, the Uruguayan Idea Vilariño makes one of the most complex approaches to the subject. These texts radically defy the conventions of courtly love and romanticism, and redefine love through the recognition of its strangeness, transience, and loss, as the awareness of the other.”

—V́ctor Rodŕguez Ńñez

Eight years before Sylvia Plath published *Ariel*, the Uruguayan poet Idea Vilariño released *Poemas de Amor*, a collection of confessional, passionate poetry dedicated to the novelist Juan Carlos Onetti. Both of her own merit and as part of the Uruguayan writers group the Generation of '45, Vilariño is an essential South American poet, and part of a long tradition of Uruguayan women poets. Vilariño and Onetti's love affair is one of the most famous in South American literature. *Poemas de Amor* is an intense book, full of poems about sexuality and what it means to be a woman, and stands as a testament to both the necessity and the impossibility of love. This translation brings these highly personal poems to English-speaking audiences for the first time side-by-side with the original Spanish-language versions.

THE WITNESS

I don't ask you for anything
don't accept anything from you.
It's enough that you are
in the world
that you know I am
in the world
that you might be
To me, you might be
witness judge and god.
If not
what is it for.



POETRY

October 6, 2020
Paper \$17.00t • £12.99
6 x 8 • 120 pp.
978-0-8229-6625-8
eBook available

PITT POETRY SERIES



Photo by Michel Sima



Photo by Dan H. Fuller

Idea Vilariño (1920–2009) was an Uruguayan poet and is still an essential figure in Latin American poetry. *Poemas de Amor / Love Poems* is her best known book, which is dedicated to the Uruguayan novelist Juan Carlos Onetti.

Jesse Lee Kercheval is a poet, writer, and translator whose translations include *El puente invisible/ The Invisible Bridge: Selected Poems of Circe Maia*. She is the Zona Gale Professor of English at the University of Wisconsin–Madison.

MARKETING PLANS

- National print and online review attention
- Targeted outreach to Latin American media
- Online promotion
- Feature at AWP 2021

Poetry

New and Notable



Bring Now the Angels

DILRUBA AHMED

\$17.00 • Paper • 978-0-8229-6607-4 • 136 pp.

"I feel heard in these poems, seen and known. Ahmed has two of the greatest gifts of any poet—empathy and music, which is to say: song and heart." —Kazim Ali

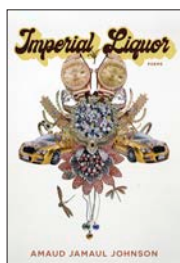


Bonfire Opera

DANUSHA LAMÉRIS

\$17.00 • Paper • 978-0-8229-6605-0 • 96 pp.

"In these finely crafted lyrics, worms, berries, skin, hawks, dirt, and desire exist and even thrive in a symbiotic relationship that is a model for a new way of thinking." —Dean Rader



Imperial Liquor

AMAUD JAMAUL JOHNSON

\$17.00 • Paper • 978-0-8229-6606-7 • 80 pp.

"Vibrant and deeply felt, Johnson's collection combines contemporary verve with an astonishing breadth of history and culture." —*Booklist* starred review

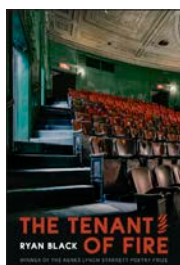


The Woman in the Corner

NANCY KRYGOWSKI

\$17.00 • Paper • 978-0-8229-6604-3 • 88 pp.

"Krygowski's ferocious wit and no-nonsense truth-telling thrill and sing." —Diane Seuss



The Tenant of Fire

RYAN BLACK

WINNER OF THE 2018 AGNES LYNCH STARRETT POETRY PRIZE

\$17.00 • Paper • 978-0-8229-6590-9 • 88 pp.

"These elegiac, capacious poems carry conflicting assertions. They are poems of reckoning and 'awful silence.'" —Aracelis Girmay



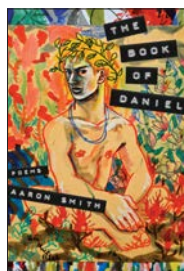
Ringer

REBECCA LEHMANN

WINNER OF THE 2018 DONALD HALL PRIZE FOR POETRY

\$17.00 • Paper • 978-0-8229-6595-4 • 88 pp.

"*Ringer* is a voice-driven wonder that takes on Trump-era America." —Erika Meitner



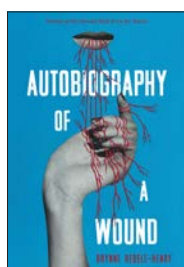
The Book of Daniel

AARON SMITH

FINALIST FOR THE THOM GUNN AWARD FOR GAY POETRY

\$17.00 • Paper • 978-0-8229-6596-1 • 108 pp.

"Smith's poems expound a complicated and distinctly queer relationship to beauty. . . . He levels a caustic wit at the pantheons of pop culture and modern poetry, but also strikes resounding notes of hurt and rage at homophobia, misogyny, rejection, and loss." —*The New Yorker*



Autobiography of a Wound

BRYNNE REBELE-HENRY

WINNER OF THE 2017 DONALD HALL PRIZE FOR POETRY

\$17.00 • Paper • 978-0-8229-6567-1 • 88 pp.

"*Autobiography of a Wound* is unafraid to stand at the edge of any precipice, and Rebele-Henry is unafraid to confront the darkness that lives in any crevice." —Tarifa Faizullah



Boy with Thorn

RICKEY LAURENTIIS

WINNER OF THE 2014 CAVE CANEM POETRY PRIZE AND THE 2016 LEVIS READING PRIZE

\$17.00 • Paper • 978-0-8229-6381-3 • 104 pp.

"Laurentiis unflinchingly looks at the brutal lineage of a black body made into a spectacle in pain, while also questioning this looking, this singing. Sonorous and wild, emphatic and pure, *Boy with Thorn* is absolutely incredible." —Cathy Park Hong



I Can't Talk about the Trees without the Blood

TIANA CLARK

WINNER OF THE 2017 AGNES LYNCH STARRETT POETRY PRIZE AND THE 2020 KATE TUFTS DISCOVERY AWARD

\$17.00 • Paper • 978-0-8229-6558-9 • 96 pp.

"Clark bridges a Tennessee landscape's past and present in her stellar debut, evincing a potent mix of history, injury, and divided identity." —*Publishers Weekly*



Wild Hundreds

NATE MARSHALL

WINNER OF THE 2014 AGNES LYNCH STARRETT PRIZE, THE 2016 BCALA LITERARY AWARD, AND THE 2017 GREAT LAKES COLLEGES ASSOCIATION NEW WRITERS AWARD

\$17.00 • Paper • 978-0-8229-6383-7 • 80 pp.

"Marshall's poetry offers an insider's perspective that asks the reader to parse the sociopolitical systems that imperil black lives—not through abstract ideology, but through authentically rendered eyes: 'every kid that's killed is one less free lunch, / a fiscal coup. welcome to where we from.'"

—*Publishers Weekly*

Bound in the Bond of Life

Pittsburgh Writers Reflect on the
Tree of Life Tragedy

Edited by BETH KISSILEFF and ERIC LIDJI

**Essays That Confront the Personal and Public Aspects
of Surviving Tragedy and Demonstrate How Pittsburgh
Is Still "Stronger Than Hate"**

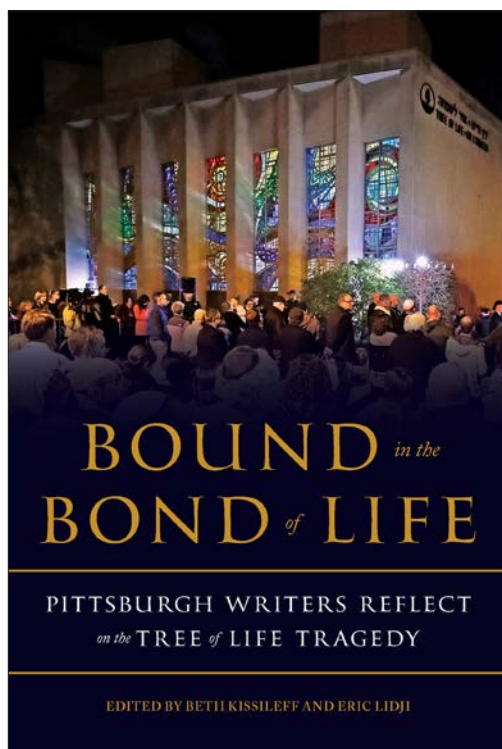
"What does it take to mend the world? Parts prayer, howl, remembrance and meditation, the essays in *Bound in the Bond of Life* go beyond the initial shock and grief of October 27th to examine the meaning of community and the power of faith under attack. Rather than make sense of hate, the Pittsburghers here wisely try to find perspective on a moment evil struck too close to home."

—Stewart O’Nan, author of *City of Secrets*

On October 27, 2018, three congregations were holding their morning Shabbat services at the Tree of Life Synagogue in Pittsburgh’s Squirrel Hill neighborhood when a lone gunman entered the building and opened fire. He killed eleven people and injured six more in the deadliest anti-Semitic attack in American history. The story made national headlines for weeks following the shooting, but Pittsburgh and the local Jewish community could not simply move on when the news cycle did.

The essays in this anthology, written by local journalists, academics, rabbis, and other community members, reveal a city’s attempts to cope, make sense of, and come to terms with an unfathomable horror. Here, members from the three impacted congregations reflect on their experiences in a raw, profound way. Local reporters who wrote about the event professionally contribute stories that they were unable to articulate until now. Activists consider their work at a calm distance from the chaotic intensity of their daily efforts. Academics mesh their professional expertise with their personal experiences of this shattering event in their hometown. Rabbis share their process of crafting comforting messages for their constituents when they themselves felt hopeless.

By bringing local voices together, they are raised over the din of national and international chroniclers who offer important contributions but do not and cannot feel the intensity of this tragedy in the same way as locals. The essays in this anthology tell a collective story of city shaken to its very core, but determined that love will ultimately win.



JEWISH STUDIES

October 27, 2020
Cloth \$25.00t • £20.00
5.5 × 8 • 216 pp.
978-0-8229-4651-9
eBook available

Beth Kissileff is the author of *Questioning Return* and editor of the essay collections *Reading Genesis: Beginnings* and *Reading Exodus: Journeys*. Her writing has appeared in the *Atlantic*, *Tablet*, *Religion News Service*, *Jewish Telegraphic Agency*, the *New York Times*, and elsewhere. She is the spouse of Rabbi Jonathan Perlman of New Light Congregation, who survived the attack by hiding himself and others.

Eric Lidji is the director of the Rauh Jewish History Program and Archives at the Senator John Heinz History Center. He is the author of *John Riegert and The Seventeenth Generation: The Lifework of Rabbi Walter Jacob* and a co-editor of *Her Deeds Sing Her Praises: Profiles of Pittsburgh Jewish Women*. He hosts the local Jewish history podcast *The Cornerstone*. He has been overseeing the effort to preserve documentation of the attack.

EXCERPT FROM THE FOREWORD BY DAVID M. SHRIBMAN, FORMER EDITOR IN CHIEF OF *THE PITTSBURGH POST-GAZETTE*

I didn't hear the shots the first time. I hear them all the time now.

I suspect I am not alone. So many of us, whether Jewish or not—whether from Squirrel Hill or not—whether in Pittsburgh that morning or not—hear those shots still. They were the modern-day shots heard 'round the world. But they also are shots that continue to be heard around our world. Whether we heard them the first time or not.

We hear them, to be sure, when we round the corner of Shady and Wilkins Avenues. But we hear them, too, echoing from other places and at other times. When shots ring out in Dayton, or in El Paso, or in Poway. When hurtful words are shot across the country, or the world. When the calendar turns to October and the black-crepe anniversary that needs no further explanation, at least in our precincts. We will hear them for as long as we shall live.

These are the shots that try our souls. The phrase is adapted from Thomas Paine, from a pamphlet called *The Crisis*. For those shots were the opening shots in our contemporary crisis of hurt and hate. Only a few of us heard the shots when they actually rang out, and eleven were slain by them. But we were all injured by them.

We all have our stories. You may have been a neighbor. The fellow over there was at the Giant Eagle. The woman across the street was coming out of Five Points Artisan Bake Shop. I was the editor of a newspaper. My colleagues covered these shootings, covered them with grace, with feeling, with compassion, with comprehensiveness. One of us, there at the paper, had a mother who ate lunch with two of the victims almost every day. Another lost a revered family doctor. A third lived right by Tree of Life.

My own home was three blocks away. Each of us was marked by the shots, deaths, vigils, services, funerals. It was, for all of us, one of those before-and-after moments, like Pearl Harbor, the death of Franklin Roosevelt, the assassination of John Kennedy, the terror attacks of September 2001. In each of those, there was life before, and then life after, and nothing was the same in the after. We are living life after October 27, 2018, trying to recapture life before the Shabbat without shalom. Nothing is the same.

MARKETING PLANS

- National and local print and online reviews
- National and local TV, radio, and online interviews and features
- 20-city radio satellite tour
- Launch event, Pittsburgh
- Select contributor and editor appearances
- National print and online advertising
- Local print and public radio advertising
- Targeted outreach to Jewish interest media
- Social media campaign
- Targeted international outreach
- Library and school outreach
- Promotion to Jewish book fairs
- Gift sales outreach
- Museum store outreach
- Goodreads galley giveaways
- Features at select conferences including AJS and AAR 2020

To Risk It All

General Forbes, the Capture of Fort Duquesne, and the Course of Empire in the Ohio Country

MICHAEL N. MCCONNELL

A Comprehensive History Placing Forbes and His Campaign during the Seven Years' War within the Context of the Eighteenth-Century British Empire

"In this detailed and fast-paced narrative, the Forbes campaign of 1758 finally gets the respect it deserves. By reconstructing the experiences, objectives, and discontents of British troops, provincial soldiers, Native Americans, civilians, and camp followers, Michael McConnell reveals the multileveled complexity involved in executing an eighteenth-century European military operation in a contested North American borderland."

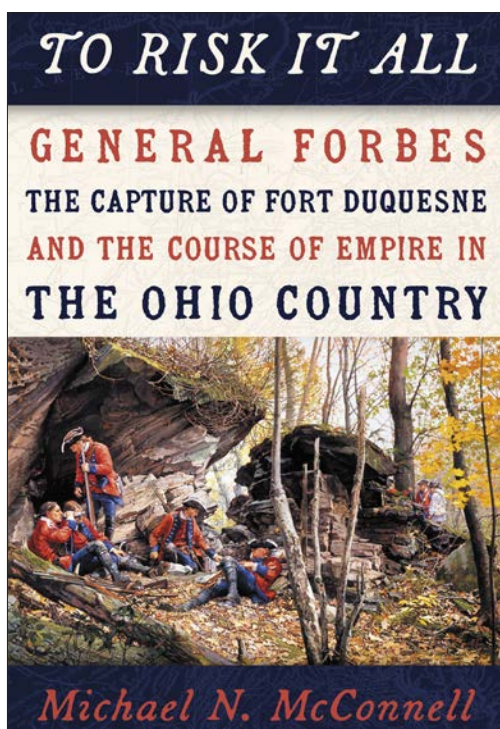
—Timothy Shannon, Gettysburg College

"This brilliant study establishes Forbes's expedition as a decisive event of the Seven Years' War in America. Michael McConnell argues that the general's singular embrace of native diplomacy through the Quaker-brokered Treaty of Easton peaceably ended the border war while Forbes methodically marched on Fort Duquesne. With impressive scholarship and clear prose, this book is highly recommended."

—Martin West, former director of Fort Ligonier and editor of *Bouquet's Expedition against the Ohio Indians in 1764*

General John Forbes's campaign against Fort Duquesne was the largest overland expedition during the Seven Years' War in America. While most histories of the period include the Forbes campaign as an aside, McConnell documents how and why Forbes and his army succeeded, and what his success meant to the subsequent history of the mid-Atlantic colonies, native inhabitants of the Ohio Country, and the empire he represented.

A close look at the Forbes campaign and its personnel reveals much about both British relations with native peoples and the nature of Britain's American empire during a time of stress. Unlike other campaigns, this one was composed largely of colonial—not professional British—troops. In addition, individual colonies negotiated their role in the campaign and frequently placed their own local interests ahead of those of the empire as a whole. The campaign thus suggests the limits of imperial power and how Britain's hold over its American frontiers was, at best, tenuous and helped lead to an eventual breakdown of empire in the 1760s and 1770s.



HISTORY / REGIONAL

October 20, 2020
Cloth \$40.00t • £30.00
6 x 9 • 320 pp.
26 b&w illustrations
978-0-8229-4632-8
eBook available



Photo by Alice S. McConnell

Michael N. McConnell is associate emeritus professor of history at University of Alabama at Birmingham and the author of *A Country Between: The Upper Ohio Valley and Its Peoples, 1724–1774* and *Army and Empire: British Soldiers on the American Frontier, 1758–1775*.

MARKETING PLANS

- National and local print and online reviews
- Scholarly reviews
- Select author appearances
- Local TV, radio, and online interviews and features
- Museum outreach
- Online promotion and advertising
- Local print and radio advertising

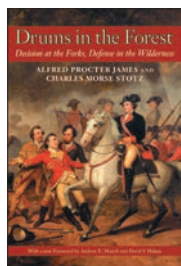
EXCERPT FROM *TO RISK IT ALL*

Though the force directed against Fort Duquesne was the smallest of the British armies in America, the French occupation of the Ohio Country had been on the minds of British and colonial leaders since the Braddock catastrophe. The most compelling issue was the wave of enemy attacks that threatened Virginia, Pennsylvania, and Maryland. Though Shawnees had begun raiding Virginia in 1754, the real onslaught began in the autumn of 1755 when western Delawares launched their own war against the colonies with raids against Cumberland County, Pennsylvania. Caught by surprise and wholly unprepared for the assaults that followed, Virginians and Pennsylvanians saw their western borders rolled back; by 1757, Carlisle and Shippensburg were now the outer edge of settlement in Pennsylvania, the new town of Winchester stood alone in the lower Shenandoah Valley, while Maryland forces clung to forts Cumberland and Frederick. With scores of settlers either dead or captured, panicked neighbors fled east, leaving behind a large swath of territory from Shamokin through the Shenandoah Valley that was a wasteland: a "vast Tract of Territory," now a "howling wilderness" populated only by the "blackened ruins of houses and barns."

Frontier settlements quickly collapsed into a Hobbesian world of what has been called "soul-wrenching, family-destroying chaos," Indian-hating, and political unrest as victims turned their anger on seemingly unresponsive provincial governments. Certainly, responses were feeble enough. The Virginia Regiment under Colonel George Washington clung to a line of forts past which raiding parties moved with impunity. Pennsylvania adopted the same strategy. That colony did manage to mount an attempt to carry

the war to the enemy: Colonel John Armstrong's raid against the Delaware town of Kittanning in September 1756. While the raid had some immediate impact on the enemy, it was never repeated, despite Pennsylvania's declaration of war against the Ohio Indians and passage of a scalp bounty to encourage enlistments. In the meantime, as French and Indian attacks continued, the military potential of Virginia and Pennsylvania would be tied up in local defense; their ability to contribute to Pitt's plans severely limited. Such realities made it a certainty that Fort Duquesne would be high on Pitt's list of objectives. In addition, there was the army's morale to consider: Braddock's defeat simply had to be avenged.

Notable Regional History



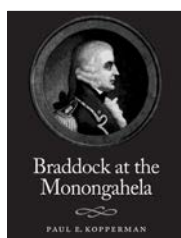
Drums in the Forest

DECISION AT THE FORKS, DEFENSE IN THE WILDERNESS

ALFRED PROCTOR JAMES AND CHARLES MORSE STOTZ

\$21.95 • Paper • 978-0-8229-5883-3 • 240 pp.

Originally published to commemorate the bicentennial of Pittsburgh's founding, *Drums in the Forest* was reissued in 2005 to mark the 250th anniversary of the French and Indian War.

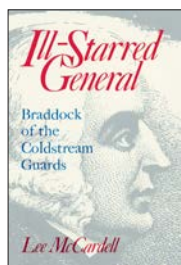


Braddock at the Monongahela

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"Kopperman has reconstructed the battle in vivid detail, using British, American and French sources. It is a fine study that will satisfy the military buffs; but for the student of history, the real meat lies in the appendices. Here Kopperman shows how the Braddock historiography has evolved. A fascinating picture and a lesson in the writing of history." —*Publishers Weekly*



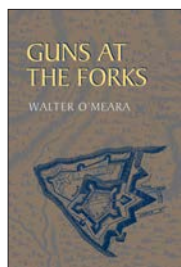
Ill-Starred General

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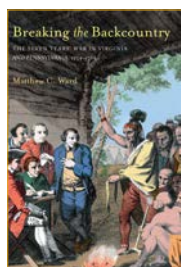


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WALTER O'MEARA

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"A lively account of the fighting at the forks of the Ohio River between 1750 and 1760." —*American Historical Review*



Breaking the Backcountry

THE SEVEN YEARS' WAR IN VIRGINIA AND PENNSYLVANIA, 1754-1765

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The Firebird

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A Revealing Insider Account of the First Years of Russian Independence

“This book is absolutely essential reading for anyone hoping to understand post-Soviet Russia and America’s role in shaping its trajectories at home and on the world stage.”

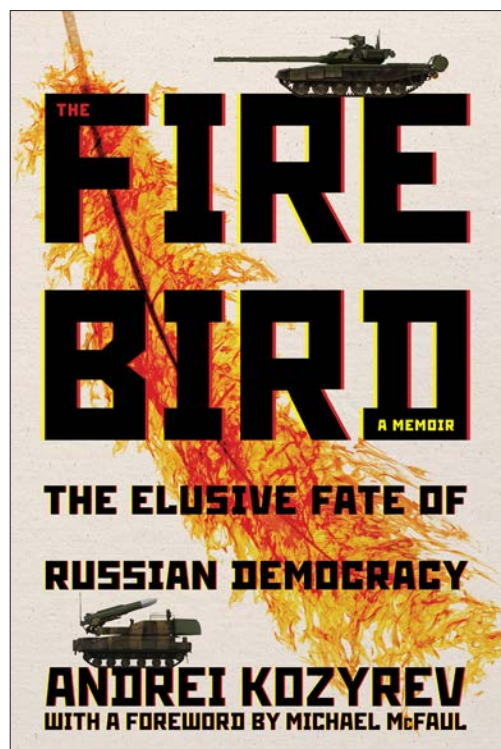
—*New York Journal of Books*

“Andrei Kozyrev’s memoir is required reading for anyone who seeks to understand where Russia is today, where it has been, and where it may now be headed. Endowed with the experience and the sensitivity of a participant in the central dramas of the Yeltsin era, this book will entertain, educate, and surprise even the most seasoned observers of Russia.”

—Matthew Rojansky, director, Kennan Institute

Andrei Kozyrev was foreign minister of Russia under President Boris Yeltsin from August 1991 to January 1996. During the August 1991 coup attempt against Mikhail Gorbachev, he was present when tanks moved in to seize the Russian White House, where Boris Yeltsin famously stood on a tank to address the crowd assembled. He then departed to Paris to muster international support and, if needed, to form a Russian government-in-exile. He participated in the negotiations at Brezhnev’s former hunting lodge in Belazheva, Belarus, where the leaders of Russia, Ukraine, and Belarus agreed to secede from the Soviet Union and form a Commonwealth of Independent States. Kozyrev’s pro-Western orientation made him an increasingly unpopular figure in Russia as Russia’s spiraling economy and the emergence of ultra-wealthy oligarchs soured ordinary Russians on Western ideas of democracy and market capitalism.

The Firebird takes the reader into the corridors of power to provide a startling eyewitness account of the collapse of the Soviet Union, the struggle to create a democratic Russia in its place, and how the promise of a better future led to the tragic outcome that changed our world forever.



MEMOIR

October 20, 2020
Paper \$22.00t • £16.99
6 x 9 • 352 pp.
10 b&w illustrations
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RUSSIAN AND EAST EUROPEAN STUDIES

Andrei Kozyrev left office in 1996 after successfully running for a seat in the Russian parliament. After serving one term, during which he continued to argue for closer engagement with the West, he retired from political life and pursued a career in business. He lives in Miami, Florida.

MARKETING PLANS

- Social media outreach
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NEW IN PAPERBACK

American Dinosaur Abroad

A Cultural History of Carnegie's Plaster Diplodocus

ILJA NIEUWLAND

The Untold Story of Carnegie's Prized Dinosaur and Its Influence on European Culture

"Engaging and illuminating."

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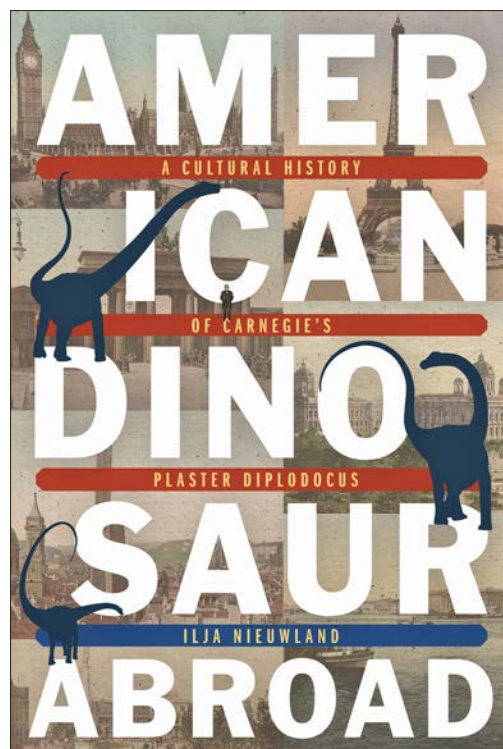
"The book is a story of science and history, but it's also a close reading of how fossils and their replicas become tools of capitalism, power, and privilege. And it's a story that Nieuwland tells particularly well. . . . *American Dinosaur Abroad* offers a well-researched example of how paleontological patronage ensured the scientific, social, and commercial success of a dinosaur. It's also a fascinating window into the idiosyncratic hubris of one of America's most consequential barons."

—*Pacific Standard*

"*American Dinosaur Abroad* is brisk, fascinating, and enormously informed. The topic demands a scholar of Ilja Nieuwland's skills: he knows the languages; he understands the interplay of science, culture, politics, and the press; and he understands how, in human relations, personality is always the wild card. A must read for lovers of history and ancient bones."

—Tom Rea, author of *Bone Wars: The Excavation and Celebrity of Andrew Carnegie's Dinosaur*

In early July 1899, an excavation team of paleontologists sponsored by Andrew Carnegie discovered the fossil remains in Wyoming of what was then the longest and largest dinosaur on record. Named after its benefactor, the *Diplodocus carnegii*—or Dippy, as it's known today—was shipped to Pittsburgh and later mounted and unveiled at the Carnegie Museum of Natural History in 1907. Carnegie's pursuit of dinosaurs in the American West and the ensuing dinomania of the late nineteenth century coincided with his broader political ambitions to establish a lasting world peace and avoid further international conflict. An ardent philanthropist and patriot, Carnegie gifted his first plaster cast of Dippy to the British Museum at the behest of King Edward VII in 1902, an impulsive diplomatic gesture that would result in the donation of at least seven reproductions to museums across Europe and Latin America over the next decade, in England, Germany, France, Austria, Italy, Russia, Argentina, and Spain. In this largely untold history, Ilja Nieuwland explores the influence of Carnegie's prized skeleton on European culture through the dissemination, reception, and agency of his plaster casts, revealing much about the social, political, cultural, and scientific context of the early twentieth century.



HISTORY / PALEONTOLOGY

September 22, 2020
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Photo by Kees-Jan Bulker

Ilja Nieuwland is a historian of science—in particular, paleontology—attached to the Huygens Institute of the Royal Netherlands Academy of Arts and Sciences in Amsterdam.

MARKETING PLANS

- Social media outreach
- Online promotion

The Seventh Heaven

Travels through Jewish Latin America

ILAN STAVANS

Stavans's Ongoing Quest to Find a Convergence between the Personal and Historical

"Stavans writes with humor and erudition. . . . An unusual and eye-opening approach to travel writing."

—**Booklist**

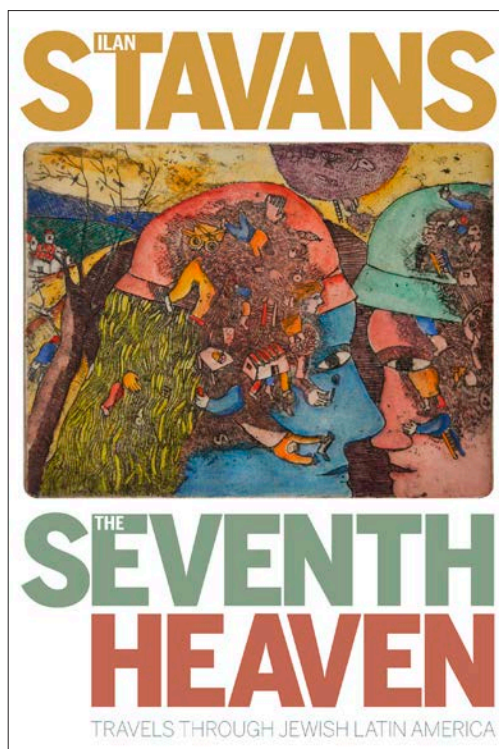
"Truly fine travel writing looks both out and in, and Ilan Stavans's *The Seventh Heaven* is a book of that rare sort. From Jewish stand-up comedy in Buenos Aires to the Montevideo grave of the mysterious Mr. Chouchani, we follow Stavans's journey through Jewish Latin America with fascination and delight. But the journey is also a restless personal search for home, for wisdom, for imaginary happiness, and Stavans renders this journey both idiosyncratically his own and, at the same time, about us all."

—**Martha C. Nussbaum, the University of Chicago**

"Stavans's book is an example of the Latin American essay tradition at its best. This is a hybrid genre that mixes scholarly work, personal notes, and anecdotes with commentary and insights on Jewish experiences in Latin American, as well as the mosaic of identity components of Latin Americans of Jewish origins. Beautifully written, the text plays with words and languages, creating a marvelous tapestry."

—**Raanan Rein, Tel Aviv University**

Internationally renowned essayist and cultural commentator Ilan Stavans spent five years traveling across a dozen countries in Latin America, in search of what defines the Jewish communities in the region, whose roots date back to Christopher Columbus's arrival. In the tradition of V.S. Naipaul's explorations of India, the Caribbean, and the Arab world, he came back with an extraordinarily vivid travelogue. Stavans talks to families of the desaparecidos in Buenos Aires, to "Indian Jews," and to people affiliated with neo-Nazi groups in Patagonia. He also visits Spain to understand the long-term effects of the Inquisition, the American Southwest habitat of "secret Jews," and Israel, where immigrants from Latin America have reshaped the Jewish state. Along the way, he looks for the proverbial "seventh heaven," which, according to the Talmud, out of proximity with the divine, the meaning of life in general, and Jewish life in particular, becomes clearer. *The Seventh Heaven* is a masterful work in Stavans's ongoing quest to find a convergence between the personal and the historical.



LATIN AMERICAN STUDIES / JEWISH STUDIES / TRAVEL

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Photo by Kevin Gutting

Ilan Stavans is Lewis-Sebring Professor of Humanities, Latin American, and Latino Culture at Amherst College. He is a renowned essayist, cultural critic, and translator. Stavans has authored, coauthored, or edited many works of fiction, nonfiction, graphic novels, and anthologies. He is the editor of *The Norton Anthology of Latino Literature*, and hosts the NPR podcast *In Contrast*.

MARKETING PLANS

- Social media outreach
- Online promotion

NEW IN PAPERBACK

Wealth, Waste, and Alienation

Growth and Decline in the Connellsville Coke Industry

KENNETH WARREN

An Economic, Technological, Labor, and Environmental History of the Connellsville Coke Industry that Made Pittsburgh Steel World Famous

“A superb monograph delivering precisely what the title promises—a detailed study of what he rightly calls ‘one of the nation’s greatest and most distinctive mineral-based economies’ . . . a pleasure and an education to read.”

—*Business Insider*

“Warren is to be congratulated for his outstanding, thorough, detailed coverage of Connellsville and its coke industry. . . . It gives significant insights into an era, industry, and individuals that are now gone but that helped develop America into what it is today.”

—*Journal of American History*

The southwestern Pennsylvania town of Connellsville lay in the middle of a massive reserve of high-quality coal. Connellsville coal was so soft and easily worked that one man and a boy could cut and load ten tons of it in ten hours. This region became a major source of coke, a vital material in industrial processes, above all in steel manufacture, producing 47 percent of America’s supply in 1913. But by the 1920s, what had seemed to be a gold mine was turning into a devastating economic, environmental and social loss. In *Wealth, Waste, and Alienation*, Kenneth Warren draws from primary source material, including the minutes and letters of the Carnegie Steel Company, the United States Steel Corporation, and the archives of Henry Clay Frick, to explain the birth, phenomenal growth, decline, and death of the Connellsville coke industry. Its rich natural resources produced wealth for individuals, companies, and some communities, but as Warren shows, there was also social alienation, waste, and devastation of the natural environment. The complicated structure of enterprise, capital, and labor that made this region flourish unwound almost as quickly as it arose, creating repercussions that are still reverberating in what’s left of Connellsville today, a kind of postindustrial rural shell of its former productive glory.

wealth, waste, and alienation

Growth and Decline in the Connellsville Coke Industry



Kenneth Warren

HISTORY / BUSINESS

Now Available
Paper \$32.00s • £25.00
6 x 9 • 320 pp.
978-0-8229-6621-0
eBook available

Kenneth Warren was emeritus fellow of Jesus College, University of Oxford, and the author of numerous books, including *Big Steel: The First Century of the United States Steel Corporation, 1901–2001* and *Bethlehem Steel: Builder and Arsenal of America*.

MARKETING PLANS

- Social media outreach
- Online promotion

The Pope in Poland

The Pilgrimages of John Paul II, 1979–1991

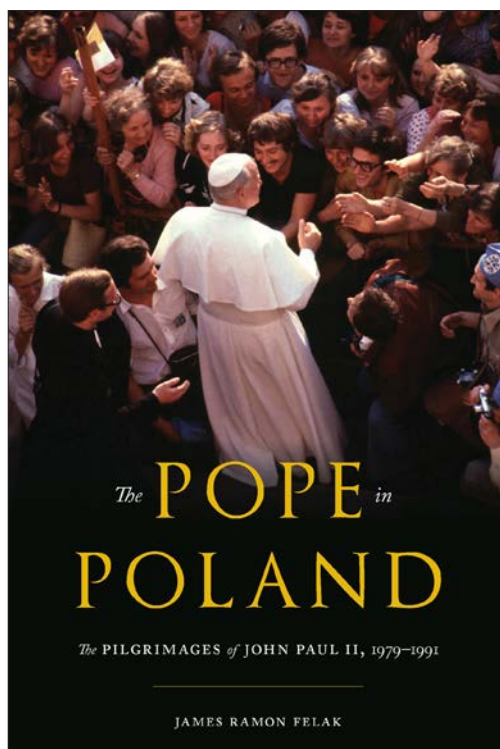
JAMES RAMON FELAK

A Nuanced Account of Pope John Paul II's Historical Visits to Poland in the Late Communist Era

“James Felak’s masterful study offers the most credible and compelling account to date of Pope John Paul II’s early pilgrimages to his native Poland, momentous events that helped shape the course of recent Polish history. Felak makes an essential and enduring contribution to our understanding of the autumn of Poland’s Communist regime, Catholicism’s role in that regime’s collapse, and the mind of a most remarkable pope.”

—Robert E. Alvis, Saint Meinrad Seminary and School of Theology

John Paul II was the first non-Italian pope in over five hundred years, and the first Slavic pontiff in history. Shortly after his election to the papacy in 1978, he launched a series of visits to his native Poland, then in the midst of dramatic social changes that heralded the end of Communism. In this groundbreaking book, James Ramon Felak carefully examines the pope’s first four visits to his homeland in June of 1979, 1983, 1987, and 1991 in the late Communist and immediate post-Communist period. Careful analysis of speeches, press coverage, and documents from the Communist Party, government, and police show how the pope and the Communist authorities engaged one another. Felak gives equal attention to John Paul’s political and religious messages, highlighting how he astutely maneuvered between the rising hopes of the Polish people and the dangerous fears of a dying regime. *The Pope in Poland* recreates and explicates these dramatic visits that played a major role in the collapse of Communism in Poland as well as laid out a papal vision for Poland’s post-Communist future.



EAST EUROPEAN HISTORY

October 10, 2020
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25 b&w illustrations
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RUSSIAN AND EAST EUROPEAN STUDIES



James Ramon Felak is Newman Center Term Professor in Catholic Christianity at the University of Washington and the author of *At the Price of the Republic: Hlinka's Slovak People's Party, 1929–1938* and *After Hitler, Before Stalin: Catholics, Communists, and Democrats in Slovakia, 1945–1948*.

MARKETING PLANS

- National print and online reviews
- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at ASEES 2020

Poland 1945

War and Peace

MAGDALENA GRZEBĄŁKOWSKA

Translated by JOHN MARKOFF
and MAŁGORZATA MARKOFF

How Ordinary People in Poland Experienced the Last Months of World War II and the First Months of Peace

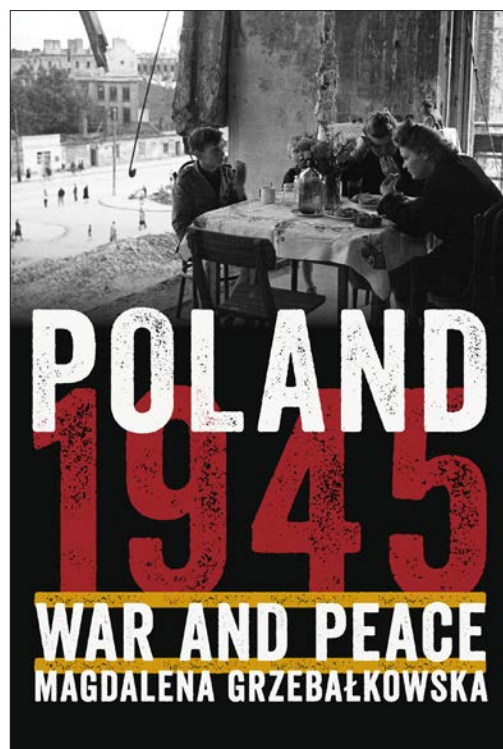
“For an enormous number of people in Central and Eastern Europe, the end of the Second World War in 1945 meant the beginning of a new drama: a journey to lands, homes, and graves that were not theirs. The scale of this forced migration reached a magnitude never known before. In her strong reporter’s voice, Grzebąłkowska tells us that war never ends in peace.”

—Olga Tokarczuk, winner of the 2018 Nobel Prize for Literature

“1945 was a year of contradictions and chaos. It had everything: Great postwar hope and the bitterness of the peace. Joy that we have survived, amid mass exhumations. Heroic rebuilding but also looting and corruption. Violence against Poles and by Poles against ‘the others.’ The complexity of this period has been caught to perfection by Magdalena Grzebąłkowska, who has presented that year from the perspective of ordinary people. Does this reportage come from the heart of darkness or the battlefield? Not only. It is also a story about returning to life.”

—Marcin Zaremba, University of Warsaw

The official end of World War II did not mean the end of the torments inflicted on civilians. This book brings us vivid personal accounts of ordinary people in Poland—Poles, Germans, Jews, Ukrainians, and others—caught up in the most violent war in history and its aftermath. No place experienced more intense suffering for a longer period of time than Poland—the first country to be invaded by both Nazi Germany and Soviet Russia and the last to be “liberated.” This is the story of how people survived the flames of war, and began to clear the rubble and try to rebuild their lives, from January to December 1945.



EAST EUROPEAN HISTORY

September 15, 2020
Cloth \$35.00t • £27.00
6 x 9 • 336 pp.
75 b&w photographs
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RUSSIAN AND EAST EUROPEAN STUDIES

Magdalena Grzebąłkowska is an award-winning Polish author and journalist.

Małgorzata Markoff is a Polish translator and journalist and cotranslator of Paweł Pieniazek’s *Greetings from Novorossiia*.

John Markoff is a distinguished university professor at the University of Pittsburgh and cotranslator of *Greetings from Novorossiia*.

MARKETING PLANS

- National print and online reviews
- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at ASEES 2020

EXCERPT FROM *POLAND 1945*

My grandmother spent the entire year of 1945 and half the next one in Germany.

"Don't go back. The Communists will send you to Siberia right away," said the emissaries of the London government to scare the former forced laborers.

"Come back, we need your hands, we have to rebuild the country," said the envoys of the Polish government to convince them.

"Did you want to return?" I ask Grandma. "Did you know that Poland had changed shape? That your mother was transferred from Lwów to Gdansk? Did you get the news that the Germans had to move to the West? Did you hear that Warsaw was turned into ruins?"

"I knew a little bit. My mama and I exchanged letters," she says. "And I was not going back. In Weinsberg I married your grandfather, whom I had met in a camp near Mannheim. Then I had a baby. We were planning to emigrate to Canada; my family was there."

But Grandma's baby died of meningitis, and after that nothing mattered to her. She was not afraid of anything—Communists, Siberia, ruins or repatriation. She decided to go back to her mother, so one day she and Grandpa took a train to the new Poland. From Germany they brought a jar of candies and a little mutt. Grandma had taken pity on him after American soldiers had attached an Iron Cross to his neck and chased him through the streets of a German town.

Finally, in September 1946 my grandparents arrived in Gdansk and knocked at the door of her old house on Bitwa Oliwska Street. The door was opened by Stefania, my great-grandmother, after whom I got my middle name. I'm curious

"Do you remember what she said when she saw you?"

"She said nothing," says Grandma.

"You don't remember?" I ask.

"I remember very well. My mother began to cry. 'Why did you come back here, my child? What for?' She wept. 'It is horrible in this Poland.'"

City of Lake and Prairie

Chicago's Environmental History

Edited by KATHLEEN A. BROSAN, ANN DURKIN KEATING, and WILLIAM C. BARNETT

The First Comprehensive Examination of Chicago's Environmental History from Indigenous Peoples to Twenty-First-Century Environmental Restoration

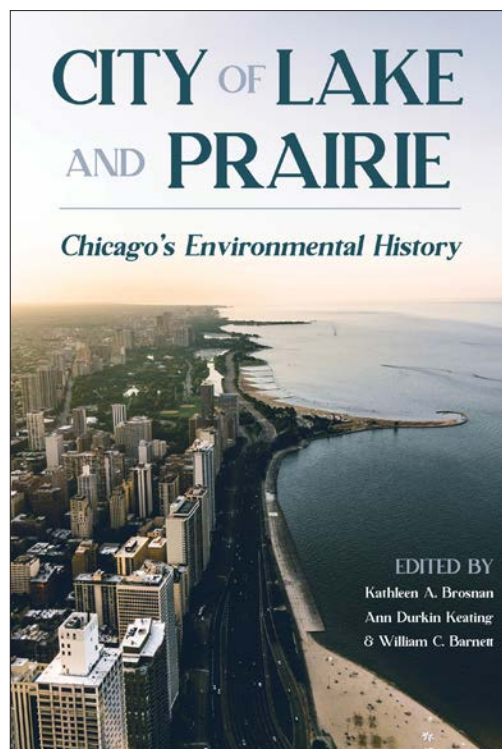
"We live in an age of climate change. *City of Lake and Prairie* brings together leading historians, geographers, and ecologists to explain not only Chicago's environmental history, but the region's impact on larger North American landscapes. From the controlled prairie fires initiated by Native Americans long before the arrival of Europeans to the construction of Deep Tunnel at the turn of the twenty-first century, this innovative volume documents this rich and paradoxical past. *City of Lake and Prairie* is required reading for anyone interested in understanding not only the Chicago region's environmental past but its very future."

—Timothy J. Gilfoyle, Loyola University Chicago

"Nineteen fascinating essays, written by leading scholars, take us from Native American prairie burning through the ambitious engineering interventions and brutal manipulations of the industrial era, to more recent conservation and restoration crusades. This book will change the way we think about Chicago, and it belongs on the bookshelves of readers who wish to better understand the relationship between nature and urban development."

—Andrew Hurley, University of Missouri–Saint Louis

Known as the Windy City and the Hog Butcher to the World, Chicago has earned a more apt sobriquet—City of Lake and Prairie—with this compelling, innovative, and deeply researched environmental history. Sitting at the southwestern tip of Lake Michigan, one of the largest freshwater bodies in the world, and on the eastern edge of the tallgrass prairies that fill much of the North American interior, early residents in the land that Chicago now occupies enjoyed natural advantages, economic opportunities, and global connections over centuries, from the Native Americans who first inhabited the region to the urban dwellers who built a metropolis in the nineteenth and twentieth centuries. As one millennium ended and a new one began, these same features sparked a distinctive Midwestern environmentalism aimed at preserving local ecosystems. Drawing on its contributors' interdisciplinary talents, this volume reveals a rich but often troubled landscape shaped by communities of color, workers, and activists as well as complex human relations with industry, waterways, animals, and disease.



HISTORY / ENVIRONMENTAL STUDIES

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36 color and b&w illustrations
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HISTORY OF THE URBAN ENVIRONMENT

Kathleen Brosnan is the Paul and Doris Eaton Travis Chair of Modern American History at the University of Oklahoma.

Ann Durkin Keating is Dr. C. Frederick Toenniges Professor of History at North Central College in Naperville, Illinois.

William C. Barnett is associate professor and chair of the History Department at North Central College in Naperville, Illinois.

MARKETING PLANS

- Local print and online reviews, Chicago
- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at UHA 2020

Coastal Metropolis

Environmental Histories of Modern New York City

Edited by **CARL A. ZIMRING** and
STEVEN H. COREY

**An Interdisciplinary Overview of New York City's
Relationship with Its Waterways and Coastlines since
1898**

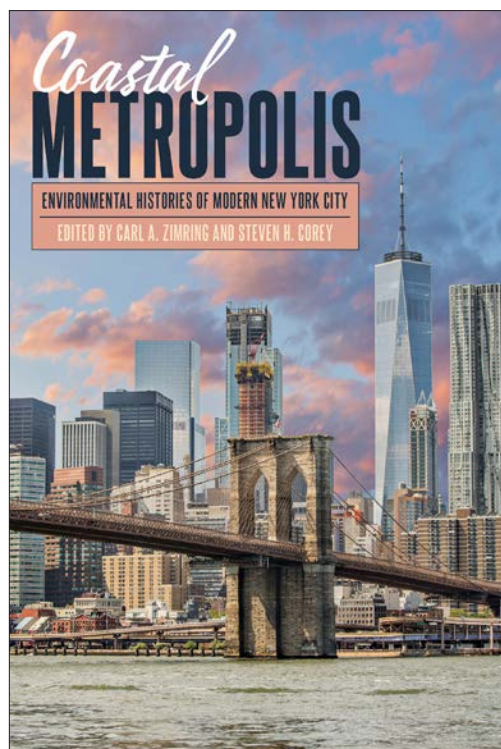
"Water, so crucial to economic prosperity, requires a built environment—infrastructure—not only to ensure profit, but also to sustain the people who depend on it for survival. When most New Yorkers—indeed, most Americans—think of 'infrastructure,' they envision roads and bridges. This volume takes a different track, focusing on facilities and practices for handling wastewater, sewerage, and garbage. These essays provide both broad scope and important local detail. We need more works like this that focus on concentrated human populations in metropolitan areas."

—**Timothy Silver, Appalachian State University**

"New York City historically benefited from its connections to the Atlantic and to inland waters, and among its advantages was a shoreline suited, although unsustainably, to waste disposal. These essays explore the city's troubled relation to this estuarine environment. As the city grew in population and physical space, it developed new means of dealing with waste management. *Coastal Metropolis* convincingly argues the importance of these systems—water delivery, sewers, and wastewater and solid waste disposal—to urban growth in New York City and in cities generally."

—**Richard Judd, University of Maine**

Built on an estuary, New York City is rich in population and economic activity but poor in available land to manage the needs of a modern city. Since consolidation of the five boroughs in 1898, New York has faced innumerable challenges, from complex water and waste management issues, to housing and feeding millions of residents in a concentrated area, to dealing with climate change in the wake of Superstorm Sandy, and everything in between. Any consideration of sustainable urbanism requires understanding how cities have developed the systems that support modern life and the challenges posed by such a concentrated population. As the largest city in the United States, New York City is an excellent site to investigate these concerns. Featuring an array of the most distinguished and innovative urban environmental historians in the field, *Coastal Metropolis* offers new insight into how the modern city transformed its air, land, and water as it grew.



ENVIRONMENTAL STUDIES

December 8, 2020
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32 b&w illustrations
978-0-8229-4652-6
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HISTORY OF THE URBAN ENVIRONMENT



Photo by Jennifer Potter



Photo courtesy Columbia College Chicago

Carl A. Zimring is professor of sustainability studies in the Department of Social Science and Cultural Studies at Pratt Institute. He is the author of *Aluminum Upcycled*, *Clean and White*, and *The Encyclopedia of Consumption and Waste*, and coauthor of *Technology and the Environment in History*, among other titles.

Steven H. Corey is professor of history and dean of the School of Liberal Arts and Sciences at Columbia College Chicago. He co-authored *America's Urban History and Garbage! The History of Politics and Trash in New York City* and co-edited *The American Urban Reader: History and Theory*.

Germany's Urban Frontiers

Nature and History on the Edge of the
Nineteenth-Century City

KRISTIN POLING

**A New Environmental History that Integrates Cultural
and Urban Identity across German Cities and Their
Outskirts**

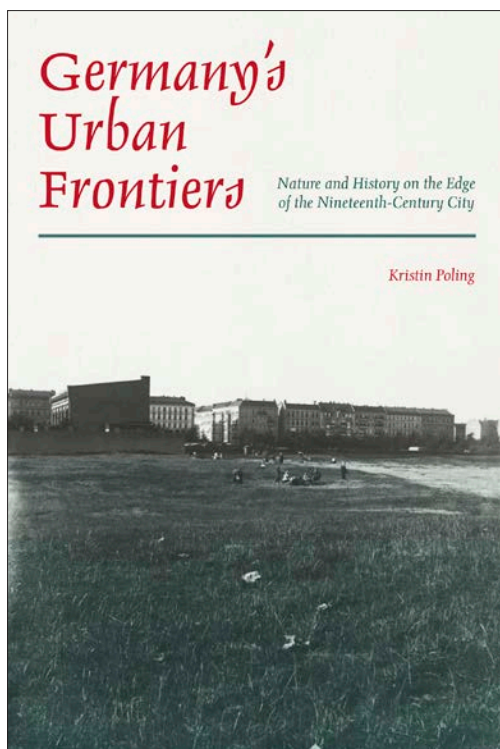
"Through a series of insightful case studies, Poling shows how the shifting urban border, especially as embodied in the city wall, became a flashpoint for both conflicting interpretations of Germany's urban past and competing visions for the ideal German city of the future. Her astute and engaging analysis encourages us to reevaluate much of our conventional wisdom regarding urbanization and modernity in nineteenth-century Germany."

—Matt Erlin, Washington University in Saint Louis

"Kristin Poling's innovative and deeply researched monograph uses nineteenth-century debates about de-fortification and the ongoing and uneven transformations of the urban edges to imagine the German burgher as a pioneer 'frontiersman' caught between new horizons of development and the weight of a history and tradition. By envisioning the city from its margins, Poling reinforces a key finding in urban studies: settlement frontiers, whether in the form of fashionable apartment blocks or improvised 'shantytowns,' are not simply overflow from a crowded city but strategically and creatively shaped urban spaces in their own right."

—Thomas Lekan, University of South Carolina

In an era of transatlantic migration, Germans were fascinated by the myth of the frontier. Yet, for many, they were most likely to encounter frontier landscapes of new settlement and the taming of nature not in far-flung landscapes abroad, but on the edges of Germany's many growing cities. *Germany's Urban Frontiers* is the first book to examine how nineteenth-century notions of progress, community, and nature shaped the changing spaces of German urban peripheries as the walls and boundaries that had so long defined central European cities disappeared. Through a series of local case studies including Leipzig, Oldenburg, and Berlin, Kristin Poling reveals how Germans on the edge of the city confronted not only questions of planning and control but also their own histories and futures as a community.



ENVIRONMENTAL STUDIES

September 29, 2020
Cloth \$50.00s • £38.00
6 x 9 • 256 pp.
18 b&w illustrations
978-0-8229-4641-0
eBook available

HISTORY OF THE URBAN ENVIRONMENT



Photo by Mark Radosevich

Kristin Poling is assistant professor of European history at the University of Michigan–Dearborn.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at UHA 2020

Cultural Landscapes of India

Imagined, Enacted, and Reclaimed

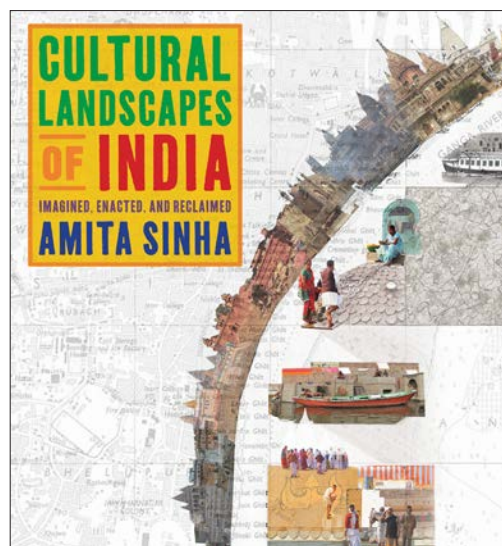
AMITA SINHA

**New Ways of Understanding and Reclaiming
Landscapes as Living Sites of Cultural Heritage**

“Amita Sinha interrogates the rubric of cultural landscapes as a dynamic, ever evolving one where myths and legends as well as history are propelled by social, cultural, and political imaginations. These critical arguments resonate more globally and impel us to see the simultaneous validity of conservation and environmentalism in the discussion of cultural landscapes across the world.”

—Rahul Mehrotra, Harvard University

Most people view cultural heritage sites as static places, frozen in time. In *Cultural Landscapes of India*, Amita Sinha subverts the idea of heritage as static and examines the ways that landscapes influence culture and that culture influences landscapes. The book centers on imagining, enacting, and reclaiming landscapes as subjects and settings of living cultural heritage. Drawing on case studies from different regions of India, Sinha offers new interpretations of links between land and culture using different ways of seeing—transcendental, romantic, and utilitarian. The idea of cultural landscape can be seen in ancient practices such as circumambulation and immersion in bodies of water that sustain engagement with natural elements. Pilgrim towns, medieval forts, religious sites, and contemporary memorial parks are sites of memory where myth and history converge. Engaging with these spaces allows us to reconstruct collective memory and reclaim not only historic landscapes, but ways of seeing, making, and remembering. *Cultural Landscapes of India* makes the case for reclaiming iconic landscapes and rethinking conventional approaches to conservation that take into consideration performative landscape as heritage.



CULTURAL STUDIES

October 6, 2020
Cloth \$50.00s • £38.00
8.25 × 9 • 216 pp.
50 color illustrations
978-0-8229-4642-7
eBook available



Photo by Kathryn Anthony

Amita Sinha taught in the Department of Landscape Architecture at the University of Illinois at Urbana-Champaign from 1989–2018 and was a visiting professor in the Department of Architecture and Regional Planning, IIT Kharagpur in India. She is the author of *Landscapes in India: Forms and Meanings*, editor of *Landscape Perception*, and co-editor of *Cultural Landscapes of South Asia: Studies in Heritage Conservation and Management*.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at UHA 2020

The Extraction State

A History of Natural Gas in America

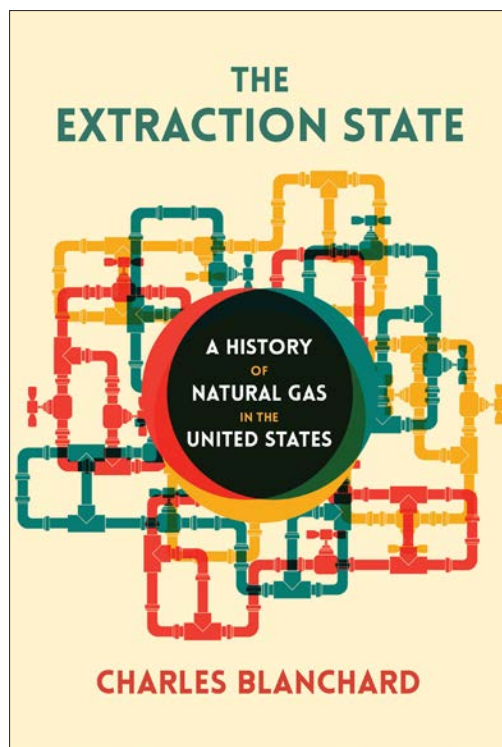
CHARLES BLANCHARD

The Story of Natural Gas's Rise from Unwanted Byproduct to Essential Fuel Source

"Unlike crude oil, there are surprisingly few books devoted to the history of natural gas. Charles Blanchard offers a timely business history of an important industry. There are many stories to be told about a resource once considered a byproduct, but today key for meeting energy demand. *The Extraction State* examines the still evolving technologies of natural gas production, pipeline infrastructure, early and recent pioneers, the role of investors and market hubs, and federal and state agencies that have managed the industry since the earliest gas wells. As US petroleum production from shale continues to change the future of the industry, Blanchard brings a business insider's perspective to the history of bringing energy to consumers."

—Bruce Wells, executive director, American Oil & Gas Historical Society

The history of the United States of America is also the history of the energy sector. Natural gas provides the fuel that allows us to heat our homes in winter and cool them in summer with the touch of a button or turn of a dial—when the industry runs smoothly. From the oil crisis of the 1970s to the fall of Enron and the California electricity crisis at the turn of the century to contemporary issues of hydraulic fracking, poorly conceived government policies have sometimes left us shivering, stranded, or with significantly lighter wallets. In this expansive narrative, Charles Blanchard traces the rise of natural gas and the regulatory missteps that nearly ruined the market. Beginning in the 1880s, *The Extraction State* explains how the New Deal regulatory compact came together in the 1920s, even before the Great Depression, and how it fell apart in the 1970s. From there, the book dissects the policies that affect us today, and explores where we might be headed in the near future.



HISTORY / ENVIRONMENTAL STUDIES

November 24, 2020
Cloth \$50.00s • £38.00
6 x 9 • 416 pp.
57 b&w illustrations
978-0-8229-4636-6
eBook available



Photo by Shannon Skloss

Charles Blanchard is the head of North American natural gas research at Mercuria Energy, a large commodities trading house based in Geneva.

MARKETING PLANS

- Scholarly reviews
- Select author appearances
- Social media outreach
- Online promotion

A Monastery for the Ibex

Conservation, State, and Conflict on the Gran Paradiso, 1919–1949

WILKO GRAF VON HARDENBERG

The First Detailed History of Italy's Gran Paradiso National Park Under Fascist Rule

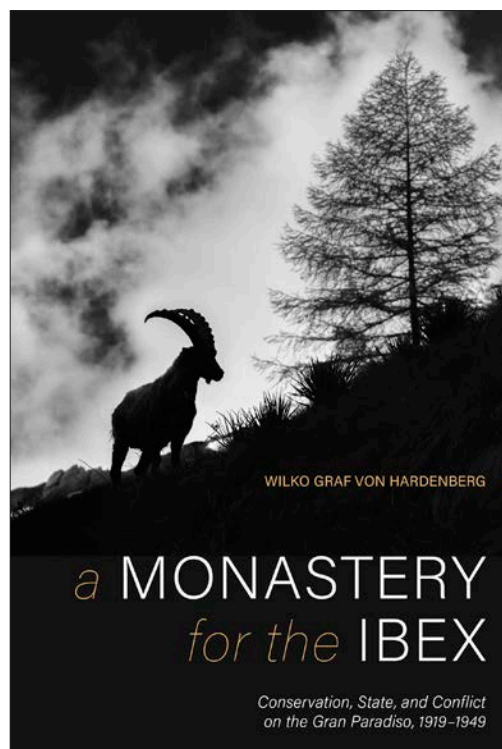
“*A Monastery for the Ibex* marks an enormous contribution to our understanding of national parks. The long and fascinating history of Italy's first national park is dissected for the first time, and the novel strands of Italy's science, conservation, and tourism are deftly woven together. That this was achieved by a fascist regime makes for an unusual and gripping story.”

—Jane Carruthers, professor emeritus, University of South Africa

“Blending ibex and fascist bureaucrats, mountain dwellers and tourists, scientists and poachers, Wilko Graf von Hardenberg has designed an extraordinary volume that will change our way of thinking about the fascist regime and its relationship to nature. Looking at fascist Italy from the Gran Paradiso National Park is unique, a truly transformative journey through space and time.”

—Marco Armiero, director, Environmental Humanities Laboratory and president, European Society for Environmental History

Gran Paradiso National Park is Italy's oldest, and was instrumental in preventing the extinction of the Alpine ibex between World War I and just after World War II. Today, there are more than thirty thousand ibex living in the Alps, all of which descended from that last colony protected in Gran Paradiso under Mussolini's rule. Wilko Graf von Hardenberg merges the history of conservation with the area's social history and Italy's larger political history to produce a multifaceted narrative about the park as an institution, the conflicts it triggered, and practices adopted to manage the ibex despite hurdles placed by the fascist regime. The book's central argument is that, in fascist Italy, preservation—propaganda notwithstanding—was a product of the regime's continuities with the previous liberal system. Italy's total fascist transformation, accomplished only more than a decade after Mussolini took power, virtually unmade the early successes of preservation set in place by the nascent “nature state” in the regime's early years. Despite this conflict, conservationists succeeded in preserving the ibex. Hardenberg positions this success within the broader history of science, conservation, and tourism in fascist Italy and the Alpine region, creating a comprehensive historical background and comparative reference to ongoing debates about the role of nature conservation in general and in relation to the state and its agencies.



HISTORY / ENVIRONMENTAL STUDIES

January 12, 2021
Cloth \$50.00s • £38.00
6 × 9 • 216 pp.
24 b&w illustrations
978-0-8229-4635-9
eBook available



Photo by Giulia Danti

Wilko Graf von Hardenberg is a senior research scholar at the Max Planck Institute for the History of Science in Berlin and co-editor of *The Nature State: Rethinking the History of Conservation*.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion

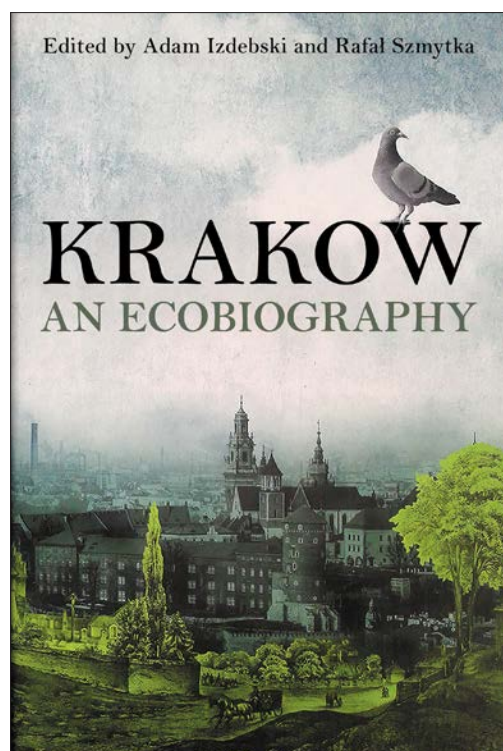
Krakow

An Ecobiography

Edited by ADAM IZDEBSKI and RAFAŁ SZMYTKA

The First Environmental History of Krakow, Covering More than a Thousand Years of History

Like most cities, Poland's Krakow developed around and because of its favorable geography. Before Warsaw, Krakow served as Poland's capital for half a millennium. It has functioned as a cultural center, an industrial center, a center of learning, and home for millions of people. Behind all of this lies the city's environment: its fauna and plant life, the Vistula River, the surrounding countryside rich with resources, and manmade change that has allowed the city to flourish. In *Krakow: An Ecobiography*, the contributors use the city as a lens to focus these social and natural intricacies to shed new light on one of Europe's urban treasures. With chapters on pollution, water systems, the city's natural network with the surrounding area, urban infrastructure, and more, *Krakow* demonstrates how much an environmental perspective can bring to the understanding of Poland's history and the challenges presented by the heritage of the past.



POLISH HISTORY

September 15, 2020
Cloth \$35.00s • £27.00
6 x 9 • 256 pp.
61 b&w illustrations
978-0-8229-4613-7
eBook available

HISTORY OF THE URBAN ENVIRONMENT

Adam Izdebski is a historian of late antiquity and Byzantium, with strong interest in environmental history. He also works on social and religious history of late antiquity and on premodern Central Europe. His research aims to integrate scientific, archaeological, and textual evidence.

Rafał Szmytka is assistant professor at the Department of Historical Anthropology at the Institute of History of the Jagiellonian University. He is interested in the history and culture of the Low Countries in the modern era, history of image and iconography, literary culture, and the social care of the cities of Brabant and Flanders.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at ASEES 2020

The Victory Banner over the Reichstag

Film, Document, and Ritual in Russia's Contested Memory of World War II

JEREMY HICKS

A Thorough Study of the Roles Symbols and Symbolism Play in Nation Building

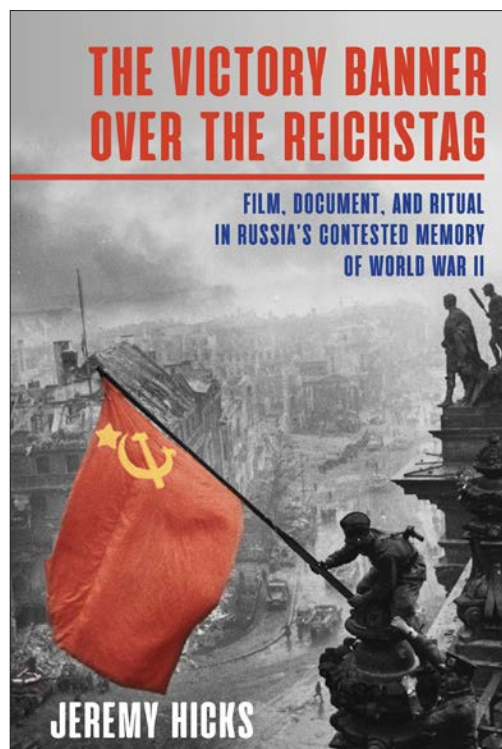
"Dynamically written and deploying a staggering range of sources, both visual and written, both published and unpublished, this absorbing and original study of the continuing, contested evolution of the cult of the Victory Banner raised over Berlin sheds vital new light on the way in which the Soviet Union of the war years has evolved into the Russia of today."

—**Julian Graffy, professor emeritus, University College London**

"There is nothing more central to Russian historical memory than World War II. By focusing on the powerful symbol of the Victory Banner, Jeremy Hicks adds new depth and nuance to our understanding of this crucial subject. Ranging from documentaries to video games, the book is full of insightful interpretation and fascinating discoveries."

—**Stephen Lovell, King's College London**

In one of the most iconic images from World War II, a Russian soldier raises a red flag atop the ruins of the German Reichstag on April 30, 1945. Known as the Victory Banner, this piece of fabric has come to symbolize Russian triumph, glory, and patriotism. Facsimiles are used in public celebrations all over the country, and an exact replica is the centerpiece in the annual Victory Parade in Moscow's Red Square. *The Victory Banner over the Reichstag* examines how and why this symbol was created, the changing media of its expression, and the contested evolution of its message. From its association with Stalinism and communism to its acquisition of Russian nationalist meaning, Jeremy Hicks demonstrates how this symbol was used to construct a collective Russian memory of the war. He traces how the Soviets, and then Vladimir Putin, have used this image and the banner itself to build a remarkably powerful mythology of Russian greatness.



RUSSIAN HISTORY

October 20, 2020
Cloth \$45.00s • £35.00
6 x 9 • 340 pp.
40 b&w illustrations
978-0-8229-4650-2
eBook available

RUSSIAN AND EAST EUROPEAN STUDIES



Photo by Nina Hicks

Jeremy Hicks is professor of Russian culture and film at Queen Mary University of London. He is the author of *First Films of the Holocaust*, *Dziga Vertov: Defining Documentary Film*, and *Mikhail Zoshchenko and the Poetics of Skaz*.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at ASEES 2020

Magnetic Woman

Toyen and the Surrealist Erotic

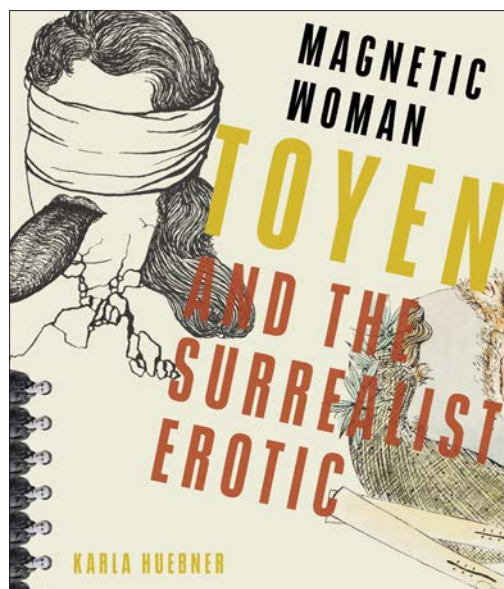
KARLA HUEBNER

A New Interdisciplinary Study of Czech Gender-Fluid Artist Toyen Based on Rare Primary Sources

“The first English-language monograph on this major female twentieth-century painter in her Prague and Paris milieux, *Magnetic Woman* is not only a scrupulously researched art-historical detective story but a sensitive and insightful exploration of issues of gender, sexuality, and erotic expression in modernist and surrealist art. Art historians owe Karla Huebner a considerable debt for this pioneering study.”

—Derek Sayer, University of Alberta

Part art book and part biography, *Magnetic Woman* examines the life and work of the artist Toyen (Marie Cermínová, 1902–80), a founding member of the Prague surrealist group, and focuses on her construction of gender and eroticism. Toyen’s early life in Prague enabled her to become a force in three avant-garde groups—Devětsil, Prague surrealism, and Paris surrealism—yet, unusually for a female artist of her generation, Toyen presented both her gender and sexuality as ambiguous and often emphasized erotic themes in her work. Despite her importance and ground-breaking work, Toyen has been notoriously difficult to study. Using primary sources gathered from disparate disciplines and studies of the artist’s own work, *Magnetic Woman* is organized both chronologically and thematically, moving through Toyen’s career with attention to specific historical circumstances and intellectual developments approximately as they entered her life. Karla Huebner offers a re-evaluation of surrealism, the Central European contribution to modernism, and the role of female artists in the avant-garde, along with a complex and nuanced view of women’s roles in and treatment by the surrealist movement.



ART HISTORY / EAST EUROPEAN HISTORY

November 10, 2020
Cloth \$100.00s • £80.00
11 x 9 • 450 pp.
191 color and b&w illustrations
978-0-8229-4647-2

RUSSIAN AND EAST EUROPEAN STUDIES

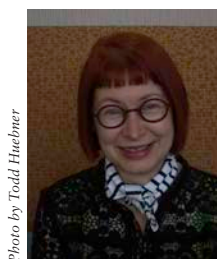


Photo by Todd Huebner

Karla Huebner is associate professor of art history and affiliate faculty in the Women, Gender, and Sexuality program at Wright State University.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at ASEES 2020



Top: Toyen, *Horror*, 1937, oil on canvas.

Bottom left: Toyen, *The Shooting Gallery VII*, 1940, sketch.

Bottom right: Toyen, *Relache*, 1943, oil on canvas.

German-Balkan Entangled Histories in the Twentieth Century

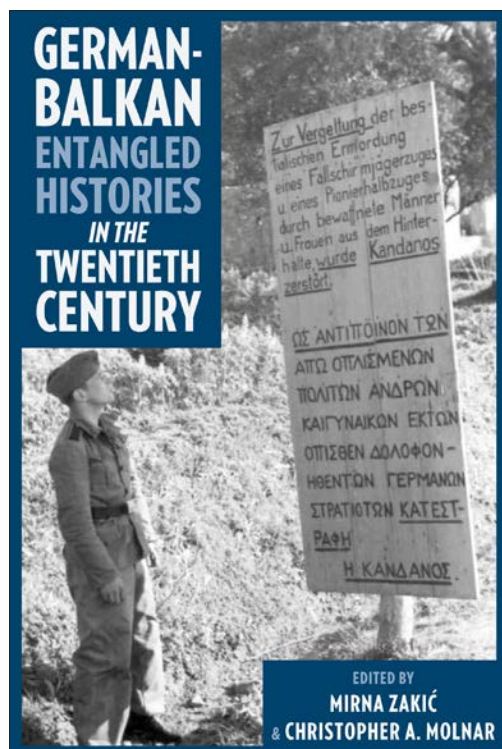
Edited by MIRNA ZAKIĆ and
CHRISTOPHER A. MOLNAR

**Exciting New Research on German-Balkan Relations
that Paves the Way to Integrate Southeast Europe into
Histories of Germany and the East**

“This rich and insightful collection of essays ranges from the First World War to our own times, and covers resettlements voluntary and forced across multiple borders; questions of collective guilt and trauma; trade relations and memorials, and features a riveting cast of actors, including linguistic minorities, emigré activists, racial anthropologists, propagandists, military occupiers, and vast numbers of ordinary people caught in the storms of history.”

—Vejas Gabriel Liulevicius, University of Tennessee

This volume brings together a diverse group of scholars from North America and Europe to explore the history and memory of Germany's fateful push for power in the Balkans during the era of the two world wars and the long postwar period. Each chapter focuses on one or more of four interrelated themes: war, empire, (forced) migration, and memory. The first section, “War and Empire in the Balkans,” explores Germany's quest for empire in southeast Europe during the first half of the century, a goal that was pursued by economic and military means. The book's second section, “Aftershocks and Memories of War,” focuses on entangled German-Balkan histories that were shaped by, or a direct legacy of, Germany's exceptionally destructive push for power in southeast Europe during World War II. *German-Balkan Entangled Histories in the Twentieth Century* expands and enriches the neglected topic of Germany's continued entanglements with the Balkans in the era of the world wars, the Cold War, and today.



EAST EUROPEAN HISTORY

October 20, 2020
Cloth \$45.00s • £35.00
6 x 9 • 344 pp.
8 b&w illustrations
978-0-8229-4645-8
eBook available

RUSSIAN AND EAST EUROPEAN STUDIES



Mirna Zakić is associate professor of German history at Ohio University and the author of *Ethnic Germans and National Socialism in Yugoslavia in World War II*.

Christopher A. Molnar is associate professor of history at the University of Michigan–Flint and the author of *Memory, Politics, and Yugoslav Migrations to Postwar Germany*.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at ASEES 2020

The Poetics of Plants in Spanish American Literature

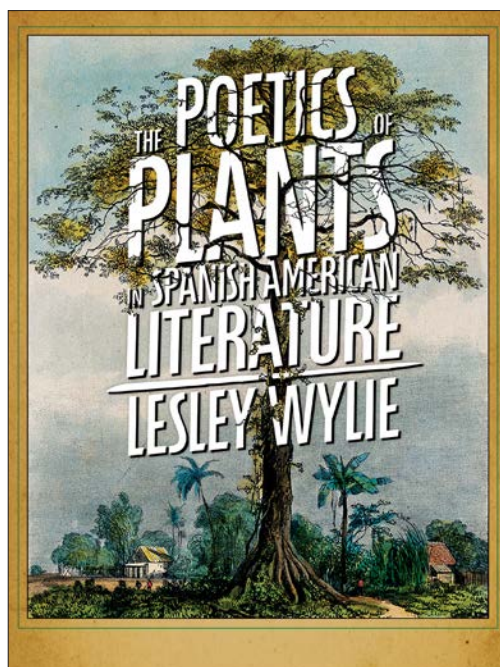
LESLEY WYLIE

The First Thorough Examination of the Enduring Significance of Plants in Spanish American Literature and Culture

“Inviting and erudite, Lesley Wylie’s new book demonstrates that posthumanism, while relatively new as a theoretical concern, has been there all along as a tendency within Latin American literature. *The Poetics of Plants in Spanish American Literature* is elegantly written, nuanced, and thought provoking. It is full of surprising new readings of canonical texts, and sensitive to the tensions between human struggles for emancipation and justice and what the author calls ‘the deep time of nature.’”

—Jennifer French, Williams College

The *Poetics of Plants in Spanish American Literature* examines the defining role of plants in cultural expression across Latin America, particularly in literature. From the colonial georgic to Pablo Neruda’s *Canto general*, Lesley Wylie’s close study of botanical imagery demonstrates the fundamental role of the natural world and the relationship between people and plants in the region. Plants are also central to literary forms originating in the Americas, such as the New World baroque, described by Alejo Carpentier as “nacido de árboles.” The book establishes how vegetal imaginaries are key to Spanish American attempts to renovate European forms and traditions as well as to the reconfiguration of the relationship between humans and nonhumans. Such a reconfiguration, which persistently draws on indigenous animist ontologies to blur the boundaries between people and plants, anticipates much contemporary ecological thinking about our responsibility towards nonhuman nature and shows how environmental thinking by way of plants has a long history in Latin American literature.



LATIN AMERICAN STUDIES / LITERARY CRITICISM

October 27, 2020
Cloth \$45.00s • £35.00
6 x 8 • 232 pp.
12 b&w illustrations
978-0-8229-4625-0
eBook available

ILLUMINATIONS: CULTURAL FORMATIONS OF THE AMERICAS



Photo by Ross Wilson

Lesley Wylie is associate professor of Latin American Studies at the University of Leicester. She is the author of *Colonial Tropes and Postcolonial Tricks: Rewriting the Tropics in the Novela de la Selva* and *Colombia's Forgotten Frontier: A Literary Geography of the Putumayo*. She is assistant editor of the *Bulletin of Spanish Studies*.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at LASA 2021

Poets, Philosophers, Lovers

On the Writings of Giannina Braschi

Edited by **FREDERICK LUIS ALDAMA**
and **TESS O'DWYER**

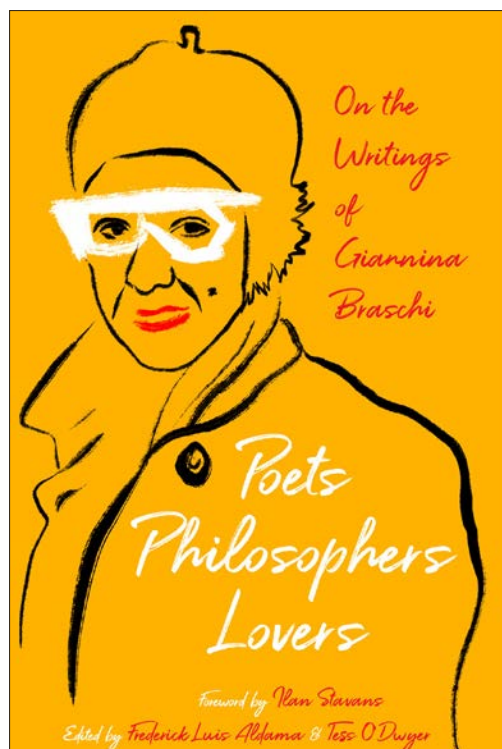
Foreword by **ILAN STAVANS**

A Collection of Essays that Cast a Light on Giannina Braschi's Exquisite, Experimental, and Genre- and Gender-Bending Work

"At long last! Aldama and O'Dwyer have brought together a lineup of talent to match the vivacious audacity of Giannina Braschi. Admirers of Braschi will feast on every sumptuous page of this book, and they'll return to her lush storyworlds with renewed vigor. *Poets, Philosophers, Lovers* reveals the challenging necessity of this transformative Latinx author."

—**Christopher González, Utah State University, author of *Permissible Narratives: The Promise of Latino/a Literature***

This collection of essays, by fifteen scholars across diverse fields, explores forty years of writing by Giannina Braschi, one of the most revolutionary Latinx authors of her generation. Since the 1980s, Braschi's linguistic and structural ingenuities, radical thinking, and poetic hilarity have spanned the genres of theatre, poetry, fiction, essay, musical, manifesto, political philosophy, and spoken word. Her best-known titles are *El imperio de los sueños*, *Yo-Yo Boing!*, and *United States of Banana*. She writes in Spanish, Spanglish, and English and embraces timely and enduring subjects: love, liberty, creativity, environment, economy, censorship, borders, immigration, debt, incarceration, colonialization, terrorism, and revolution. Her work has been widely adapted into theater, photography, film, lithography, painting, sculpture, comics, and music. The essays in this volume explore the marvelous ways that Braschi's texts shake upside down our ideas of ourselves and enrich our understanding of how powerful narratives can wake us to our higher expectations.



LATIN AMERICAN STUDIES / LITERARY CRITICISM

October 27, 2020
Cloth \$45.00s • £35.00
6 x 9 • 168 pp.
978-0-8229-4618-2
eBook available

LATINX AND LATIN AMERICAN PROFILES



Frederick Luis Aldama is distinguished university professor at The Ohio State University with a joint appointment in Spanish and Portuguese as well as faculty affiliation in film studies and the Center for Cognitive and Brain Sciences. He is the award-winning author, co-author, and editor of over forty books and the editor of nine book series.

Tess O'Dwyer won the Columbia University Translation Center Award for her rendition of Giannina Braschi's postmodern poetry epic *Empire of Dreams* and translated Braschi's Spanglish classic *Yo-Yo Boing!* as well as *Martin Rivas* by Alberto Blest Gana.

Fearful Vassals

Urban Elite Loyalty in the Viceroyalty of Río de la Plata, 1776–1810

PETER BLANCHARD

A Social History of Elite Spanish Loyalists and the Groups that Challenged Them in the Years before South American Independence

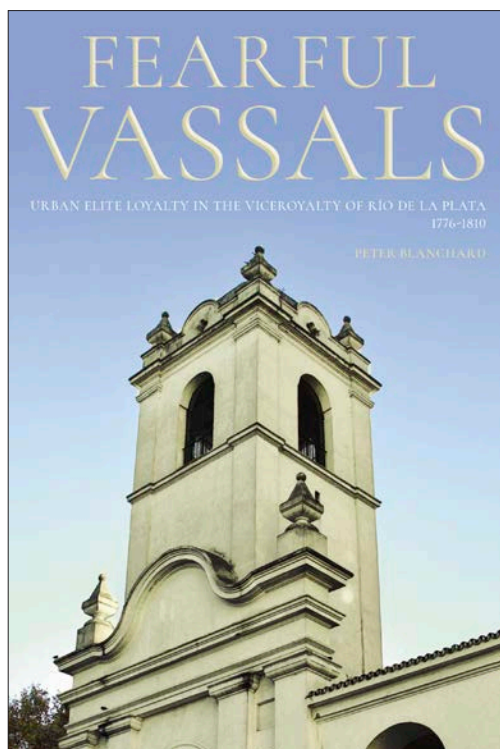
“Fearful Vassals presents a major re-interpretation of Spanish colonial rule by a leading historian of that period. Based on deep archival research and panoramic in its approach, the book explores subaltern groups of colonial society—urban laborers, enslaved Africans, indigenous people, and others—and shows how fears of possible social disruption from those groups helped keep local elites loyal to Spanish rule.”

—George Reid Andrews, University of Pittsburgh

“This is a vital history of fealty to monarchy and empire in Spanish America. Peter Blanchard’s book is a fascinating voyage through elite culture on the eve of revolution. Even under duress, opportunism, shared values, and common threats kept patrician classes in line. No one has excavated the reasons and roots for this loyalism as thoroughly and as compellingly as Blanchard. Along the way, he offers a complex portrait of three very different kinds of cities, cities that feuded with each other more than they did with Spain.”

—Jeremy I. Adelman, Princeton University

Following the creation of the viceroyalty of Río de la Plata in 1776, the elites of Buenos Aires, Córdoba, and Montevideo turned time and again to the Spanish crown for intercession, mediation, and support to maintain their privileged position during the tumultuous years before the May Revolution of 1810. Their loyalty was in part a result of the social status, political opportunities, and economic benefits that produced their privileged style of life. But of greater importance were the various internal and external factors that threatened their privileges, including inter-group rivalries, the presence of subversive ideas linked to the French Revolution, growing numbers of black slaves who engaged in various forms of resistance, indigenous groups who blocked the exploitation of the viceroyalty’s resources, Portuguese interlopers, and British imperial ambitions that culminated with the invasions of the viceroyalty in 1806 and 1807. To retain their privileges and their tenuous hold over the region, the viceroyalty’s urban elites looked to Spain for help, ensuring their continuing loyalty to the Spanish crown in increasingly troubling times.



LATIN AMERICAN STUDIES

November 17, 2020
Cloth \$45.00s • £35.00
6 x 9 • 280 pp.
1 b&w illustration
978-0-8229-4619-9
eBook available

PITT LATIN AMERICAN SERIES

Peter Blanchard is professor emeritus of history at the University of Toronto and a member of the Conference on Latin American History.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at LASA 2021

The City as Photographic Text

Urban Documentary Photography of São Paulo

DAVID WILLIAM FOSTER

A Showcase that Reveals Photography as an Important but Understudied Latin American Cultural Genre

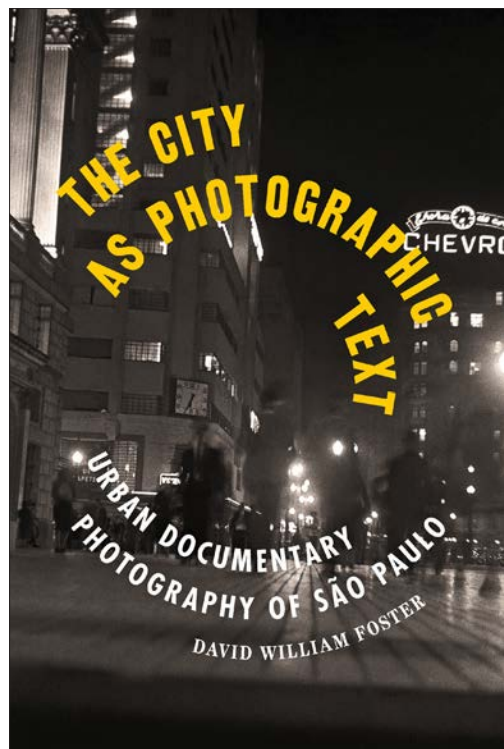
“The City as Photographic Text is a visual treasure trove documenting an impressive range of modern São Paulo’s urban stories. David William Foster’s latest book combines close readings with energetic prose and an expansive command of Brazilian cultural history to assert the democratic nature and the narrative potential of urban photography.”

—Benjamin Fraser, University of Arizona, editor-in-chief of *Hispania* and executive editor of *Journal of Urban Cultural Studies*

“Eloquently written and impeccably researched, Foster’s poignant study tells the story of the city via this widely varied photography, taken by both men and women, both Brazilians and non-Brazilians. Factory workers, female cancer patients, ruins, bustling streets, a soccer stadium, aerial shots, and traffic all play a role in the collective image of the city that arises from these iconic and emergent photographs linked by a common geography.”

—Sophia Beal, University of Minnesota

The *City as Photographic Text* offers the first comprehensive presentation of photography on São Paulo. But more than just a study of one city’s photographic legacy, this book is a manual for how to understand and talk about Latin American photography in general. Focusing on major figures and referencing widely available books of their work, David William Foster offers a unique analysis of how photographers have contributed to our understanding of the megalopolis São Paulo has become. Eschewing a conventional historical approach, Foster explores how best to interpret visual urban life. In turn, by focusing interest on the photographic text and the ways in which it creates an interpretive meaning for the city, rather than rehearsing the circumstances under which the photographs were taken, this study provides a model for productive comment on urban photography as a project of visual meaning with important artistic attributes. As a unique entry in the inventory of scholarly writing on São Paulo, *The City as Photographic Text* adds to our understanding of the enormous cultural significance this city holds as a world-class urban center.



LATIN AMERICAN STUDIES / PHOTOGRAPHY

December 8, 2020
Cloth \$45.00s • £35.00
6 x 9 • 232 pp.
57 b&w illustrations
978-0-8229-4623-6
eBook available

LATINX AND LATIN AMERICAN PROFILES

David William Foster is a Regents Professor of Spanish and women and gender studies at Arizona State University. He is the author of *Picturing the Barrio: Ten Chicano Photographers*, *El Eternauta*, *Daytripper*, and *Beyond: Graphic Narrative in Argentina and Brazil*, and *Argentine, Mexican, and Guatemalan Photography: Feminist, Queer, and Post-Masculinist Perspectives*.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature at LASA 2021

Cuban Studies 50

Edited by ALEJANDRO DE LA FUENTE

Praise for *Cuban Studies*:

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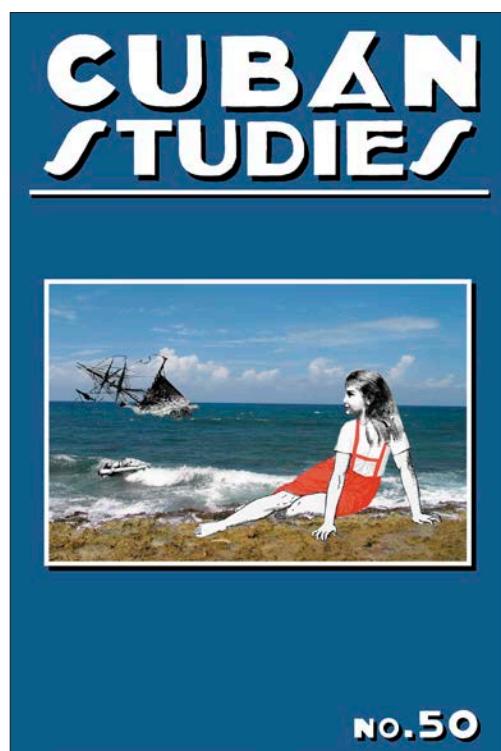
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Alejandro de la Fuente is the Robert Woods Bliss Professor of Latin American History and Economics and professor of African and African American studies at Harvard University and director of the Afro-Latin American Research Institute in the Hutchins Center for African and African American Research. He is the author of *Havana and the Atlantic in the Sixteenth Century* and *A Nation for All: Race, Inequality, and Politics in Twentieth-Century Cuba*, and editor of *Queloides: Race and Racism in Cuban Contemporary Art*.

NEW SERIES ANNOUNCEMENT

SCIENCE, VALUES, AND THE PUBLIC

Series Editor: Heather E. Douglas, Michigan State University

SERIES OVERVIEW

For much of the twentieth century, the interaction between science and society was governed by the linear model (pure science first, then applied science, then societal benefits), the value-free ideal (only epistemic values should be part of the justification of scientific claims), and the deficit model (the public disagrees with scientists only because they do not understand science)—particularly in Western democracies. Each of these models for how science should relate to society has been declared dead as a universal model in recent years, but we have not yet settled on alternative models of how science should function in societies—on how the science-society relationship should be conceived, structured, and governed. We have not yet rewritten the social contract for science.

As both democracy and scientific expertise come under increasing strain, we need new ideas about how to understand and to best realize the proper relationship between science, values, and the public. This book series will explore such ideas, drawing from the interdisciplinary efforts of philosophers, historians, social scientists, science and technology studies scholars, political theorists, and other humanists. It will present constructive accounts for how we should think about and govern the relationships that shape science in complex, pluralist, democratic societies.

Specific points of focus include:

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SERIES EDITOR

Heather E. Douglas is an associate professor in the Department of Philosophy at Michigan State University. She received her PhD from the History and Philosophy of Science Department at the University of Pittsburgh in 1998 and has held tenure-line positions since then at the University of Puget Sound, the University of Tennessee, and the University of Waterloo. She is the author of *Science, Policy, and the Value-Free Ideal*, as well as numerous articles on values in science, the moral responsibilities of scientists, and the role of science in democratic societies. Her work has been supported by the National Science Foundation. In 2016 she was named a fellow of the AAAS.

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Science and Moral Imagination

A New Ideal for Values in Science

MATTHEW J. BROWN

Foreword by KIM STANLEY ROBINSON

A Direct Challenge to the Idea That Science Should Be Value-Free and Values Should Be Evidence-Free

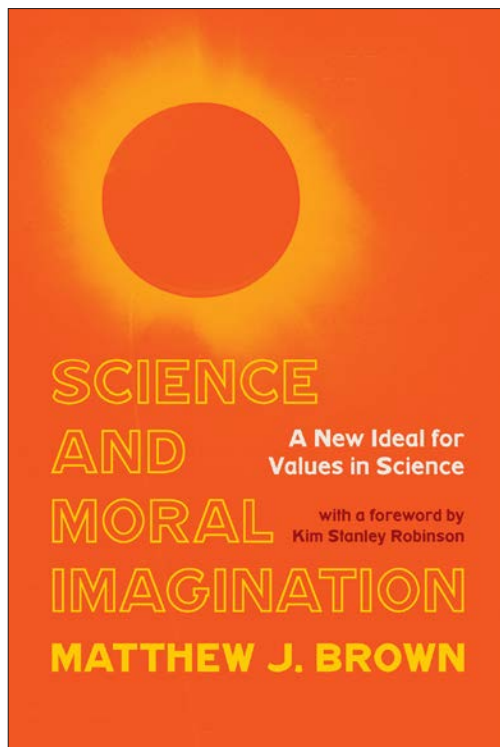
“Matthew Brown advances the literature on science and values in a manner that will serve multiple audiences. For the scientific community, he provides an inspiring new ‘ideal of moral imagination.’ For philosophers, he draws on the work of John Dewey to develop a rich pragmatist account of values and value judgments. This is an accessible and creative book.”

—Kevin Elliott, author of *A Tapestry of Values: An Introduction to Values in Science*

“Finally, a book that grapples in detail with the really hard, central questions concerning values and science—the nature, sources, kinds, and cognitive status of nonepistemic values, how they stack up against epistemic values, how conflicts among these nonepistemic values are to be resolved, and so on. *Science and Moral Imagination* will be a winner among students and professionals alike, from the sciences as well as science studies.”

—Peter Wade, University of Manchester

The idea that science is or should be value-free, and that values are or should be formed independently of science, has been under fire by philosophers of science for decades. *Science and Moral Imagination* directly challenges the idea that science and values cannot and should not influence each other. Matthew J. Brown argues that science and values mutually influence and implicate one another, that the influence of values on science is pervasive and must be responsibly managed, and that science can and should have an influence on our values. This interplay, he explains, must be guided by accounts of scientific inquiry and value judgment that are sensitive to the complexities of their interactions. Brown presents scientific inquiry and value judgment as types of problem-solving practices and provides a new framework for thinking about how we might ethically evaluate episodes and decisions in science, while offering guidance for scientific practitioners and institutions about how they can incorporate value judgments into their work. His framework, dubbed “the ideal of moral imagination,” emphasizes the role of imagination in value judgment and the positive role that value judgment plays in science.



PHILOSOPHY OF SCIENCE

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SCIENCE, VALUES, AND THE PUBLIC



Photo by Hal Samples

Matthew J. Brown is associate professor of philosophy and director of the Center for Values in Medicine, Science, and Technology at the University of Texas at Dallas.

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- Scholarly reviews
- Social media outreach
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- Features at PSA and HSS 2020

Identity in a Secular Age

Science, Religion, and Public Perceptions

Edited by FERN ELSDON-BAKER
and BERNARD LIGHTMAN

A Nuanced Analysis of Perceptions about the Relationship between Evolutionary Science, Religion, and Personal Belief

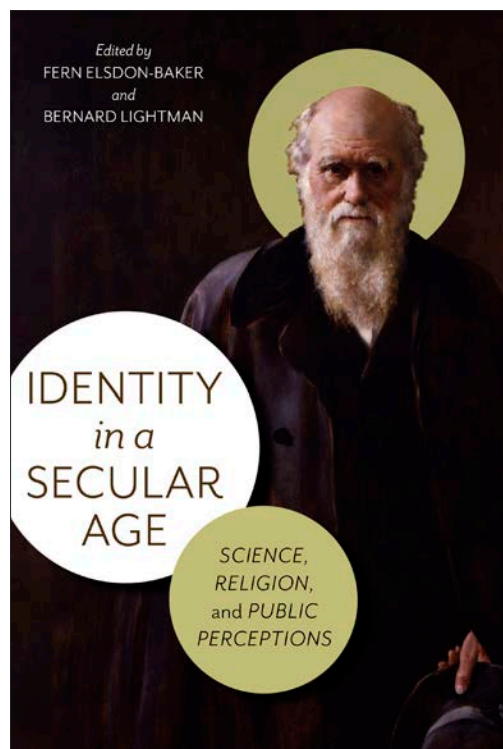
"Identity in a Secular Age adopts a fresh approach to the important subject of the interrelations of science and religion. Many of its chapters move the spotlight onto the public understanding of these issues and demonstrate the importance of the role of the media—books, periodicals, television—in disseminating the topic to a wide variety of nonelite audiences. This is indeed a welcome collection."

—Geoffrey Cantor, University of Leeds

"Fern Elsdon-Baker and Bernard Lightman have refreshed the discussion of 'science and religion.' Shifting attention from intellectual elites and conflicting belief systems, their contributors embrace the methods of history and the social sciences, including social psychology, to gain access to popular perceptions of scientific and religious authority. Cutting-edge in its application of social identity theory, this is an exciting and original book."

—John Hedley Brooke, Harris Manchester College,
University of Oxford

Although historians have suggested for some time that we move away from the assumption of a necessary clash between science and religion, the conflict narrative persists in contemporary discourse. But why? And how do we really know what people actually think about evolutionary science, let alone the many and varied ways in which it might relate to individual belief? In this multidisciplinary volume, experts in history and philosophy of science, oral history, sociology of religion, social psychology, and science communication and public engagement look beyond two warring systems of thought. They consider a far more complex, multifaceted, and distinctly more interesting picture of how differing groups along a spectrum of worldviews—including atheistic, agnostic, and faith groups—relate to and form the ongoing narrative of a necessary clash between evolution and faith. By ascribing agency to the public, from the nineteenth century to the present and across Canada and the United Kingdom, this volume offers a much more nuanced analysis of people's perceptions about the relationship between evolutionary science, religion, and personal belief, one that better elucidates the complexities not only of that relationship but of actual lived experience.



HISTORY OF SCIENCE

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Photo by Ilana Lightman

Fern Elsdon-Baker is professor of science, knowledge, and belief in society at the University of Birmingham, where she leads the Science, Knowledge and Belief in Society Research Group. She is the author of *Selfish Genius: How Richard Dawkins Rewrote Darwin's Legacy*.

Bernard Lightman is distinguished research professor in the Humanities Department at York University. His most recent books include *Rethinking History, Science, and Religion* and *The Metaphysical Society (1869–1880)*.

MARKETING PLANS

- Scholarly reviews
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Compound Remedies

Galenic Pharmacy from the Ancient Mediterranean to New Spain

PAULA S. DE VOS

A Unique History of the Galenic Pharmaceutical Tradition in New Spain

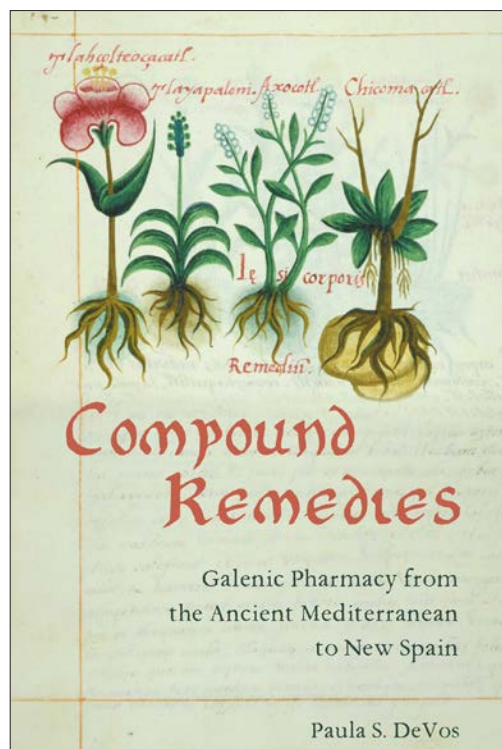
“This highly informative book takes the reader on a fascinating global journey—deeply detailed and researched—from the ancient pharmacy of Galenic medicine through its Eurasian and Central American history to natural remedies of today. Paula De Vos gives unparalleled insight into this longue durée history, as well as the important role played by pharmaceutical theory and practice in shaping attitudes about the human ability to transform nature.”

—Pamela H. Smith, *Columbia University*

“In this erudite and innovative study, De Vos demonstrates the remarkable resilience and flexibility of Galenic pharmacy. This remarkable global history demonstrates fundamental continuities in medical practice that connect the ancient Mediterranean and early modern America. De Vos not only rejects long-standing teleological narratives in the history of medicine, but also challenges us to rethink the way we conceptualize and divide space and time.”

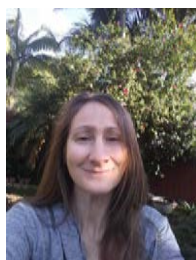
—Marcy Norton, *University of Pennsylvania*

Compound Remedies examines the equipment, books, and remedies of colonial Mexico City's Herrera pharmacy—natural substances with known healing powers that formed the basis for modern-day healing traditions and home remedies in Mexico. Paula De Vos traces the evolution of the Galenic pharmaceutical tradition from its foundations in Ancient Greece to the physician-philosophers of the Islamic empires in the medieval Latin West and eventually through the Spanish empire to Mexico, offering a global history of the transmission of these materials, knowledges, and techniques. Her detailed inventory of the Herrera pharmacy reveals the many layers of this tradition and how it developed over centuries, providing new perspectives and insight into the development of Western science and medicine: its varied origins, its engagement with and inclusion of multiple knowledge traditions, the ways in which these traditions moved and circulated in relation to imperialism, and its long-term continuities and dramatic transformations. De Vos ultimately reveals the great significance of pharmacy, and of artisanal pursuits more generally, as a cornerstone of ancient, medieval, and early modern epistemologies and philosophies of nature.



HISTORY OF MEDICINE

November 17, 2020
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Paula S. De Vos is professor of history at San Diego State University and an editor of *Science in the Spanish and Portuguese Empires, 1500–1800*.

MARKETING PLANS

- Scholarly reviews
- Social media outreach
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- Feature at HSS 2020

The Correspondence of John Tyndall, Volume 8

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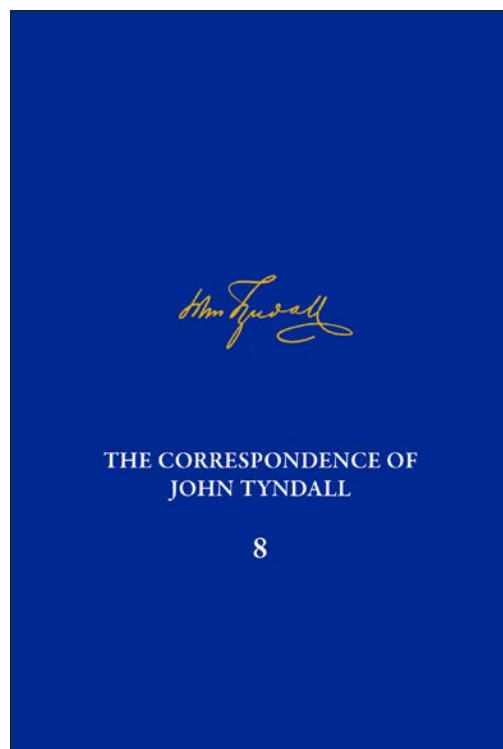
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Piers J. Hale is the Deisenroth Presidential Professor in the History of Science at the University of Oklahoma.

Elizabeth Neswald is associate professor for the history of science and technology at Brock University.

Nathan N. Kapoor is a PhD candidate in history of science, technology, and medicine at the University of Oklahoma.

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The Black Presence in White Culture

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An Examination of the Ways African American Rhetoric Becomes Whitenized When It Crosses Over into White Audiences

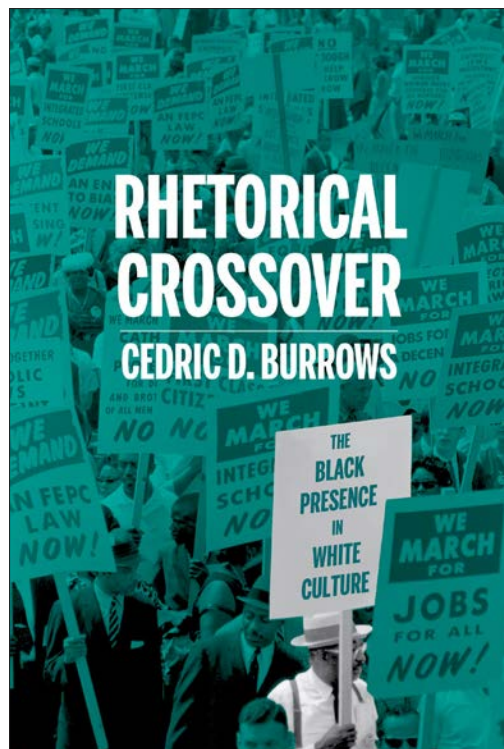
“Rhetorical Crossover is a rhetorical takeover that boldly leads the fields of African American rhetoric and composition and rhetoric where they need to go. Burrows’s dynamic book shows us exactly where African American rhetoric has always already been and makes the reader feel the cultural impact of blackness that can’t be denied. Burrows takes the personal and shows us how it is political, rhetorical, and culturally relevant. Communities inside and outside of academia can and should learn something from this important contribution.”

—Gwendolyn D. Pough, Syracuse University

“In this interdisciplinary and engaging book, Dr. Cedric Burrows offers a close read of the black rhetorical presence in white culture. White narratives subvert or otherwise obscure social reality in order to reproduce white racial dominance and control of the meaning of black life. Black narratives value and create self-definition, to negotiate white-scripting, white-scaping, and whitesplaining. This work makes an important critique of ideas such as diversity and inclusion and the debt owed to black Americans for existing in and pushing to transform white space.”

—Elaine Richardson, The Ohio State University

In music, crossover means that a song has moved beyond its original genre and audience into the general social consciousness. *Rhetorical Crossover* uses the same concept to theorize how the black rhetorical presence has moved in mainstream spaces in an era where African Americans were becoming more visible in white culture. Cedric Burrows argues that when black rhetoric moves into the dominant culture, white audiences appear welcoming to African Americans as long as they present an acceptable form of blackness for white tastes. The predominant culture has always constructed coded narratives on how the black rhetorical presence should appear and behave when in majority spaces. In response, African Americans developed their own narratives that revise and reinvent mainstream narratives while also reaffirming their humanity. Using an interdisciplinary model built from music, education, film, and social movement studies, *Rhetorical Crossover* details the dueling narratives about African Americans that percolate throughout the United States.



LANGUAGE ARTS / RHETORIC

October 27, 2020
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COMPOSITION, LITERACY, AND CULTURE



Photo by Brittany Pludek

Cedric Burrows is assistant professor of English at Marquette University. His interests include African American rhetoric, cultural rhetorics, and social movements.

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- Scholarly reviews
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Literacy as Conversation

Learning Networks in Urban and Rural Communities

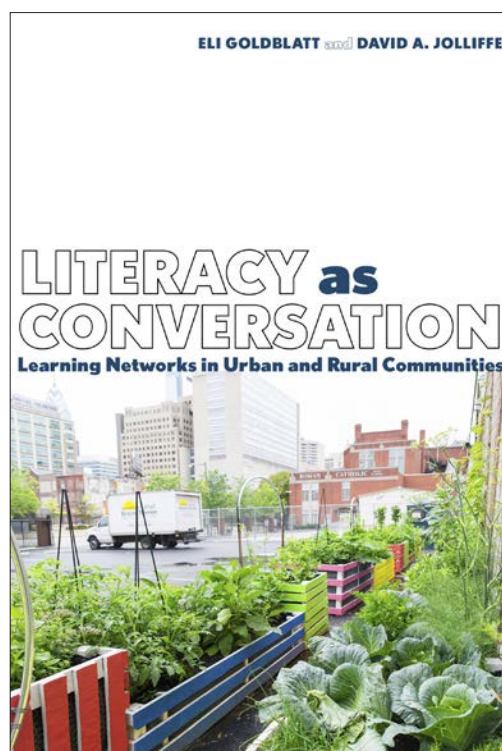
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In *Literacy as Conversation*, the authors tell stories of successful literacy learning outside of schools and inside communities, both within urban neighborhoods of Philadelphia and rural and semi-rural towns of Arkansas. They define literacy not as a basic skill but as a rich, broadly interactive human behavior: the ability to engage in a conversation carried on, framed by, or enriched through written symbols. Eli Goldblatt takes us to after-school literacy programs, community arts centers, and urban farms in the city of Philadelphia, while David Jolliffe explores learning in a Latinx youth theater troupe, a performance based on the words of men on death row, and long-term cooperation with a rural health care provider in Arkansas. As different as urban and rural settings can be—and as beset as they both are with the challenges of historical racism and economic discrimination—the authors see much to encourage both geographical communities to fight for positive change.



LANGUAGE ARTS / LITERACY STUDIES

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COMPOSITION, LITERACY, AND CULTURE



Eli Goldblatt is professor emeritus of English at Temple University and former director of New City Writing, an institute focused on community-related literacy projects in North Philadelphia.

David Jolliffe is professor emeritus of English at the University of Arkansas, where he was the initial occupant of the Brown Chair in English Literacy.

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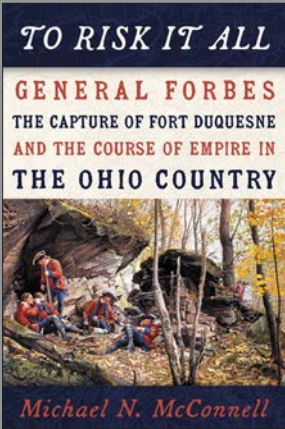
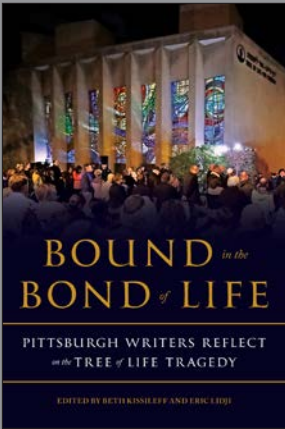
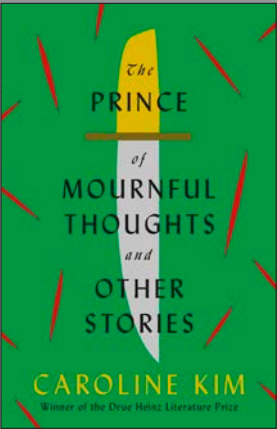
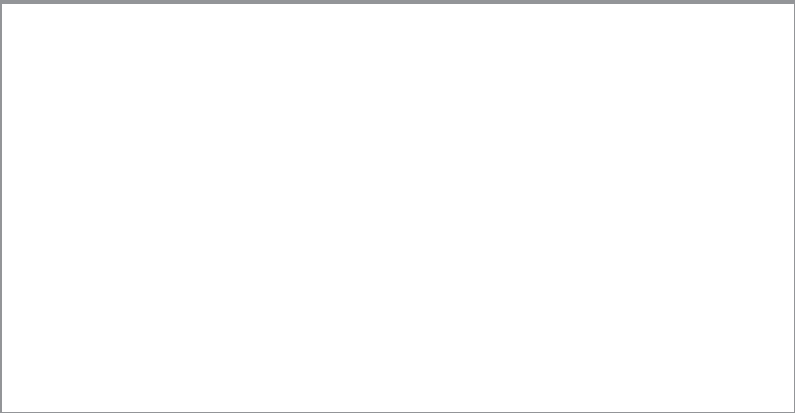
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