

# UPIT

UNIVERSITY OF PITTSBURGH PRESS  
FALL AND WINTER 2021

CENTRAL ASIA:  
CONTEXTS FOR  
UNDERSTANDING

CELEBRATING  
40 YEARS  
OF THE  
DRUE HEINZ  
LITERATURE  
PRIZE

CAVE CANEM • DONALD HALL • AGNES LYNCH STARRETT

# 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**

“This remarkable collection is a powerful testament to how individuals and communities cope with an act of unbelievable violence.”

—*Publishers Weekly*

“*Bound in the Bond of Life* is a document to be read and contemplated, not summarized—a close-to-the-event memorial that expresses grief, the search for understanding and the effort to find a way forward.”

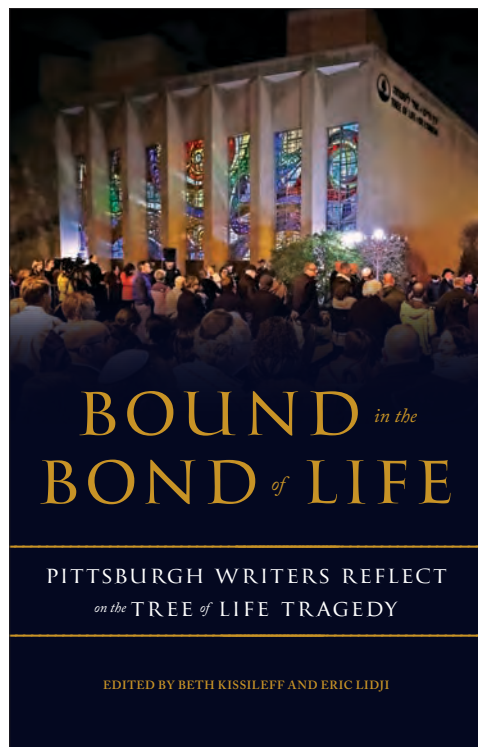
—*Pittsburgh Post-Gazette*

“The voices that animate this collection are varied and stunning.”

—*Pittsburgh Current*

**O**n 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 antisemitic attack in American history. The essays in this anthology, written by local journalists, academics, spiritual leaders, and other community members, reveal a city’s attempts to come to terms with an unfathomable horror. Here, members from each of the three affected congregations reflect on their experiences in a raw, profound way. Bringing these local voices together into a chorus raises them over the din of international chroniclers who offer important contributions but cannot feel the intensity of this tragedy in the same way as Pittsburghers. These essays tell a collective story of a city shaken to its very core but determined that love will ultimately win.

A portion of the proceeds from the sale of this book will be donated to Jewish Family and Community Service of Pittsburgh.



## JEWISH STUDIES

Available Now  
Cloth \$25.00s • £20.00  
5.5 × 8.5 • 256 pp.  
978-0-8229-4651-9  
eBook available



**Beth Kissileff** is the author of the novel *Questioning Return* and editor of the essay collections *Reading Genesis: Beginnings* and *Reading Exodus: Journeys*. She is the spouse of Rabbi Jonathan Perlman of New Light Congregation, who survived the October 27 attack by hiding himself and others.

**Eric Lidji** is the director of the Rauh Jewish History Program & Archives at the Senator John Heinz History Center. He writes extensively about the Jewish history of western Pennsylvania and hosts the local Jewish history podcast *The Cornerstone*. He has been overseeing the effort to preserve documentation of the October 27 attack.

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# Celebrating the 40th Anniversary of the Drue Heinz Literature Prize

## 20 More

Selected Stories from Drue Heinz Literature Prize  
Winners, 2001–2021

With a Foreword by JANE MCCAFFERTY

**A Free eBook Showcasing Stories from the Last Twenty Years of the Drue Heinz Prize**

The Drue Heinz Literature Prize was established in 1980 to encourage and support the writing and reading of short fiction, and first awarded in 1981, to David Bosworth for his collection *The Death of Descartes*. Over the past forty years judges such as Raymond Carver, Joyce Carol Oates, Margaret Atwood, Joan Didion, Amy Hempel, Ann Patchett, and Michael Chabon have selected the best collections from the hundreds submitted annually by up-and-coming writers.

*20 More* features one story from each of the past twenty winners of the prize. It builds on the previously released collection *20: The Best of the Drue Heinz Literature Prize*, edited by John Edgar Wideman, that collects stories from the prize's first twenty years.

This free eBook includes stories by Joanna Pearson, Caroline Kim, Kate Wisel, Brad Felver, William Wall, Melissa Yancy, Leslie Pietrzyk, Kent Nelson, Anthony Wallace, Beth Bosworth, Shannon Cain, Tina May Hall, Anne Sanow, Anthony Varallo, Todd James Pierce, David Harris Ebenbach, Darrell Spencer, Suzanne Greenberg, John Blair, and Brett Ellen Block.

Download *20 More* on our website at  
[upittpress.org/books/9780822966791](http://upittpress.org/books/9780822966791).

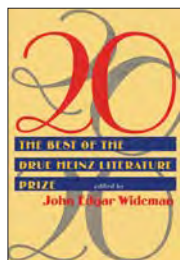


### SHORT STORIES / FICTION

October 5, 2021  
Paper \$18.00t  
6 × 9 • 238 pp.  
978-0-8229-6679-1  
Free eBook (978-0-8229-8865-6)

DRUE HEINZ LITERATURE PRIZE

### ALSO AVAILABLE:



## 20: The Best of the Drue Heinz Literature Prize

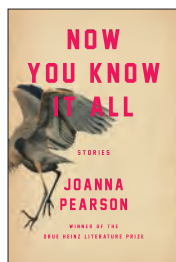
EDITED BY JOHN EDGAR WIDEMAN

\$19.00 • Paper • 978-0-8229-5815-4 • 360 pp.

"This is a powerful collection of vivid, varied, and important voices in American fiction."

—Chuck Kinder, author of *Honeymooners*, *The Silver Ghost*, and *Snakehunter*





*Now You Know It All*  
**Joanna Pearson**  
Selected by  
Edward P. Jones



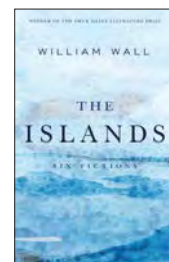
*The Prince of Mournful Thoughts and Other Stories*  
**Caroline Kim**  
Selected by  
Alexander Chee



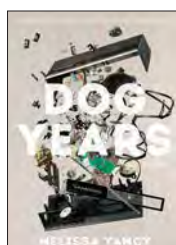
*Driving in Cars with Homeless Men*  
**Kate Wisel**  
Selected by  
Min Jin Lee



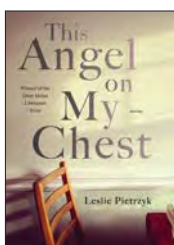
*The Dogs of Detroit*  
**Brad Felver**  
Selected by  
Lynne Sharon



*The Islands*  
**William Wall**  
Selected by  
David Gates



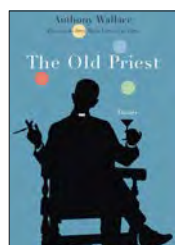
*Dog Years*  
**Melissa Yancy**  
Selected by  
Richard Russo



*This Angel on My Chest*  
**Leslie Pietrzyk**  
Selected by  
Jill McCorkle



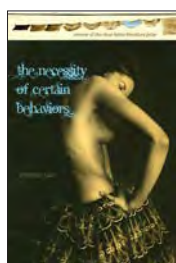
*The Spirit Bird*  
**Kent Nelson**  
Selected by  
David Guterson



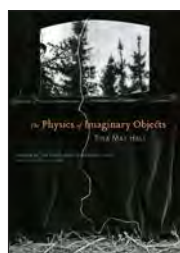
*The Old Priest*  
**Anthony Wallace**  
Selected by  
Amy Hempel



*The Source of Life and Other Stories*  
**Beth Bosworth**  
Selected by  
Sven Birkerts



*The Necessity of Certain Behaviors*  
**Shannon Cain**  
Selected by  
Alice Mattison



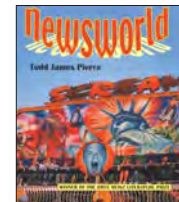
*The Physics of Imaginary Objects*  
**Tina May Hall**  
Selected by  
Renata Adler



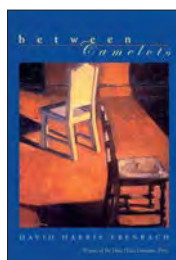
*Triple Time*  
**Anne Sanow**  
Selected by  
Ann Patchett



*Out Loud*  
**Anthony Varallo**  
Selected by  
Scott Turow



*Newsworld*  
**Todd James Pierce**  
Selected by  
Joan Didion



*Between Camelots*  
**David Harris Ebenbach**  
Selected by  
Stewart O'Nan



*Bring Your Legs with You*  
**Darrell Spencer**  
Selected by  
Michael Chabon



*Speed-Walk and Other Stories*  
**Suzanne Greenberg**  
Selected by  
Rick Moody



*American Standard*  
**John Blair**  
Selected by  
Elizabeth Hardwick



*Destination Known*  
**Brett Ellen Block**  
Selected by  
C. Michael Curtis

# Now You Know it All

Stories

JOANNA PEARSON

**Winner of the 2021 Drue Heinz Literature Prize,  
Selected by Edward P. Jones**

“Joanna Pearson’s *Now You Know It All* offers a splendid array of stories that reminded me page after page of old-fashioned stories when writers built their pieces brick by brick and built them to last. Pearson is not after the quick two-page, soulless anecdote glancing. [With a] Southern flavor, *Now You Know It All* is about the souls and hearts of the characters and how so very much of living got them to a point where nothing can be the same again.”

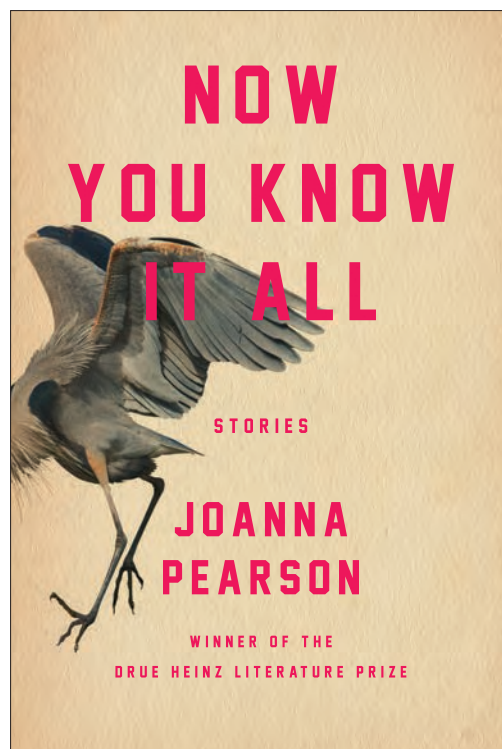
—Edward P. Jones, author of *The Known World*

“I love this book. Joanna Pearson’s skills as a storyteller seem limitless. She writes about men, women, and children with confidence and believability, with such humor, flair, and even horror, I feel like she’s the one who knows it all.”

—Daniel Wallace, author of *Big Fish* and *The Kings and Queens of Roam*

“Joanna Pearson’s blazingly insightful stories veer in and out of the uncanny to imagine women at turning points—a small-town college student on her first internship, a mother recovering from postpartum psychosis, a waitress fleeing Epstein-like abuse—to speak to the dangers and unease of our time. More powerfully, they uncover the perils always lurking in the ‘trick brain,’ as one character puts it, the part of the self drawn to life’s darkest places. A collection you won’t soon forget.”

—Belle Boggs, author of *The Gulf*, *Mattaponi Queen*, and *The Art of Waiting*



Poised on the precipice of mystery and longing, each character in *Now You Know It All* also hovers on the brink of discovery—and decision. Set in small-town North Carolina, or featuring eager Southerners venturing afar, these stories capture the crucial moment of irrevocable change. A young waitress accepts an offer from a beguiling stranger; a troubled boy attempts to unleash the villain from an internet hoax on his party guests; a smitten student finds more than she bargained for in her favorite teacher’s attic; two adult sisters reconvene to uncover a family secret hidden in plain sight. With a sharp eye for rendering inner life, Joanna Pearson has a knack for creating both compassion and a looming sense of threat. Her stories peel back the layers of the narratives we tell ourselves in an attempt to understand the world, revealing that the ghosts haunting us are often the very shadows that we cast.

## EXCERPT FROM "BOY IN THE BARN" FROM NOW YOU KNOW IT ALL:

Our mother had told us that the man who owned the parcel of land behind my grandmother's place had a boy locked up in his barn. At night, the man let the boy out but kept him tied to a stake. The boy ate table scraps and drank rainwater from a bucket, pacing the yard on the radius of his tether like a dog. Our mother claimed she'd seen the boy when she was a child. Maybe the boy was the old man's son or nephew; maybe he was not even a blood relation. Whatever the case, our mother said, the boy was hardly human anymore. He'd turned wild, learning to communicate not through speech but by a series of low growls and high-pitched yelps.

Our grandmother scoffed when she heard this, then clapped her hands as if to dismiss this idea, yet another of our mother's falsehoods.

"Nonsense," our grandmother said. "But there are chiggers and copperheads back there. And Hugh Shuffler is one mean sonova, so y'all stay off his land, hear?"

My sister, overburdened with empathy as a child, soft as a crescent roll, started crying, convinced of the wild boy's existence.

"Stop your boo-hooing," my grandmother said, giving my sister a rap on the hand. "Children are starving. Cry over that if you need something to cry about."

My sister sniffled and quieted. But it didn't change the sounds we'd heard from my grandmother's sleeping porch at night: whistling snorts, weird subhuman hollering filtering through the foliage.

"Y'all want badness, there's plenty out there without your mother's fool stories," my grandmother said with a jerk of her chin. She crisscrossed and tied string across the doorframe every night when she put us to bed, pulling it taut and then placing a series of teacups filled with water on it so that we'd have difficulty opening the screen door without upsetting her arrangement. A redneck security system, she called it, for the nights she had her Bible studies. She wanted us to stay put while she was out. It was only years later, deep into our own adulthood, that we ever questioned these so-called evening Bible studies of our grandmother.

///

I could also see that wild boy in the barn, his skin raw with bites and scratches. The man in the

house would finish up his supper and throw out scraps, greasy crusts and chicken bones, for the boy to scabble over, hungry, his mouth dripping like an old sore. Our mother swore up and down she'd witnessed all this. We believed her.

"Your mother'd tell you the sky's green and y'all'd go running out to look," our grandmother said.

"Doesn't make it not true," my sister whispered the moment our grandmother was out of earshot. "I've seen the sky turn green sometimes."

## SHORT STORIES / FICTION

October 5, 2021  
Cloth \$23.00t • £17.00  
5.5 x 8 • 224 pp.  
978-0-8229-4699-1  
eBook available

## DRUE HEINZ LITERATURE PRIZE

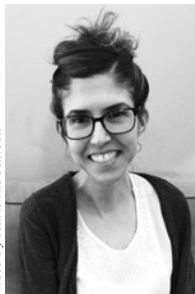


Photo by Adrienne Pearson

Joanna Pearson is a lapsed poet who once wrote a young adult novel on a whim but nowadays mostly writes short fiction. Her first collection of stories, *Every Human Love*, was a finalist for the Shirley Jackson Awards, the Foreword Indies Awards, and the Janet Heidinger Prize for Fiction. Her stories have appeared in *Best Small Fictions* and *Best of the Net*, as well as other journals. She holds an MFA in poetry from the Johns Hopkins University Writing Seminars and an MD from the Johns Hopkins University School of Medicine. A native of western North Carolina, she now lives with her husband and two daughters near Chapel Hill, where she works as a psychiatrist.

## MARKETING PLANS

- National and local print and online reviews
- Drue Heinz Prize launch event in Pittsburgh
- Select author appearances
- Classroom outreach
- Feature for AWP 2022
- Online promotion
- National print and online advertising
- Bound galley mailing

NOW IN PAPERBACK

# The Prince of Mournful Thoughts and Other Stories

CAROLINE KIM

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

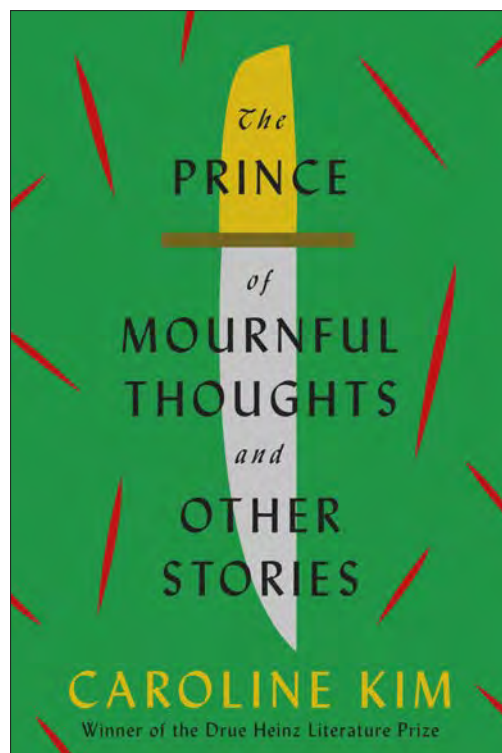
“Caroline Kim’s masterful short story collection captures myriad voices with nuance and insight.”

—*Foreword Reviews*

“A rarity among first, second, or even tenth collections, Kim maintains enviously superb quality throughout the dozen stories, in which she varies geographies (Korea, California, France), time periods (18th century to the future), and multiple generations.”

—*Christian Science Monitor*

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, or 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.



## SHORT STORIES / FICTION

April 6, 2021  
Paper \$15.00t • £11.00  
5.5 × 8.5 • 216 pp.  
978-0-8229-6674-6  
eBook available

## DRUE HEINZ LITERATURE PRIZE



Photo by Aria Kim-Brown

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. She is currently a graduate student in counseling at St. Mary's College in Moraga, California. Kim lives with her husband and three children.

## MARKETING PLANS

- New in paperback mentions
- Author appearances
- Online promotion
- Feature for AWP 2022



# Not a Hero

IGNATY POTAPENKO

**A Nineteenth-Century Russian Social Novel that Explores the World of the St. Petersburg Literati and Their Search for Meaning**

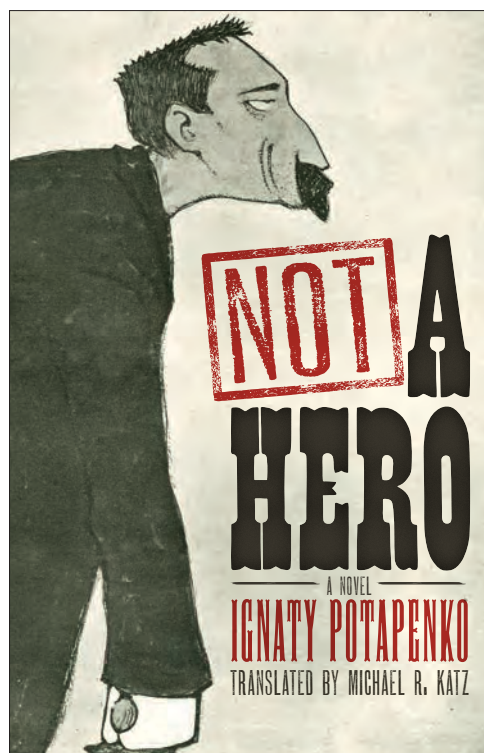
“Deftly introduced by Otto Boele and engagingly translated by Michael Katz, this edition of Ignaty Potapenko’s novel *Not a Hero* brings non-Russian-speaking readers important perspectives on Russian culture in the age of Chekhov. Highly recommended.”

—William Mills Todd III, Harry Tuchman Levin Professor of Literature, emeritus, Harvard University

“Ignaty Potapenko liked to boast that provincial libraries in Russia lent out twice as many of his works as they did of his friend Chekhov. *Not a Hero* suggests why: Potapenko knew what it was like to live a precarious, even ramshackle middle-class life in St. Petersburg, chronicling the world of people like himself. He expressed their concerns and their ambitions, and accepted their limitations. Potapenko is invaluable for showing a modern reader what life in Russia really was like for the new emergent middle class, and he did so without condescension or falsity, weaving his characters into a well-planned, but plausible plot.”

—Donald Rayfield, professor emeritus of Russian and Georgian literature, Queen Mary University of London

**B**etween 1890 and 1893, Ignaty Potapenko published a number of works in which he presented the Russian intelligentsia with a new role model, the “mediocre, but common-sensical man,” whose diligence and steady devotion to the improvement of society are depicted as being more productive than the reckless heroism of the regime’s most outspoken, and sometimes violent, intellectual opponents. *Not a Hero* introduces the twenty-first-century reader to an important debate of the prerevolutionary period, a debate that is still relevant today: how to bring about social change within an oppressive and ossified political system without resorting to violence.



## FICTION

October 12, 2021  
Cloth \$26.00t • £19.00  
5.5 × 8.5 • 176 pp.  
978-0-8229-4698-4  
eBook available

## RUSSIAN AND EAST EUROPEAN STUDIES

**Ignaty Potapenko (1856–1929)** was a prolific writer known for his ability to capture the zeitgeist of late imperial Russia and address the burning issues of his age.

**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, including English versions of works by Tolstoy, Dostoevsky, Turgenyev, and Chekhov.

## MARKETING PLANS

- Trade and scholarly review attention
- Online promotion
- Feature at ASEES 2021

## THE PITT POETRY SERIES

Since its inception in 1967, the Pitt Poetry Series has been a vehicle for America's finest contemporary poets. Throughout its history, the Pitt Poetry Series has provided a voice for the diversity that is American poetry, representing poets from many backgrounds without allegiance to any one school or style. Since 1978, Ed Ochester has been the editor and creative force behind the series.

We are proud to publish debut poets each year through the Agnes Lynch Starrett Prize, and through a collaboration with the Cave Canem Poetry Prize every other year. We also publish the winners of the Association of Writers and Writing Program's Donald Hall Prize for Poetry.

Pitt poets have recently been finalists for the National Book Award in Poetry; been awarded the Robert Frost Lifetime Achievement Award; and won the Pen American Jean Stein Book Award, the Kate Tufts Discovery Award, the Kingsley Tufts Award, the National Book Critics Circle Award, the William Carlos Williams Award, and the Betty Berzon Emerging Writer Award, among other honors.

### ABOUT THE SERIES EDITOR:



**Ed Ochester** is the former director of the creative writing program at the University of Pittsburgh and is professor emeritus of English there. Ochester is also a core faculty member of the Bennington College MFA Writing Seminars and has twice served as president of the Association of Writers and Writing Programs, where he received the George

Garrett Award for Outstanding Community Service in Literature. He is the author of numerous poetry collections, including *Sugar Run Road*, *Unreconstructed: Poems Selected and New*, *The Republic of Lies*, and he was editor of *American Poetry Now*.





# Poetry

## New and Notable



### Imperial Liquor

AMAUD JAMAUL JOHNSON

**FINALIST FOR THE 2021 NATIONAL BOOK CRITICS CIRCLE AWARD AND 2021 UNT RILKE PRIZE**

\$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



### Catalog of Unabashed Gratitude

ROSS GAY

**WINNER OF THE 2016 KINGSLEY TUFTS POETRY AWARD AND 2015 NATIONAL BOOK CRITICS CIRCLE AWARD IN POETRY**

\$17.00 • Paper • 978-0-8229-6331-8 • 112 pp.

“I’m bowled over by how Ross Gay reaches again and again toward stating what’s beautiful, what’s sweet, what’s most emotionally moving to him: he is genuinely ‘unabashed.’”

—*American Poetry Review*



### Be Holding

ROSS GAY

**WINNER OF THE 2021 PEN AMERICA JEAN STEIN BOOK AWARD**

\$17.00 • Paper • 978-0-8229-6623-4 • 120 pp.

“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.” —Claudia Rankine



### Bringing the Shovel Down

ROSS GAY

\$17.00 • Paper • 978-0-8229-6135-2 • 80 pp.

“Artfully honest. Gay’s poems are ‘small lanterns’ of ‘lighting’ and more.” —*Philadelphia Inquirer*



### Horsepower

JOY PRIEST

**WINNER OF THE 2019 DONALD HALL PRIZE FOR POETRY**

\$17.00 • Paper • 978-0-8229-6619-7 • 88 pp.

“*Horsepower*, Joy Priest’s debut collection, is 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.” —Natasha Tretheway



## The Body Wars

JAN BEATTY

\$17.00 • Paper • 978-0-8229-6624-1 • 96 pp.

"Jan Beatty's visceral urgency and courageous truth-telling is a gust of welcome fresh air. These poems are astoundingly alive!" —Tracy K. Smith



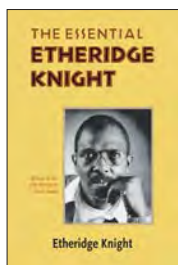
## Earnest, Earnest?

ELEANOR BOUDREAU

WINNER OF THE 2019 AGNES LYNCH STARRETT POETRY PRIZE AND 2020 FLORIDA BOOK AWARDS SILVER MEDAL

\$15.00 • Paper • 978-0-8229-6630-2 • 62 pp.

"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." —Sarah Vapp



## Essential Etheridge Knight

ETHERIDGE KNIGHT

WINNER OF THE 1987 AMERICAN BOOK AWARD FOR POETRY

\$17.00 • Paper • 978-0-8229-5378-4 • 128 pp.

"A foremost American poet in the black oral tradition; [he] can move from pathos and a near-tragic vision of the destructiveness of imprisonment to tenderness and a lusty, incisive wit."

—*Library Journal*



## Boy with Thorn

RICKEY LAURENTIIS

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

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

"*Boy with Thorn* arrives at a crucial time in American literary discourse, engaging the oppressive and harmful legacies of our nation with clarity and intelligent critique." —*Indiana Review*



## Wild Hundreds

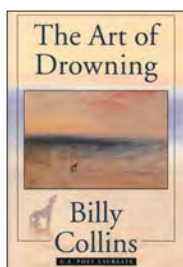
NATE MARSHALL

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*

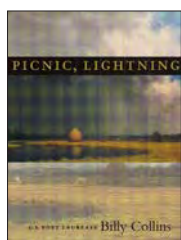


## Art of Drowning

BILLY COLLINS

\$15.95 • Paper • 978-0-8229-5567-2 • 112 pp.

“A wonderful, thoughtful, sly, and moving collection.” —*San Francisco Chronicle*

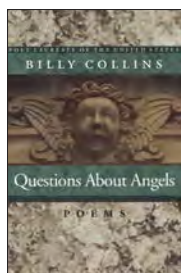


## Picnic, Lightning

BILLY COLLINS

\$17.00 • Paper • 978-0-8229-5670-9 • 104 pp.

“In *Picnic, Lightning*, Billy Collins shows how much a poet can accomplish with the lyric, a short line, and language clean and clear as bottled water.” —*Times Union*



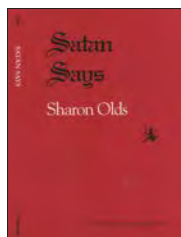
## Questions about Angels

BILLY COLLINS

\$17.00 • Paper • 978-0-8229-5698-3 • 88 pp.

“One of the richest imaginations around . . . the affectionate humor with which Mr. Collins regards his surroundings amounts to a powerful kind of love, a reverence of the moment.”

—*Washington Post*



## Satan Says

SHARON OLDS

\$17.00 • Paper • 978-0-8229-5314-2 • 72 pp.

“In *Satan Says*, Sharon Olds convincingly, and with astonishing vigor, presents a world which, if not always hostile, is never clear about which face it will show her.” —*American Book Review*



## I Can't Talk about the Trees without the Blood

TIANA CLARK

WINNER OF 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*

# Gumbo YaYa

AURIELLE MARIE

Winner of the 2020 Cave Canem Poetry Prize

“Some writers write poetry to flex what they can do. Aurielle Marie writes reckoning poems themselves come to work. *Gumbo Ya Ya* kicks with this lit lit magic, this insistent electricity, pages that sweat ink, bleed it, weep it, drip it. Aurielle Marie will cuss, but an Aurielle Marie poem can curse; what she has seen, felt, or known, is trans-amplified in the room she gives the poem to do what it’s gonna do. *Gumbo Ya Ya* is Aurielle Marie’s Dirty-Dirty grimoire drawn from a vernacular trickbag at once up to something and down for whatever. These poems are spell weaving. They are bound to work you.”

—Douglas Kearney, *Cave Canem Poetry Prize* judge

“Aurielle Marie’s *Gumbo Ya Ya* is a hex, a homily, a house of reckoning and revolution sprung from a young Black woman’s willpower and wondrous capability. Diverse and daring in form, this gxr! gospel of gumbo serves molten exuberance on each page, defying expectation and launching us into new hope. Here is, indeed, a too-loud thing that cannot be contained by a room, but squeezes itself into our vision long and blued enough for our horizons to expand. Asé to this psalm and salvation of noise! Asé to this ritual in the creole of angels! Asé to each word!”

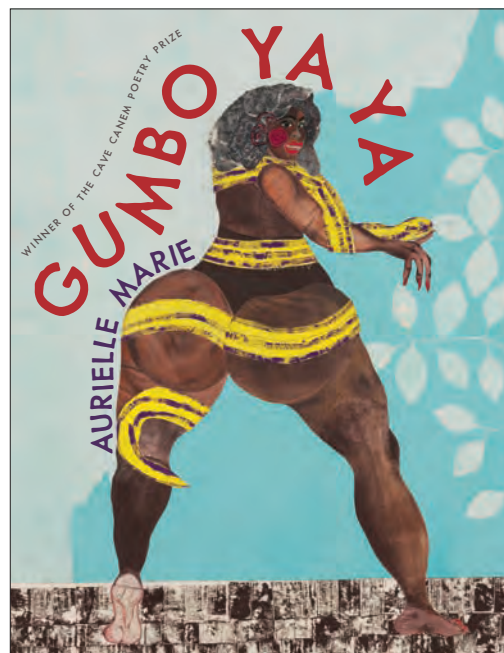
—Tyehimba Jess, author of *Olio*

“*Gumbo Ya Ya* is a rollick, a gut-scream, the unbridled bellow of a black gxr!, an inscrutable soup that tastes remarkably sharp and feral, like the covetous tip of the poet’s drawn blade. To enter here is to provoke both revolution and revelation, to risk your known life at the feet of a fervid and improbable prophet. This is the realm of gone fathers, vexed ancestors, and the wreckage and resurrection of the black woman. If you pine for sanctuary, no pages here will shield you—no damned creature or concept is safe. Aurielle Marie is where and what poetry already thinks it is.”

—Patricia Smith, author of *Incendiary*

“I am so excited for this book. For its clear-eyed, direct, dazzle. For its candor and chaos and wit. There is a wild reckoning in these pages. I am ready for it. There’s a welcoming ruckus here that I see myself in. To say these poems are smart and necessary and gorgeous would be an understatement. What are you waiting for? Crack open *Gumbo Ya Ya* and let Aurielle Marie crack open your life, mind, and dreams.”

—Camille T. Dungy, author of *Trophic Cascade*



**G**umbo Ya Ya, Aurielle Marie’s stunning debut, is a cauldron of hearty poems exploring race, gender, desire, and violence in the lives of Black gxr!s, soaring against the backdrop of a contemporary South. These poems are loud, risky, and unapologetically rooted in the glory of Black gxr!hood. The collection opens with a heartrending indictment of injustice. What follows is a striking reimagination of the world, one where no Black gxr! dies “by the barrel of the law” or “for loving another Black gxr!.” Part familial archival, part map of Black resistance, *Gumbo Ya Ya* catalogs the wide gamut of Black life at its intersections, with punching cultural commentary and a poetic voice that holds tenderness and sharpness in tandem. It asks us to chew upon both the rich meat and the tough gristle, and in doing so we walk away more whole than we began and thoroughly satisfied.

& now what? now what? now what? now what?

now what? now what? now, what? *what now? what now? what now?*

### EXCERPT FROM "TRANSHISTORICAL FOR THE X IN MY GXRLS"

What I mean is, this country is mine  
if only because from my mouth I spit its loam  
and unspun a noose. I won't exploit the only  
metaphor they gave us willingly, and instead hunt for  
other vicious things to make a muse. I earned this country.  
I owe it nothing. With my infinite, infant hand, I manipulated  
a death sentence into a compound-complex one.  
from the umbilical, I bled a life worth writing down and in  
a century's time, there will be another word created still  
for the weeping magic of this same story: a Black gxl's first breath.

### THE WORLD BETWEEN ME IS GENDER

i learned from my daddy  
how to make quicksilver  
from rotten molar/wound i spin  
gold out my own rusty

dagger/embrace like my father,  
i slick. i plead/cleave the edge  
of a woman/universe  
betrayed by my innocent/coy

as in question/invoke i curl  
my lips does it hurt and i/we whisper  
her eyes like rivers purring in pleasure  
from my father/i learn this:

how to paw/strike at the terrible  
delicate how to unfeather her/my thighs  
until she spills, i velvet

her blood/spit i am not  
my father's son, but i choose/resign  
to mirror him proud/evenly

here: she comes/brings all her honesties  
into small flood/quake my hands sticky  
with the soup

she hides/neglects me like my father  
away from her former/lives  
*does it hurt* she asks  
her own young shock/grief spinning like  
teeth/wet in my hand

### POETRY

September 21, 2021  
Paper \$18.00t • £14.00  
7 x 9 • 120 pp.  
978-0-8229-6666-1  
eBook available

### PITT POETRY SERIES



**Aurielle Marie** is a Black and queer essayist, poet, and cultural strategist hailing from the Deep South. A 2019 Ploughshares Emerging Writer award recipient, she's received invitations to fellowships from many literary institutions, including Lambda Literary, VONA Voices, and Tin House. Her work is featured in *TriQuarterly*, *Southeast Review*, *Black Warrior*, and other journals. Aurielle Marie writes and speaks about Blackness, bodies, sex, and pop culture from a Black feminist lens.

### MARKETING PLANS

- National and local print and online reviews
- Targeted outreach to African American, LGBTQ, literary, and poetry outlets
- Promotion in conjunction with Cave Canem
- Select author appearances
- Social media outreach
- Online promotion
- Online advertising
- Feature for AWP 2022
- Bound galley mailing



# Little Pharma

LAURA KOLBE

**Winner of the 2020 Agnes Lynch Starrett Prize in Poetry**

“In Laura Kolbe’s deft hands, a poem becomes a tool for peering closely into what is often concealed. Her poems are vivid explosions of language, thought, and wit, and to read her poems is to encounter a voice seeking to see and name the world accurately—and in so doing understand our condition. An extraordinary first collection.”

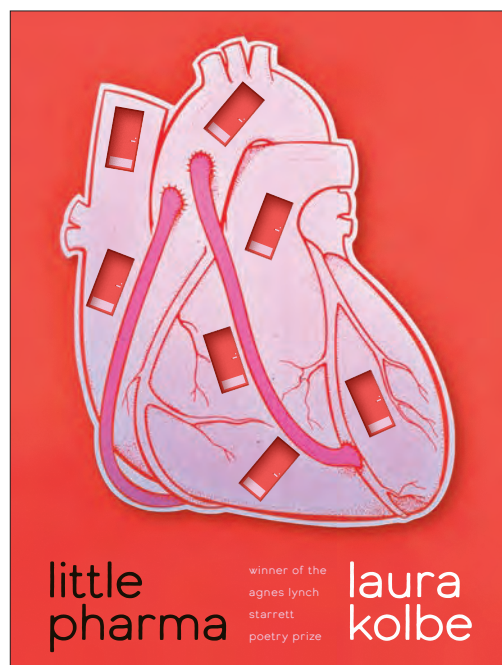
—Meghan O’Rourke, author of *Sun In Days* and *The Long Goodbye*

“Combining the urgent immediacy of a live performance with the close-up scrutiny of the microscope, the poems in Laura Kolbe’s dazzling *Little Pharma* expose the façade of false economies (pharmaceutical, medical, societal, artistic, sexual) by trafficking instead—with wit, candor, and enviable savvy—in the currency of vulnerability.”

—Lisa Russ Spaar, author of *Orexia* and *Vanitas, Rough*

“The speakers of this searching work erode the sham certainties of institutional logic to accommodate ghosts. Laura Kolbe writes a scintillating metaphysical poetry lit by ‘the anatomist’s awe of layers’ through dazzling strata of perception. Her imagination is a fuller form of attention, a means of seeing not only what is, but what what is implies, reflects, calls forth through sensuous correspondence.”

—Margaret Ross, author of *A Timeshare*



The title *Little Pharma* is both a doppelgänger and a *cri de coeur*: as the poet’s dreamlike double, the character Little Pharma navigates the murky channels of the hospital and clinic, the borderlands of the living and the dead, and the journey from novice to healer. At the same time, the poems plead for a return to a littler pharma, a space for stolen intimacy and momentary quiet amidst the impersonal and engulfing chill that floods the anatomical theater and the corridors of illness. *Little Pharma* is a Dantean journey from the depths of an institution, and of a pervading personal dread, to a renewed celebration of human contact, the body, and the giddy, terrifying excitement of ongoing life.



## THE FALL

You arrive, crystalloid  
Drips lounging off arms.

Single port of peridot  
Drilled high beside collarbone.

Bathed in quills, rattling  
Like singed paper, importuned

By pain // its enameled antidote,  
Fever // its chalky antidote,

Waking // its felted antidote,  
Solitude // its monstrous antidote.

Bride-and-groom sugar figures  
In candied opposition,  
Claylike, moody.

Naked like a ficus cutting  
Your one breathless idea –parlous.

Its clear bitter jar.  
Eyebrows catgut stitches –

Right down  
To the shallow saucer expounding

Your ribs. Right down  
The rounded fallproof bed...

Canoe turned dry and drumming on its dock.  
Oh let blow at your edges

Your last long thought drawn bare.  
Respiratory rush of season's wind

Season's last grass.

## FROM "INTENSIVE CARE"

Doctor, I don my day-face

like a net of cathodes, drained  
of all irruption, non-particular.

Whose mask and sign  
is Sun. Enter this sickroom

bugged with surging pentecosts of light,  
the green tracings

of the representative heart.  
Permit now its miraculous whim.

## POETRY

October 28, 2021  
Paper \$18.00t • £xx.xx  
6 x 8 • 128 pp.  
978-0-8229-6672-2  
eBook available

## PITT POETRY SERIES

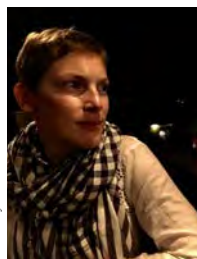


Photo by Andrew Martin

Laura Kolbe is a doctor and medical ethicist at NewYork–Presbyterian/Weill Cornell Medical Center. She studied English and American literature at Harvard and the University of Cambridge. Her work has been anthologized in *A World Out of Reach*. She lives in Brooklyn with her partner Andrew and their dog Bonnie.

## MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Social media outreach
- Online promotion
- Feature for AWP 2022
- Bound galley mailing

# about:blank

TRACY FUAD

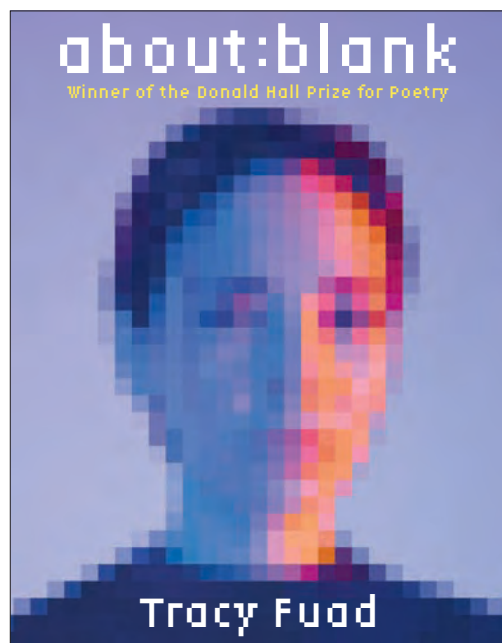
**Winner of the 2020 Donald Hall Prize for Poetry**

“Like Venn diagrams, these poems overlap the poet’s Kurdish positionality with cyberfeminist codes, seeking possible relations and pathways of communication. Half-written sentences, abandoned thoughts, stutters, and impenetrable utterances exist alongside detailed and astute observances, plaintive statements of loneliness, joy, or frustration. Like the course of a life, not every moment in this innovative collection yields to its reader; but *about:blank*’s collective force trembles with formal brilliance and originality.”

—Claudia Rankine, Donald Hall Prize for Poetry judge

“Tracy Fuad has an overflowing, overwhelming gift, and to receive it is to perceive, in glimmers, a faraway song sung intimate, a difficult place made home. As far as this poet travels, her heart ventures ever further, like a stone skipped for the reader to glimpse what depths and thirsts lie ahead. *about:blank* is part love letter, part letter to the editor of this warring and scarred world—the poet’s tether to it a braid of desire, devotion, abjection. This book will travel with me, as love travels a soul, always finding some new way to be.”

—Brenda Shaughnessy, author of *The Octopus Museum*



In *about:blank*, Tracy Fuad builds a poetics of contemporary dissociation. Funny, plaintive, and cutting, this formally inventive debut probes alienation in place and in language through the author’s consideration of her own relationship to Iraqi Kurdistan. *about:blank*—the title of which is the universal URL for a blank web page—complicates questions of longing and belonging. Interrogating the language of internet chatrooms, Yelp reviews, and the Kurdish dictionary, the poems here leap surprisingly between subjects to find new meaning.

Written before and during the years the author spent living in Iraqi Kurdistan, the collection documents the alienation of being inside, outside, and between language(s) and the always-already terror of grammar. At once haunted and humorous, *about:blank* inhabits and exhibits the disorientation and fragmentation that is endemic to the internet era, and mourns the loss of a more embodied existence.

## EXCERPT FROM "IRAQ VAG PANIC"

We approach the fertile crescent:  
*Hewlêr, Kirkuk, Baghdad* – three neon shocks.  
 Across the aisle a woman opens up  
 a document that just says ART.  
 Then selects the text in baby blue  
 and makes it shrink.  
 Timing, says the healer. Such a powerful force in life.

## FOUR AND THREE QUARTER STARS

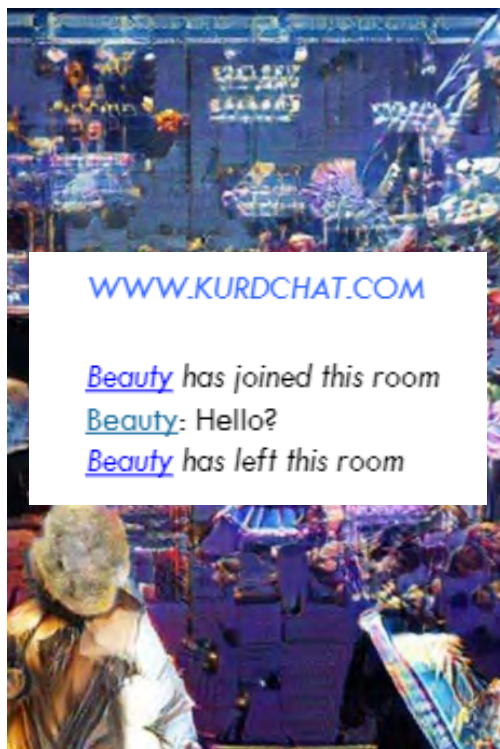
rare find! as close as one can get  
 ethnic, legit not overly spicy, not overly overwhelming  
 just enough to give a hint

on my bland palate  
 the origin story's hilarious!  
 unfortunately still too exotic  
 I've been living under a rock for so long

I think the mom cooks in the back  
 and the son in his tight muscle shirt waits the restaurant  
 a twinkle in his eye hinted he knew I was about to be delighted  
 they are the friendliest ever, they are like family now

## OBJECT EXERCISE

First you must gather the objects.  
 Open the polish and polish each object  
 until every object is coated in polish,  
 a thin film that takes on the shape  
 of the object. Then dissect every  
 object with a circumstantial blade.  
 When the object is fully dissected,  
 remake it, but more in your image.  
 Then use concise scissors to prune  
 the object, removing what wilts  
 or yellows. Turn up the object  
 sound. Then, dissect again. Hold  
 each piece to check for resistance:  
 if it withers, it's an object.  
 If it shudders, it's a subject.



## POETRY

October 19, 2021  
 Paper \$18.00t • £14.00  
 7 x 9 • 96 pp.  
 978-0-8229-6668-5  
 eBook available

## PITT POETRY SERIES

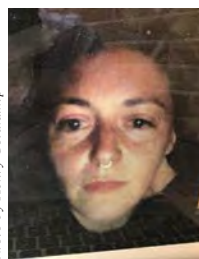


Photo by Henry Goldkamp

Tracy Fuad is the author of *PITH*, winner of the Gloria Anzaldúa Prize, and *DAD DAD DAD DAD DAD DAD DAD*. Her work has appeared in *Poetry*, the *Best New Poets Anthology*, the *New Republic*, and elsewhere. She is a graduate of the Rutgers-Newark MFA program and a 2021–2022 Writing Fellow at the Providence Fine Arts Work Center.

## MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Social media outreach
- Online promotion
- Feature for AWP 2022
- Bound galley mailing

# The Morning Line

DAVID LEHMAN

**A Profound New Collection from the Editor of the Best American Poetry Series**

“David Lehman is a writer of many kinds of poetry, many kinds of prose, but whatever he writes is unmistakably his—and ours. Lehman lets us become who we are, which sounds as if it should be easy: we need him, and, until he writes even more, *The Morning Line* is his best book.”

—James Longenbach, author of *How Poems Get Made*

“In *The Morning Line*, David Lehman engages us at his most companionable. His voice is inclusive and intimate, his intelligence inexhaustible, embracing subjects ranging from the perfect martini and accompanying jazz recording to profound questions of faith. Reading David Lehman is an antidote for loneliness.”

—John Hennessy, author of *Coney Island Pilgrims*

“*The Morning Line* arrives like some miraculous rendition of your favorite tune, only stylized and torqued to his jocular spirit and encyclopedic range. Buoyant, wildly funny, and terrifically alive, his poems summon that forgotten age where wit and learnedness reigned and the reader, enriched by a jetsetting speed, reemerged soulfully fortified.”

—Major Jackson, author of *The Absurd Man*

**T**he *Morning Line* is David Lehman's most ambitious book to date, combining wit, quotidian charm, and off-the-cuff spontaneity of poems written with candid and moving meditations on life, love, aging, disease, friendship, chance, and the possibility of redemption in a godless age.

Lehman is a poetic ventriloquist, and he expertly imitates Catullus and François Villon in new poems and offers his fresh translations of Mayakovsky's “Cloud in Trousers” and Hölderlin's “Half-Life.” The element of *joie de vivre* in Lehman's work is distinctive and unusual in contemporary poetry.

## FROM “FATS WALLER LIVE IN 1935”

Think of that: in 1935  
when everyone was supposed  
to be miserable, here was Fats Waller  
in his derby hat mustache cigarette and huge grin  
playing and singing for the sheer joy of it.



## POETRY

September 14, 2021  
Paper \$18.00t • £14.00  
6 × 9 • 96 pp.  
978-0-8229-6661-6  
eBook available

## PITT POETRY SERIES



Photo by Brian Adams

David Lehman's books include *One Hundred Autobiographies: A Memoir and Playlist: A Poem*. He is the editor of *The Oxford Book of American Poetry* and series editor of *The Best American Poetry*. He has written nonfiction books about the New York School of poets, classic American popular songs, Frank Sinatra, and mystery novels, among other subjects.

## MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Social media outreach
- Online promotion
- Feature for AWP 2022
- Bound galley mailing

# Dark Traffic

JOAN NAVIYUK KANE

**Lyrical Poems that Interrogate Various Constructions of Ruin, Difficulty, and Reckoning**

“A brutal and beautiful book whose poems strain the lyric through concrete and confessional modes, translation, and unforgettable evocations of land and people burdened with—but not defined by—the legacies of colonial atrocity. *Dark Traffic* is a ravishing achievement—one of our best poets, at the height of her powers.”

—Melissa Febos, author of *Girlhood*

“Whether by intellect shot through with feeling, or feeling sharp with intellect, Joan Naviyuk Kane’s *Dark Traffic* is a vigorous account of [Cold War] communication systems, complicity, and [self] inquiry. Rich with experimentation and a clear ethic of attentiveness, *Dark Traffic* is an indomitable, resonant book.”

—Shara Lessley, author of *The Explosive Expert’s Wife*

“Oscillating between presence and absence, mother, daughter, woman, inhabiting the ‘rift into language and grit,’ Kane reveals the ways we are made and unmade and made again. *Dark Traffic* is the poet at her most vulnerable—and most powerful.”

—Abigail Chabitnoy, author of *How to Dress a Fish*

**D**ark Traffic creates landmarks through language, by which its speakers begin to describe traumas in order to survive and move through them. With fine detail and observation, these poems work in some way like poetic weirs: readers of Kane’s work will see the arctic and subarctic, but also, more broadly, America, and the exigencies of motherhood, indigenous experience, feminism, and climate crises alongside the near-necropastoral of misogyny, violence, and systemic failures. These contexts catch the voice of the poems’ speakers, and we perceive the currents they create.

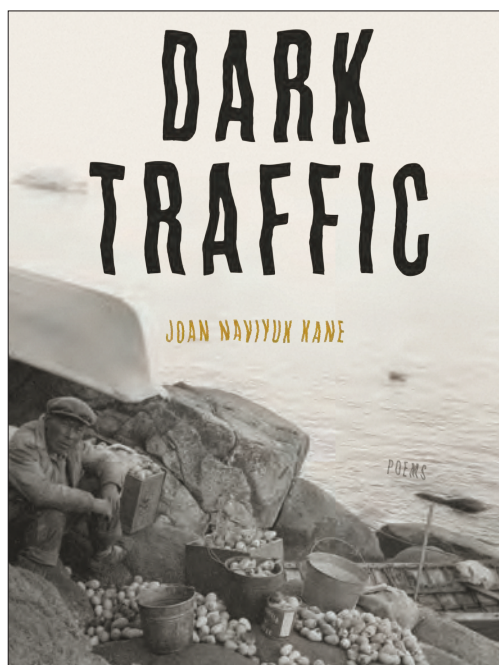
## EXCERPT FROM “DARK TRAFFIC”

Consolation may turn out to be a guttural practice, after all, the small gesture

of sound lodged deep before it glides  
without warning downward.

There is nothing but the wind, a howl  
and dive where water is thrown

over water and sown into it.



## POETRY

September 14, 2021  
Paper \$18.00t • £14.00  
6 × 8 • 88 pp.  
978-0-8229-6662-3  
eBook available

## PITT POETRY SERIES



Joan Naviyuk Kane is Inupiaq, with family from King Island (Ugiuvak) and Mary’s Igloo, Alaska. She is the author of *The Cormorant Hunter’s Wife*, *Hyperboreal*, and *Milk Black Carbon*. In addition to serving as the 2021 Mary Routt Chair of Creative Writing and Journalism at Scripps College, she teaches poetry and creative nonfiction in the Department of English at Harvard University, is a lecturer in the Department of Studies in Race, Colonialism, and Diaspora at Tufts University, and is faculty in the graduate creative writing program at the Institute of American Indian Arts.

## MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Social media outreach
- Online promotion
- Feature for AWP 2022
- Bound galley mailing



# The Thicket

KASEY JUEDS

## Liminal Poems of Exploration and Transformation

"In Kasey Jued's gorgeous new book, *The Thicket*, every flower, thorn, and body of water is both archetype and fact. These rich lyrics act as doors to a transformation like sleep or like season. Jued's poems are like living inside a spell, a magic that is both story and circle. With her close attention to nature and stunning litanies, she enchants the natural world around us and reminds us that through all of our painful changes, 'how long it takes to become human again.' Read this book and let yourself be spellbound."

—Traci Brimhall, author of *Come the Slumberless to the Land of Nod*

"The reader is lead gently, generously, into *The Thicket* as if by hand, branches parted to show what only Kasey Jued knows—the stories of trees, the language of the wind, and the hush of secret places long undisturbed. . . . In a chaotic, distracted world, these poems insist we pause, look, and look again."

—Leila Chatti, author of *Tunsiya/Amrikiya*

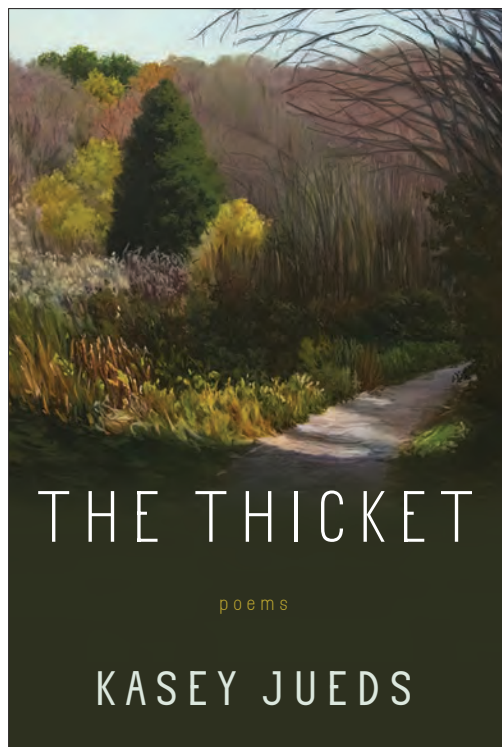
"Long after finishing *The Thicket*, I felt rocked inside its motion, a music made of wind and river current, blood, breath and wingbeat. In poem after poem Jued leads us across the natural world, turned fabular by lavishly lyric detail, to passages unseen, through which deer spotted one moment vanish the next. *The Thicket* is a true beauty of a book, fully awake to the many spells of our existence."

—Kathy Fagan, author of *Sycamore*

**T**he *Thicket* opens into intimate encounters with the more-than-human world—rivers, birds, stones—and with a "you" that is not a person, necessarily, but also not not a person: maybe God, maybe an aspect of the self, maybe neither or both. Often speaking of/to the small or overlooked (weeds by a roadside, an abandoned silo), the poems orient themselves toward edges, transitional spaces like the one where fields shift into woods. Where does one body stop? *The Thicket* takes an interest in becoming, one thing flowing into something else.

### FROM "AT CAPE HENLOPEN"

All night wind insists in the trees, its unsteady hush funneling us down into sleep under the tender shelter the oaks, even leafless, make—all night their trunks creak and sigh and speak. Speak to me—I think the word protect until its edges dissolve, inside the tent that wraps us like another, thinner skin, rocked and chastened by the wind that doesn't cease . . .



### POETRY

November 2, 2021  
Paper \$18.00t • £14.00  
6 × 9 • 80 pp.  
978-0-8229-6664-7  
eBook available

### PITT POETRY SERIES



Photo by Victoria Jued

Kasey Jued is the author of *Keeper*, which won the 2012 Agnes Lynch Starrett Prize. She lives in New York state's Catskill Mountains.

### MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Social media outreach
- Online promotion
- Feature for AWP 2022
- Bound galley mailing



# My Wilderness

MAXINE SCATES

## Poems That Call Us to Meditate on Mortality and Our Impact on the World around Us

“*My Wilderness* is an elegiac work composed of lavish narratives, which shift and turn restlessly between the dead, the living, the transitory, and the immemorial.”

—Lynn Emanuel, author of *The Nerve of It*

“These poems demonstrate the urgency of seeing—the motherland, the mother—and the numinous presence of what is felt but can’t be seen. The final sequence is a masterful rendering of mother loss, an arc of unmitigated sublimity.”

—Diane Seuss, author of *frank: sonnets*

“With sumptuous detail, Maxine Scates exposes the amorphous dimensions of grief, immersing us in her wilderness of falling oaks, ice storms, hospitals, beloved dogs, and her mother’s slow dying. At the same time, she never fails to give us the mystery of the possible.”

—Anne Marie Macari, author of *Heaven Beneath*

“Its natural world, lived in, tended, almost familial, is understood in the midst of its plunder, where her own losses resonate deeply. This is an exceptionally moving and caring book.”

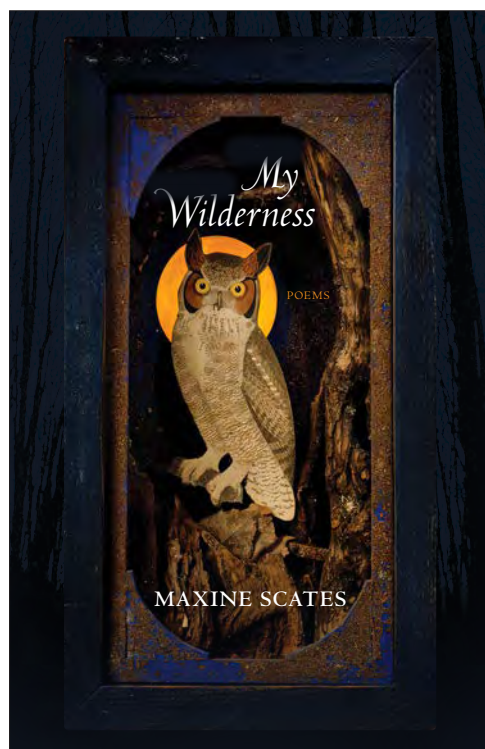
—William Olsen, author of *Technorage*

The poems of *My Wilderness* often take place on the wooded hillside in Oregon where Maxine Scates has lived since the mid-1970s. They chronicle how the woods, which were once a refuge, have turned into a landscape of change where trees once numerous are now threatened by storm and the presence of the humans who live among them. These poems also engage her partner’s threatening illness, the death of her closest friend, and the death, at age one hundred, of her mother, an indomitable figure who led Scates through a working-class childhood in Los Angeles fraught with domestic violence. Grounded in the shifting borders of migrations and extinctions plant, animal, and human, of memory and grief, *My Wilderness* inevitably asks us to consider not only our own mortality but also our impact on the world around us.

### FROM “DEAR MAPLE”

Nothing

will save you now unless the small branches  
sprouting like a halo from your eight-foot stump  
take hold. The young women at the Farmer’s Market  
are already selling the most beautiful turnips,  
glowing like pearls, and all spring the swale  
of camas shone blue in the morning light. How  
can any of us know what will save us?



### POETRY

October 12, 2021  
Paper \$18.00t • £14.00  
6 × 9 • 112 pp.  
978-0-8229-6663-0  
eBook available

### PITT POETRY SERIES

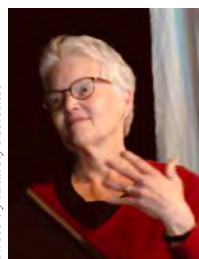


Photo by Anutaly Molokov

Maxine Scates is the author of three previous collections of poetry, *Undone*, *Black Loam*, and *Toluca Street*. She is coeditor, with David Trinidad, of *Holding Our Own: The Selected Poems of Ann Stanford*. Her poems have appeared widely in such journals as the *American Poetry Review*, *Agni*, the *New Yorker*, *Ploughshares*, and *Poetry*. Her poetry is the recipient of two Pushcart Prizes, the Agnes Lynch Starrett Poetry Prize, and the Oregon Book Award for Poetry.

### MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Social media outreach
- Online promotion
- Feature for AWP 2022
- Bound galley mailing

# Other Worlds

ALBERT GOLDBARTH

**Poems that Explore the Dissonance and Delights of Our Current Moment**

“Albert Goldbarth has amassed a body of work as substantial and intelligent as that of anyone in his generation.”

—*Harvard Review*

“What makes Goldbarth’s best poems irresistibly memorable is not their dizzying profusion but their heroic efforts on behalf of memory itself. It’s this thirst to get everything down, to plumb the recesses of psyche and history alike, that gives his roustabout verse its authentic tenderness and tragicomic amplitude.”

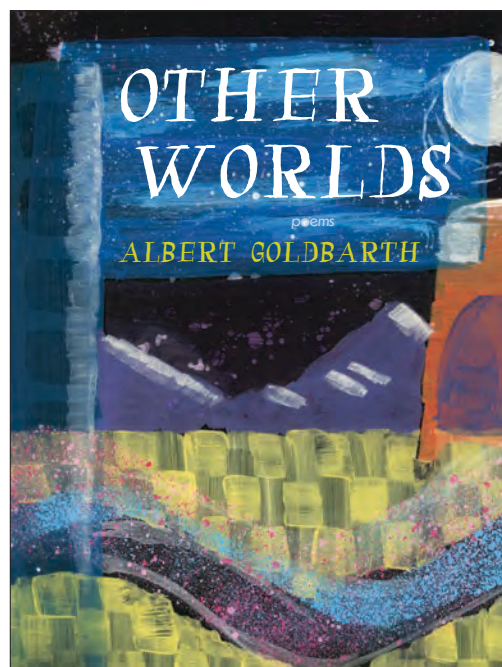
—*Poetry Magazine*

**O**ther Worlds is true to its title, from a look at our everyday joys and griefs as interpreted by the Mars of classic science fiction and the crazy domain of quantum physics; to studies of the many conflicting realities that America uneasily accommodates in a time of pandemic and protests; to elegiac poems informed by the realms of memory, ghosts, and imagined afterlives. From a poem of one line to a sequence of twelve sections, from comic hijinks to despair, and from private revelation to public declaiming, this is a bravura performance by the only poet to have twice received the National Book Critics Circle Award and who, at age seventy-three, is writing at the height of his powers.

## FROM “LAST SONG”

I choose the other way,  
with heels dug in.  
I vote for screaming

yearningly. For heading into the afterlife  
against the grain of this one. For a slowing down  
to the pace of a person too absorbed  
in the glory and grit  
to work up any hurry for departing it.



## POETRY

November 2, 2021  
Paper \$18.00t • £14.00  
6 × 8 • 112 pp.  
978-0-8229-6669-2  
eBook available

## PITT POETRY SERIES



Photo by Michael Pointer

Albert Goldbarth has been publishing books for nearly fifty years. He won the National Book Critics Circle Award for *Saving Lives* and for *Heaven and Earth: A Cosmology*. Goldbarth’s other honors include fellowships from the National Endowment for the Arts and the Guggenheim Foundation, and the Milt Kessler Award. His work has appeared in numerous anthologies, including *The Penguin Anthology of 20th Century American Poetry* and multiple appearances in *The Best American Poetry* series and *The Pushcart Prize*. He lives in Wichita, Kansas.

## MARKETING PLANS

- National and local print and online reviews
- Select author appearances
- Social media outreach

# Festive Ukrainian Cooking

MARTA PISETSKA FARLEY

**A Definitive Account of Traditional Ukrainian Culture through the Lens of Family Rituals, Food, and Drink**

“The foods, like the traditions, are hearty: cabbage rolls, meatless or meat-filled; two kinds of borschtsic, varying with the season; meat stuffed in casings or covered with aspic; numerous sweet or savory breads, rolls, dumplings, fritters and pancakes, some topped with cabbage or cheese for ordinary meals, others containing a hefty half-pound of butter, a cup of cream and thirty large egg yolks to create a lavish Easter spread.”

—*Publishers Weekly*

Ukrainian cooking embodies national and ethnic tastes and reflects the spiritual and social awareness of Ukrainians. More than just a cookbook, *Festive Ukrainian Cooking* is a definitive account of traditional Ukrainian culture as perpetuated in family rituals and celebrated with elegantly prepared food and drink. Working from original sources in Ukrainian, Russian, and Polish, and drawing on experience as an accomplished cook, Marta Pisetka Farley arranges these recipes as they were enjoyed throughout the year, beginning with kolach, a glazed braided bread sprinkled with poppy seeds, for Christmas Eve, and ending with succulent dishes made with wild mushrooms harvested in the fall. Chapter introductions describe the folkways associated with major holidays and family events and the symbolic and celebratory role of food appropriate to each. *Festive Ukrainian Cooking*, originally published in 1990 and now newly repackaged in paperback, records these traditions and adapts old-style recipes for the modern kitchen.



MARTA PISETSKA FARLEY

## COOKING / BAKING

Available Now  
Paper \$18.00s • £14.00  
7 x 9 • 240 pp.  
978-0-8229-6678-4  
eBook available



Marta Pisetka Farley was born in the Ukraine and has lectured in Ukrainian studies. She has made a lifelong study of her native culture, and is recognized for her leadership in the Ukrainian community.

## MARKETING PLANS

- New in paperback mentions
- Online promotion
- Social media outreach

# Bone Wars

The Excavation and Celebrity of Andrew Carnegie's Dinosaur, Twentieth Anniversary Edition

**TOM REA**

With a New Foreword by **MATTHEW C. LAMANNA**  
and a New Afterword by **TOM REA**

**A New Edition of the Classic Account of the Early Dinosaur Craze**

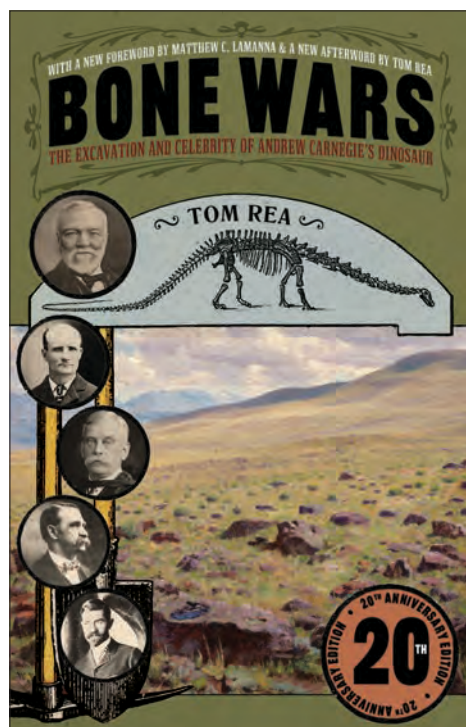
"Charming, and especially good in telling the story of the minutiae of the field work. . . . This is an area in the history of fossil extraction that has not been closely studied before, and Tom Rea's book is valuable for the presentation of local details from Wyoming that might pass another historian by."

—*Times Literary Supplement*

"A lively, perceptive account of just how much more there was to the 'heroic age' of dinosaur hunting than simply finding and identifying bones. Anyone who wants to understand paleontology and the sensational present-day conflicts over fossil resources should read it."

—**David Rains Wallace**, author of *The Bonehunter's Revenge*

Less than one hundred years ago, *Diplodocus carnegii*—named after industrialist and philanthropist Andrew Carnegie—was the most famous dinosaur on the planet. The most complete fossil skeleton unearthed to date, and one of the largest dinosaurs ever discovered, *Diplodocus* was displayed in a dozen museums around the world and viewed by millions of people. *Bone Wars* explains how a fossil unearthed in the badlands of Wyoming in 1899 helped give birth to the public's fascination with prehistoric beasts. Rea also traces the evolution of scientific thought regarding dinosaurs and reveals the double-crosses and behind-the-scenes deals that marked the early years of bone hunting. With the help of letters found in scattered archives, Tom Rea recreates a remarkable story of hubris, hope, and turn-of-the-century science. He focuses on the roles of five men: Wyoming fossil hunter Bill Reed; paleontologists Jacob Wortman—in charge of the expedition that discovered Carnegie's dinosaur—and John Bell Hatcher; William Holland, imperious director of the recently founded Carnegie Museum; and Carnegie himself, smitten with the colossal animals after reading a story in the *New York Journal and Advertiser*. What emerges is the picture of an era reminiscent of today: technology advancing by leaps and bounds; the press happy to sensationalize anything that turned up; huge amounts of capital ending up in the hands of a small number of people; and some devoted individuals placing honest research above personal gain.



## HISTORY / PALEONTOLOGY

September 14, 2021  
Paper \$18.00t • £14.00  
5.75 x 9 • 288 pp.  
34 b&w illustrations  
978-0-8229-6670-8  
eBook available



**Tom Rea**, who grew up in Pittsburgh admiring the dinosaurs at the Carnegie Museum of Natural History, lives in Casper, Wyoming, with his family. Now a freelance writer and editor, for a dozen years he covered politics, education, and science for the *Casper Star-Tribune*, Wyoming's largest newspaper.

## MARKETING PLANS

- National print and online review attention/features
- Select author appearances
- Natural history museum outreach
- Online promotion
- Social media outreach
- Public radio advertising



## EXCERPT FROM THE NEW FOREWORD BY MATTHEW C. LAMANNA:

In April of 2004, I set foot in what was then Dinosaur Hall at the Carnegie Museum of Natural History for the first time, as I interviewed for a job as an assistant curator in the museum's Section of Vertebrate Paleontology. The position was, essentially, for a dinosaur paleontologist, for the person who'd be responsible for scientifically advising the transformation of that historic fossil gallery into an innovative new exhibition that would triple its size. I was twenty-eight years old, only a couple of weeks removed from defending my PhD, and as green as could be. I honestly thought I had very little chance of getting the job—museum jobs in paleontology are extraordinarily rare and highly sought-after—and so I'd decided well in advance of the interview just to go in and try to have fun. Somehow, it worked. I got a call from the museum's then director, Bill DeWalt, a couple days after I'd left Pittsburgh. When he offered me the job, I was speechless for what seemed like at least ten seconds, but then somehow managed to blurt out an enthusiastic "Yes!"

A few months later, walking through Dinosaur Hall, the magnitude of what I'd just signed up for hit me with the colossal tonnage of a *Diplodocus*. I've been captivated by dinosaurs since I was young. As a kid growing up in rural upstate New York, I rarely got to see real dinosaur skeletons in person, but I read about them all the time. I had dozens of dinosaur books, probably more than a hundred. And the dinosaurs on display at the Carnegie Museum—species such as *Tyrannosaurus rex*, *Apatosaurus louisae*, and, of course, *Diplodocus carnegii*—figured prominently in many of them. A substantial percentage of the books I had as a kid featured photos of Dinosaur Hall and descriptions of the remarkable extinct animals it contained. I grew up reading about Carnegie's dinosaurs—to me, they were A-list celebrities—and now it was my job to lead, or at least to contribute significantly to, their deconstruction, reimagination, reassembly, and re-presentation to the world. To tear down an icon and build it back up again.

Frankly, I was terrified. This was going to require some serious self-education. When I arrived at the Carnegie Museum, I knew something about Cretaceous Period dinosaurs from the Southern Hemisphere, which were the focus of my PhD.

Trouble is, the bulk of the museum's dinosaur collection is from the Northern Hemisphere, and dates to the geologically older Jurassic Period. Even more problematically, for me, the Carnegie is one of the pillars of North American dinosaur paleontology, with a rich tradition of discovery and collecting that stretches back to the nineteenth century. To rebuild the Carnegie's dinosaur exhibition in a way that would do it justice, I had to take a crash course on both the history of paleontology at the museum and its archetypal Jurassic dinosaurs. Enter *Bone Wars: The Excavation and Celebrity of Andrew Carnegie's Dinosaur*, first published by the University of Pittsburgh Press in 2001.

*Bone Wars* tells the riveting story of the discovery of the Carnegie Museum's signature dinosaur, the Upper Jurassic (~150-million-year-old) sauropod (long-necked plant-eating dinosaur) *Diplodocus carnegii*. It begins, in essence, with Andrew Carnegie himself perusing a newspaper in his lavish New York City residence in late 1898 when an exuberant, all-caps headline stops him in his tracks: MOST COLOSSAL ANIMAL EVER ON EARTH JUST FOUND OUT WEST. His interest piqued, Carnegie scrawls a note to William Holland, the director of the museum he'd founded just three years prior, imploring, "Can't you buy this for Pittsburgh?" This sets in motion a series of events that, multiple twists and turns later, ultimately leads to the finding of the first *D. carnegii* skeleton at Sheep Creek, Wyoming, in early July of 1899. I won't spoil the rest of the story, but suffice it to say that, thanks to the outstanding size of the animal, some magnanimous gestures on its namesake Carnegie's part, and a whole helluva lot of hard work, *Diplodocus* goes on to become one of the most famous dinosaurs in history—the image that, for many people, comes to mind when they hear the very word *dinosaur*.

NOW IN PAPERBACK

# Havel

Unfinished Revolution

DAVID GILBREATH BARTON

**The Definitive Biography of the Velvet Revolution Leader Who Overthrew Communism and Created a Democratic Czechoslovakia**

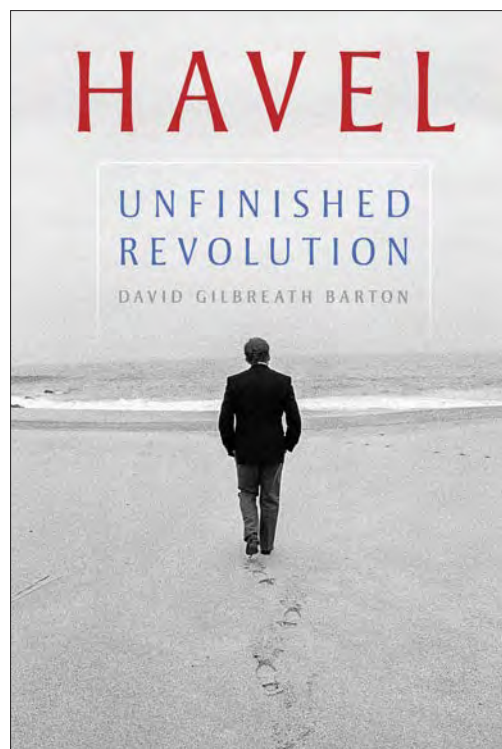
“Barton steers his narrative with intelligence, poetry, and mirth, leaving plenty of room for Havel’s complexity.”

—*Pasatiempo*

“The number of books published on Havel, his life and legacy, is proof of his relevance. It also makes it hard to develop a new angle with an approachable and readable form. David Gilbreath Barton has achieved that and gives all one needs to understand Havel’s place in the history of the Czech Republic.”

—Hynek Kmoníček, Czech Ambassador to the United States

Václav Havel (1936–2011), the famous Czech dissident, intellectual, and playwright, was there when half a million people came to Wenceslas Square to demand an end to Communism in 1989. Many came to hear him call for a free Czechoslovakia, for democratic elections, and for a return to Europe. The demonstrators roared when he spoke. “Havel to the castle,” they chanted— meaning Havel for president. And a few weeks later, Havel became a most unusual president. He was sometimes misunderstood and not always popular, but by the time of his death in 2011, the world recognized Havel as one of the most prominent figures of the twentieth century. In this intimate and sweeping portrayal of Havel, David Gilbreath Barton reveals the eccentricities of the last president of Czechoslovakia, and the first president of the Czech Republic.



## HISTORY

October 5, 2021  
Paper \$18.00s • £14.00  
5.5 × 8.5 • 392 pp.  
978-0-8229-6677-7  
eBook available

## RUSSIAN AND EAST EUROPEAN STUDIES



David Gilbreath Barton is an award-winning journalist and associate professor of humanities at Northern New Mexico College. From 1996 to 2001, he was founding editor of the *Salt Journal*, a finalist for the *Utne Reader's* award for best “small magazine” in the nation. He lives in Santa Fe, New Mexico, with his wife.

## MARKETING PLANS

- New in paperback mentions
- Online promotion
- Social media outreach



# Made Free and Thrown Open to the Public

Community Libraries in Pennsylvania from the Colonial Era through World War II

**BERNADETTE A. LEAR**

**An Engaging Must-Read History of Public Libraries in Pennsylvania from 1731 through 1945**

“Bernadette Lear has provided library lovers a thoroughly researched and accessible history of Pennsylvania’s libraries sometimes raucous transition from elitist subscription to socially conscious free public libraries. We cannot meet the challenges of today’s libraries without knowing how our hodgepodge of library structures formed in the past century.”

—Robin Leshner, Pennsylvania Library Association

“In *Made Free and Thrown Open to the Public*, author Bernadette Lear weaves a vivid tapestry that illustrates how Pennsylvania’s public libraries evolved from Ben Franklin’s time through the New Deal. Lear’s exhaustive research and her ardor for libraries yields a unique resource that is rich in detail and chock-full of insights about Pennsylvania’s infinite array of characters and communities. Pennsylvania’s librarians and library lovers will be spellbound.”

—Glenn R. Miller, state librarian and Pennsylvania Commissioner for Libraries

**M**ade Free and Thrown Open to the Public charts the history of public libraries and librarianship in Pennsylvania. Based on archival research at more than fifty libraries and historical societies, it describes a long progression from private, subscription-based associations to publicly funded institutions, highlighting the dramatic period during the late nineteenth and early twentieth centuries when libraries were “thrown open” to women, children, and the poor. *Made Free* explains how Pennsylvania’s physical and cultural geography, legal codes, and other unique features influenced the spread and development of libraries across the state. It also highlights Pennsylvania libraries’ many contributions to the social fabric, especially during World War I, the Great Depression, and World War II. Most importantly of all, *Made Free* convincingly argues that Pennsylvania libraries have made their greatest strides when community activists and librarians, supported with state and local resources, have worked collaboratively.



## Made Free and Thrown Open to the Public

*Community Libraries in Pennsylvania from the Colonial Era through World War II*

**Bernadette A. Lear**

### REGIONAL HISTORY

October 26, 2021  
Cloth \$60.00s • £44.00  
6 × 9 • 368 pp.  
37 b&w illustrations  
978-0-8229-4700-4  
eBook available



**Bernadette A. Lear** is the behavioral sciences and education librarian at Pennsylvania State University’s Harrisburg campus. With Eric C. Novotny, she is the founding coeditor of the scholarly journal *Libraries: Culture, History, and Society*. Lear’s research focuses on the history of libraries, which she studies as an intersection of cultural, labor, social, and women’s history.

### MARKETING PLANS

- Local (Pennsylvania) reviews and features
- Targeted outreach to Pennsylvania libraries
- Select author appearances
- Feature at Pennsylvania Library Association Meeting
- Online promotion
- Social media outreach

## RUSSIAN, EAST EUROPEAN, AND CENTRAL EURASIAN STUDIES

The Press's Russian and East European Studies series was established in 1984. Since then, it has grown to include a list of distinguished books from a variety of disciplinary, ideological, and methodological perspectives on every aspect of the region's history, politics, society, economics, and culture. With the dissolution of old Cold War boundaries, the series has expanded its scope to include the German-speaking parts of Central Europe as a vital factor in the region. REES thus takes under its purview potentially everything from Aachen to Vladivostok, and from Tirana to Petersburg.

Central Eurasia embodies a rich historical legacy that includes some of the world's greatest art, epic literature, vast empires, nomadic peoples, and great urban centers. For millennia, this region has exerted a powerful influence on the history of Europe, Asia, and the Middle East. Yet for all its importance, Central Eurasia remains insufficiently explored by modern scholarship. The Press's Central Eurasia in Context series provides a unique and valuable venue for the publication and promotion of the best scholarly work on and from this region.

Books in these series have recently won the Hungarian Studies Association Book Prize, the Historia Nova Prize, and the Austrian State Prize for the History of Social Sciences, among other honors.

### ABOUT THE REES SERIES EDITOR:

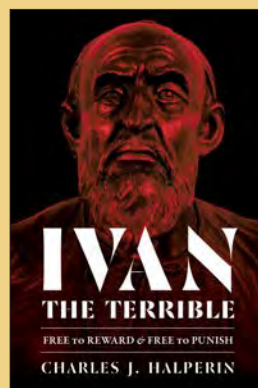
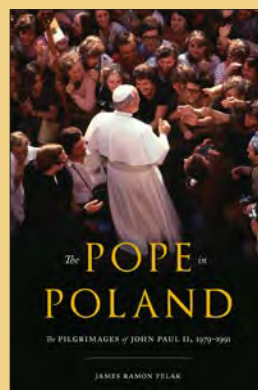
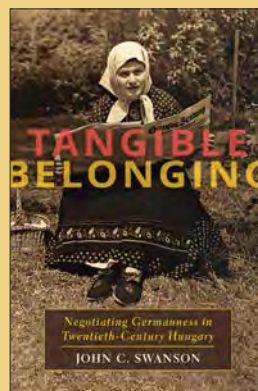


**Jonathan Harris** is professor emeritus of political science at the University of Pittsburgh. He is the author of several books, including *Subverting the System: Gorbachev's Reform of the Party's Apparatus, 1986–1991* and *The Split in Stalin's Secretariat, 1939–1948*.

### ABOUT THE CEC SERIES EDITOR:



**Douglas Northrop** is professor of history and Middle East studies at the University of Michigan. He is the author of *An Imperial World: Empires and Colonies since 1750*, coauthor of *Transition to Democracy: Political Change in the Soviet Union, 1987–1991*, and editor of *A Companion to World History*. He is also author of *Veiled Empire: Gender and Power in Stalinist Central Asia*, which won the Bruce Lincoln Book Prize and the Heldt Prize. Northrop is coeditor of the Cambridge Comparative World History series from Cambridge University Press.



# Imperial Russian Rule in the Kingdom of Poland, 1864–1915

MALTE ROLF

Translated by CYNTHIA KLOHR

**A Groundbreaking Study of Russian Rule in Poland in the Nineteenth and Early Twentieth Centuries**

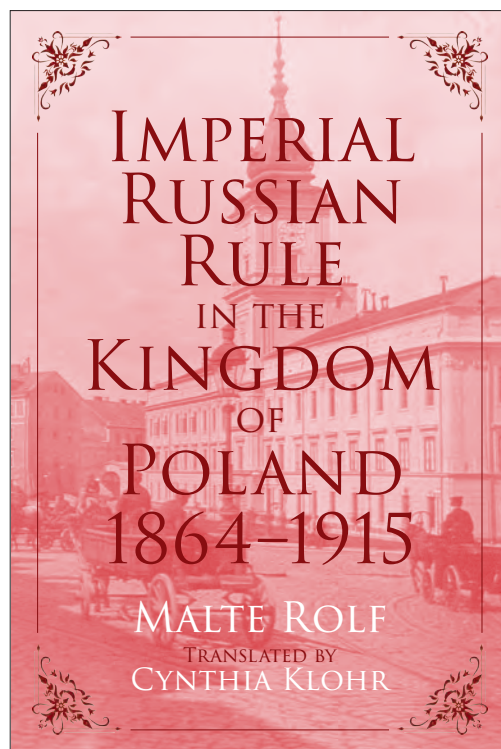
“The publication of Cynthia Khlor’s English-language translation of Malte Rolf’s sophisticated and deeply researched study of late imperial Russian rule in the Polish Kingdom brings this important work to a wider readership. Fully conversant with the new imperial history and employing a situational approach, Rolf demonstrates how the complex encounters and communications in this key peripheral region shaped the imperial state and contributed to its disintegration.”

—Robert Blobaum, West Virginia University, author of *Rewolucja: Russian Poland, 1904–1907*

“Poland was to the Russian empire what India was to the British: prosperous, densely populated, ethnically and religiously diverse, and keenly aware of its own distinct identity. But what should have been a jewel in its crown turned out to be a thorn in St. Petersburg’s side. Malte Rolf’s deeply researched and fluidly written study makes admirably clear why Poland was so hard to fit into the jigsaw puzzle that was the Russian empire.”

—Michael Khodarkovsky, Loyola University Chicago, author of *Russia’s Steppe Frontier: The Making of a Colonial Empire, 1500–1800*

After crushing the Polish Uprising in 1863–1864, Russia established a new system of administration and control. *Imperial Russian Rule in the Kingdom of Poland, 1864–1915* investigates in detail the imperial bureaucracy’s highly variable relationship with Polish society over the next half century. It portrays the personnel and policies of Russian domination and describes the numerous layers of conflict and cooperation between the Tsarist officialdom and the local population. Presenting case studies of both modes of conflict and cooperation, Malte Rolf replaces the old, unambiguous “freedom-loving Poles vs. oppressive Russians” narrative with a more nuanced account and does justice to the complexity and diversity of encounters among Poles, Jews, and Russians in this contested geopolitical space. At the same time, he highlights the process of “provincializing the center,” the process by which the erosion of imperial rule in the Polish Kingdom facilitated the demise of the Romanov dynasty itself.



## POLISH HISTORY

October 26, 2021  
Cloth \$60.00s • £44.00  
6 x 9 • 456 pp.  
31 b&w illustrations  
978-0-8229-4701-1  
eBook available

## RUSSIAN AND EAST EUROPEAN STUDIES

Malte Rolf is professor of modern European history with an emphasis on Eastern Europe at the University of Oldenburg’s Institute of History. He is the author of *Imperiale Herrschaft im Weichselland: Das Königreich Polen im Russischen Imperium, Elites and Empire: Imperial Biographies in Russia and Austria-Hungary (1850–1918), and Soviet Mass Festivals, 1917–1991*.

## MARKETING PLANS

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

# Central Asia

Contexts for Understanding

Edited by DAVID W. MONTGOMERY

**The Most Complete and Accessible Introduction to Central Asia Available Today**

“At this time, when an assessment of the situation in Central Asia, broadly defined, is so vitally needed, this volume brings together detailed and specific reports on its various localities by respected experts from many disciplines to produce a work of critical importance for anyone interested in this strategic region and in fact in world affairs generally.”

—Robert L. Canfield, professor emeritus at Washington University, St. Louis

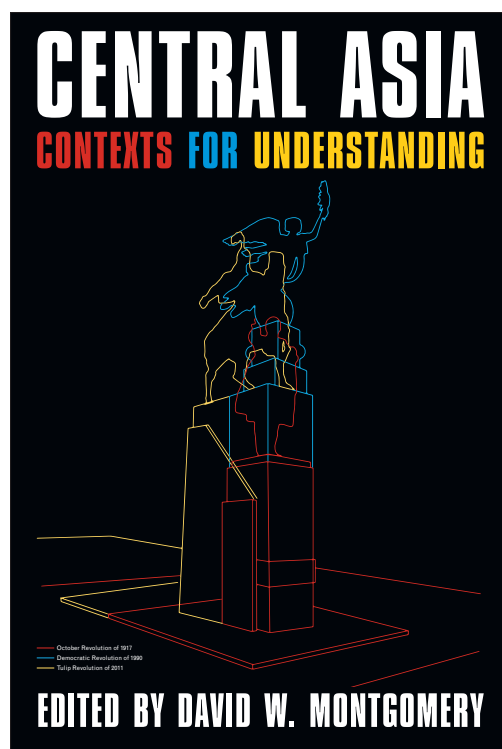
“*Central Asia: Contexts for Understanding* offers an accessible and multi-faceted introduction to a crossroads and cockpit of world history. The authors offer chapters on everything from religion to cinema to the environment, providing a student-friendly approach to the modern history, contemporary condition, and lived reality of a complex region.”

—J.R. McNeill, Georgetown University, author of *The Webs of Humankind: A World History*

“This volume assembles an impressive array of leading scholars and perspectives in Central Asian studies, combining beautifully-written thematic chapters with illuminating case studies. A multidisciplinary tour-de-force, the authors offer nuanced reflection, engaging analysis, and complex interconnections, which will inspire deeper understanding and generative insights for new students and established scholars of the region alike.”

—Regine Spector, University of Massachusetts, Amherst

Central Asia is a diverse and complex region of the world often characterized in the West as exotic, remote, and difficult to understand. *Central Asia: Contexts for Understanding* offers the most comprehensive introduction to the region available for students and general readers alike. Combining thematic chapters with detailed case studies, readers will learn to appreciate the richly interconnected aspects of life in Central Asia. These wide-ranging, easy-to-understand contributions from many of the leading scholars in the field provide the context needed to understand Central Asia and presents a launching point for further reading and research.



## CENTRAL ASIAN HISTORY

October 26, 2021  
Cloth \$75.00s • £55.00  
7 × 10 • 728 pp.  
164 b&w illustrations  
978-0-8229-4678-6  
eBook available

## CENTRAL EURASIA IN CONTEXT



Photo by Jim Héine

David W. Montgomery is research professor in the Department of Government and Politics and the Center for International Development and Conflict Management at the University of Maryland and director of program development for CEDAR. His books include *Practicing Islam: Knowledge, Experience, and Social Navigation in Kyrgyzstan*; *Living with Difference: How to Build Community in a Divided World*; and *Everyday Life in the Balkans*.

## MARKETING PLANS

- Scholarly reviews
- Targeted outreach to Central Asia academic community
- Online promotion
- Social media outreach
- Feature at ASEEEE 2021





Askhat Akhmedyarov, *If Pain Could Burn*, 2017, photograph on aluminum, private collection. Courtesy of the artist.



Young boy, spending the summer months in a yurt with his parents in the high pastures, going to get water, Kyrgyzstan, 2006. Photograph by David W. Montgomery.



A Kazakh aitys performing at a gathering on ritual as two Kyrgyz manachis and others laugh in Talas, Kyrgyzstan, 2006. Photograph by David W. Montgomery.



# Three Cities After Hitler

Redemptive Reconstruction across Cold War Borders

ANDREW DEMSHUK

**A Unique Comparative Study of Urban Development in Three Post-Nazi German Cities Rebuilt under Three Competing Cold War Regime Ideologies**

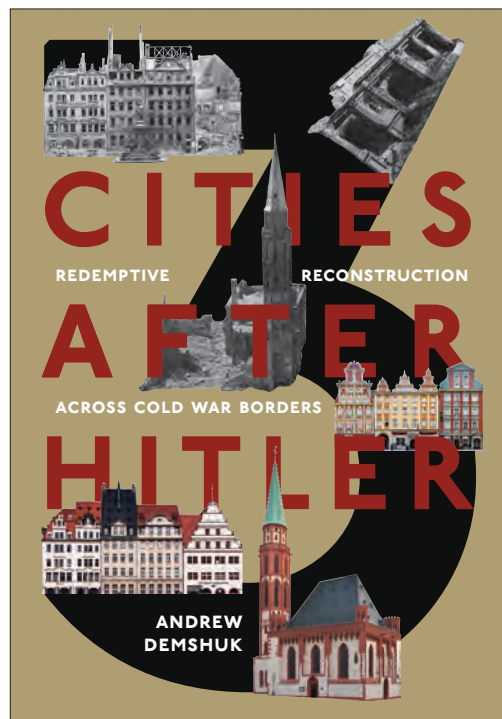
“Andrew Demshuk’s illuminating *Three Cities after Hitler* is both a wide-ranging architectural history of German and post-German cities and an insightful comparison of postwar urban reconstruction across the Iron Curtain. In West and East Germany, and communist Poland, city planners pursued what Demshuk calls ‘redemptive reconstruction,’ a selective mix of modernist architecture and historicist renovation to shape new cityscapes for a new era. As Demshuk masterfully demonstrates, Communists and Liberal Democrats, Germans and Poles, followed unexpectedly similar patterns in the reconstruction of cities devastated by war.”

—Eagle Glassheim, University of British Columbia

“Andrew Demshuk’s *Three Cities After Hitler* is a sophisticated study of the challenges of reshaping meaning, memory, and function from the rubble of three great cities: Frankfurt, Leipzig, and Wrocław/Breslau. Demshuk’s analysis of how a democratic West Germany, a socialist East Germany, and a socialist (but nationalist) Poland succeeded and failed to memorialize their new ideals of urban life in these cities is comparative history at its best.”

—T. David Curp, Ohio University

**T**hree *Cities after Hitler* compares how three prewar German cities shared decades of postwar development under three competing post-Nazi regimes: Frankfurt in capitalist West Germany, Leipzig in communist East Germany, and Wrocław (formerly Breslau) in communist Poland. Each city was rebuilt according to two intertwined modern trends. First, certain local edifices were chosen to be resurrected as “sacred sites” to redeem the national story after Nazism. Second, these tokens of a reimagined past were staged against the hegemony of modernist architecture and planning, which wiped out much of whatever was left of the urban landscape that had survived the war. All three cities thus emerged with simplified architectural narratives, whose historically layered complexities only survived in fragments where this twofold “redemptive reconstruction” after Nazism had proven less vigorous, sometimes because local citizens took action to save and appropriate them. Transcending both the Iron Curtain and freshly homogenized nation-states, three cities under three rival regimes shared a surprisingly common history before, during, and after Hitler—in terms of both top-down planning policies and residents’ spontaneous efforts to make home out of their city as its shape shifted around them.



## EAST EUROPEAN HISTORY

August 26, 2021  
Cloth \$65.00s • £48.00  
7 × 10 • 512 pp.  
154 b&w illustrations  
978-0-8229-4697-7  
eBook available

## RUSSIAN AND EAST EUROPEAN STUDIES



Andrew Demshuk is associate professor of history at American University in Washington, DC. His previous books include *Bowling for Communism: Urban Ingenuity at the End of East Germany*, *Demolition on Karl Marx Square: Cultural Barbarism and the People's State in 1968*, and *The Lost German East: Forced Migration and the Politics of Memory*.

## MARKETING PLANS

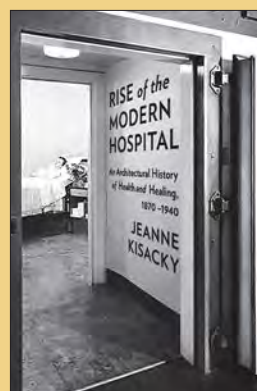
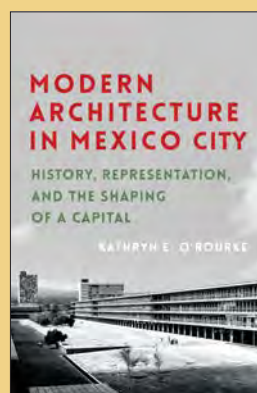
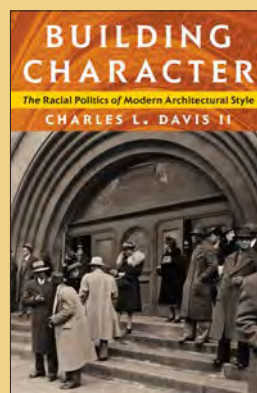
- Scholarly reviews
- Targeted outreach to World War II, architecture, & German studies academics and media
- Online promotion

## ARCHITECTURE

The Press publishes books in the history of architecture and the built environment across many different landscapes and cultures. Multidisciplinary and international, our list focuses on spatial histories that have the potential to influence many other kinds of historical thought and writing. The centerpiece of this list is our Culture, Politics, and the Built Environment series, edited by Diane Harris. Books in this series address the intersecting relationships between the built environment and a range of cultural forces, exploring the ways buildings, cities, and landscapes influence—and are in turn shaped by—the formulation and function of deep social, economic, and political structures. They also examine the agency of the built environment as it actively helps to shape class, race, and gender identities. These books are notable for their innovative topics and approaches.

Our longstanding History of the Urban Environment series, edited by Martin V. Melosi and Joel A. Tarr, complements these efforts with an emphasis on the history of the human-built environment from a broad range of perspectives—geographical, technological, ecological, cultural, and social—in both domestic and international contexts. Featuring new work that examines the historical impact of urbanization, it showcases the best scholarship within the field of urban environmental history and presents issues that matter most to general readers interested in the environment.

Press books in these areas have recently been named finalists in the Modernist Studies Association First Book Prize and won the Charles Rufus Morey Book Award from the College Art Association of America and the Antoinette Forester Downing Book Award and Alice Davis Hitchcock Award from the Society of Architectural Historians.



# Writing Architectural History

Evidence and Narrative in the Twenty-First Century

THE AGGREGATE ARCHITECTURAL HISTORY COLLABORATIVE

**Draws Attention to the Role of Subjectivity, Internal Tensions in Historical Practice, and the Politics Underlying Every Architectural Story**

“A remarkable editorial achievement, *Writing Architectural History* takes up and expands on the too often neglected—and disparaged—forcefulness of reliable knowledge in the form of evidence. Eschewing positivist extractions, this collection provides a vast array of entangled facts that will endure as compellingly shaped historical narratives.”

—Michael J. Golec, School of the Art Institute of Chicago

Over the past two decades, scholarship in architectural history has transformed, moving away from design studio pedagogy and postmodern historicism to draw instead from trends in critical theory focusing on gender, race, the environment, and more recently global history, connecting to revisionist trends in other fields. With examples across space and time—from medieval European coin trials and eighteenth-century Haitian revolutionary buildings to Weimar German construction firms and present-day African refugee camps—*Writing Architectural History* considers the impact of these shifting institutional landscapes and disciplinary positionings for architectural history. Contributors reveal how new methodological approaches have developed interdisciplinary research beyond the traditional boundaries of art history departments and architecture schools, and explore the challenges and opportunities presented by conventional and unorthodox forms of evidence and narrative, the tools used to write history.

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Evidence and Narrative in the Twenty-First Century



Aggregate Architectural History Collaborative

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December 14, 2021  
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6 × 9 • 416 pp.  
66 b&w illustrations  
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The **Aggregate Architectural History Collaborative** is dedicated to advancing research and education in the history and theory of architecture. Since 2006, Aggregate has held dozens of workshops and symposia throughout North America in partnership with major universities, exhibitions, and research centers. Aggregate presents innovative scholarship on its website [we-aggregate.org](http://we-aggregate.org), and in 2012 published the collected volume *Governing by Design: Architecture, Economy, and Politics in the Twentieth Century*.

### MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature for SAH 2021

## HISTORY AND PHILOSOPHY OF SCIENCE, TECHNOLOGY, AND MEDICINE

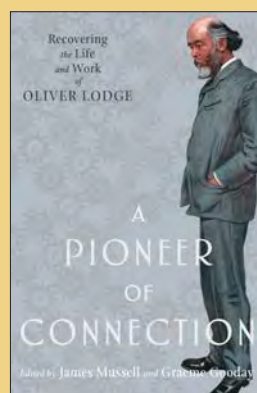
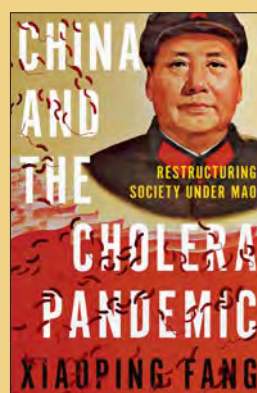
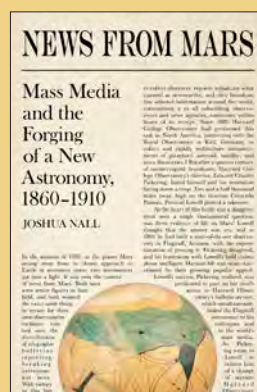
The University of Pittsburgh Press has published important work on topics central to general philosophy of science since the 1960s. After joining the Press in 2013, senior acquisitions editor Abby Collier expanded this distinguished program into the history and philosophy of science, technology, and medicine. Our HPSTM titles cover a wide range of subjects that explore the development of scientific thought and practice across broad spans of time, geography, and diverse cultures.

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Our HPSTM titles have received numerous Outstanding Academic Title honors from Choice as well as the History of Science Society Philip J. Pauly Prize for best first book on the history of American science, the International Society for Landscape, Place, and Material Culture's Fred B. Kniffen Award, and the Ungar Translation Award, among other honors.

### ABOUT THE EDITOR:

**Abby Collier** comes from three generations of printers, earned her MA in editorial studies from Boston University, and is a proud advocate of authors and books. She joined Pittsburgh in 2013 from the University of Chicago Press, where she worked in the sciences group of the books division and acquired new manuscripts in geography and cartography.





# The Trinity Circle

Anxiety, Intelligence, and Knowledge Creation in  
Nineteenth-Century England

**WILLIAM J. ASHWORTH**

**Sheds New Light on the Stakes in the Conflict between  
Religion and the Sciences in the Age of Revolution and  
Reform**

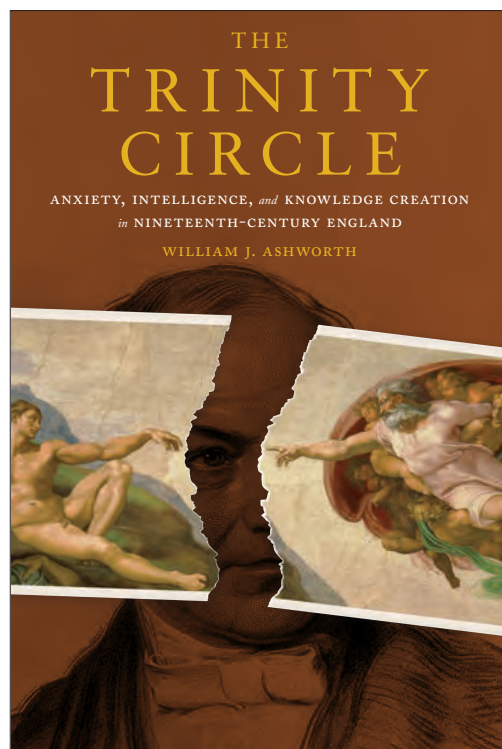
“Ashworth’s book brilliantly reworks a major character and period in the rise of modernity. His William Whewell works within a coterie of Tory Anglicans—the Trinity Circle—to build, defend, and ultimately lose their grip on liberal education in Cambridge. Ashworth’s conclusion is similarly original and startling—Whewell’s Anglicanism is still among us, shaping debates from artificial intelligence to the science/humanities divide.”

—**Andrew Warwick, Oxford University**

“In this astute and forcefully argued book, the historian William Ashworth explores the world of a community of Cambridge-based scholars and priests who actively sought to resist what they saw as aggressive and threatening industrial and material programs in earlier nineteenth-century Britain. Ashworth’s study revises many standard views of relations between church, state, and sciences in the Victorian age and offers significant lessons for current debates about the political and moral development of modern social order.”

—**Simon Schaffer, University of Cambridge**

**T**he *Trinity Circle* explores the creation of knowledge in nineteenth-century England, when any notion of a recognizably modern science was still nearly a century off, religion still infused all ways of elite knowing, and even those who denied its relevance had to work extremely hard to do so. The rise of capitalism during this period—embodied by secular faith, political radicalism, science, commerce, and industry—was, according to Anglican critics, undermining this spiritual world and challenging it with a superficial material one: a human-centric rationalist society hell-bent on measurable betterment via profit, consumption, and a prevalent notion of progress. Here, William J. Ashworth places the politics of science within a far more contested context. By focusing on the Trinity College circle, spearheaded from Cambridge by the polymath William Whewell, he details an ongoing struggle between the Established Church and a quest for change to the prevailing social hierarchy. His study presents a far from unified view of science and religion at a time when new ways of thinking threatened to divide England and even the Trinity College itself.



## HISTORY OF SCIENCE

September 14, 2021  
Cloth \$55.00s • £40.00  
6 × 9 • 312 pp.  
2 b&w illustrations  
978-0-8229-4687-8  
eBook available

## SCIENCE AND CULTURE IN THE NINETEENTH CENTURY



**William J. Ashworth** is reader in history in the History Department at the University of Liverpool.

## MARKETING PLANS

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



# The Gray Zones of Medicine

Healers and History in Latin America

Edited by DIEGO ARMUS and PABLO F. GÓMEZ

**A Relatable, Complex Examination of the History of Health and Healing in Latin America across Five Centuries**

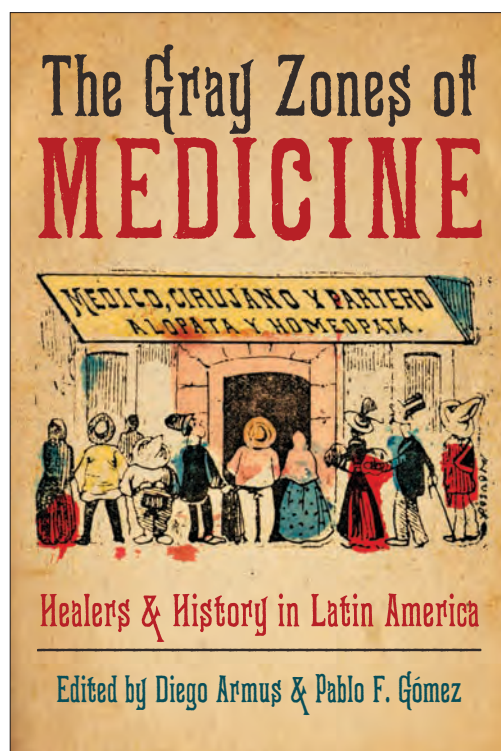
*"The Gray Zones of Medicine not only provides a remarkable and cohesive set of biographies of Latin American healers, ranging from the colonial period to today, the Caribbean to the Southern Cone, but also examines the fraught relationship between these male and female practitioners with the official, licensed world of medicine."*

—Charles F. Walker, University of California, Davis

*"The Gray Zones of Medicine makes a landmark contribution to decolonizing and decentering the field of the history of medicine. Turning away from categories such as 'Western medicine' and 'popular versus learned medicine,' the volume explores the complexity of medicine within the context of healers' own lives and communities. Contributors do not seek to measure how Latin American medicine compared with, or diverged from, so-called Western biomedicine. Instead, they present a rich narrative of how healers moved, worked, and lived within their own worlds—that is, within the 'gray zones of medicine.'"*

—Elizabeth O'Brien, Johns Hopkins University

Health practitioners working in gray zones, or between official and unofficial medicines, played a fundamental role in shaping Latin America from the colonial period onward. *The Gray Zones of Medicine* offers a human, relatable, complex examination of the history of health and healing in Latin America across five centuries. Contributors uncover how biographical narratives of individual actors—outside those of hegemonic biomedical knowledge, careers of successful doctors, public health initiatives, and research and medical institutions—can provide a unique window into larger social, cultural, political, and economic historical changes and continuities in the region. They reveal the power of such stories to illuminate intricacies and resilient features of the history of health and disease, and they demonstrate the importance of escaping analytical constraints posed by binary frameworks of legality/illegality, learned/popular, and orthodoxy/heterodoxy when writing about the past. Through an accessible and story-like format, this book unlocks the potential of historical narratives of healings to understand and give nuance to processes too frequently articulated through intellectual medical histories or the lenses of empires, nation-states, and their institutions.



## HISTORY OF MEDICINE

September 14, 2021  
Cloth \$55.00s • £40.00  
6 x 9 • 296 pp.  
14 b&w illustrations  
978-0-8229-4685-4  
eBook available



Photo by Roberto Pena



Diego Armus is professor of Latin American history at Swarthmore. He is author or editor of half a dozen books on topics related to the history of disease and health.

Pablo F. Gómez is associate professor in the Department of Medical History and Bioethics and the Department of History at the University of Wisconsin, Madison.

## MARKETING PLANS

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

# The Voice of Science

British Scientists on the Lecture Circuit in Gilded Age America

DIARMID A. FINNEGAN

**How Five Celebrity Scientists Used the Art of Public Speech to Advocate for Science as a Powerful Agent for Cultural Change**

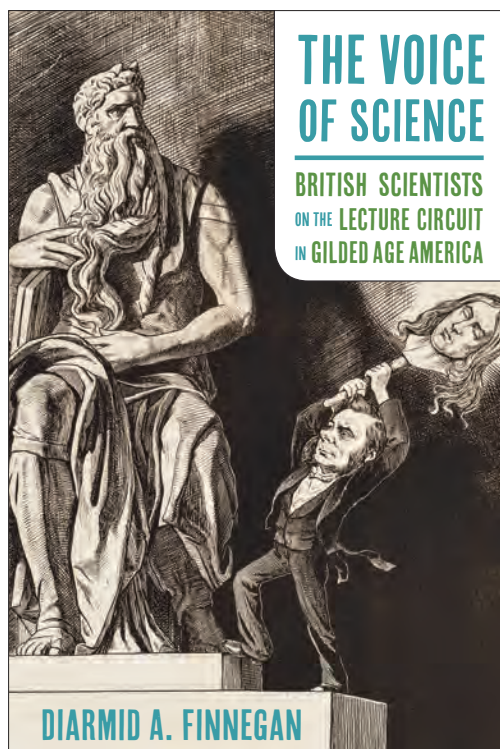
“Diarmid Finnegan’s eloquent book traces the itineraries of British men of science on the American lecture circuit in the second half of the nineteenth century. Drawing on deep archival research, he allows us to witness the performances of such luminaries as Tyndall, Huxley, and Wallace, who gave a voice to science while inadvertently stirring religious and political controversy.”

—Jan Golinski, University of New Hampshire

“*The Voice of Science* is a fascinating account of popular science lectures and lecturers in nineteenth-century Britain and America. Finnegan writes with a clarity, liveliness, and poise that the subjects of this book would have appreciated. It is crucial reading for historians, geographers, sociologists, and others interested in the performance, affective power, and cultural meanings of science.”

—Simon Naylor, University of Glasgow

For many in the nineteenth century, the spoken word had a vivacity and power that exceeded other modes of communication. This conviction helped to sustain a diverse and dynamic lecture culture that provided a crucial vehicle for shaping and contesting cultural norms and beliefs. As science increasingly became part of public culture and debate, its spokespersons recognized the need to harness the presumed power of public speech to recommend the moral relevance of scientific ideas and attitudes. With this wider context in mind, *The Voice of Science* explores the efforts of five celebrity British scientists—John Tyndall, Thomas Henry Huxley, Richard Proctor, Alfred Russel Wallace, and Henry Drummond—to articulate and embody a moral vision of the scientific life on American lecture platforms. These evangelists for science negotiated the fraught but intimate relationship between platform and newsprint culture and faced the demands of audiences searching for meaningful and memorable lecture performances. As Diarmid Finnegan reveals, all five attracted unrivaled attention, provoking responses in the press, from church pulpits, and on other platforms. Their lectures became potent cultural catalysts, provoking far-reaching debate on the consequences and relevance of scientific thought for reconstructing cultural meaning and moral purpose.



## HISTORY OF SCIENCE

October 12, 2021  
Cloth \$60.00s • £44.00  
6 × 9 • 352 pp.  
8 b&w illustrations  
978-0-8229-4681-6  
eBook available

## SCIENCE AND CULTURE IN THE NINETEENTH CENTURY



Diarmid A. Finnegan is senior lecturer in human geography at Queen’s University, Belfast. He is the author of *Natural History Societies and Civic Culture in Victorian Scotland* and coeditor of *Spaces of Global Knowledge: Exhibition, Encounter and Exchange in an Age of Empire* and *The Correspondence of John Tyndall*, volume 7. His current research centers on the history of science and religion in the nineteenth and early twentieth centuries.

## MARKETING PLANS

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

# Forgotten Clones

The Birth of Cloning and the Biological Revolution

**NATHAN CROWE**

**Illuminates the Importance of the Early History of Cloning for the Biosciences**

“Goodbye, Dolly. In tracing the forgotten history of human cloning, Crowe leads us along the back roads of some of the most fertile provinces of modern biology: the search for the secret of life; the quest to conquer cancer; the perennial impulse to build a better human; the drive toward a more ethical science. Every chapter is a revelation and a delight.”

—**Nathaniel Comfort, author of *The Science of Human Perfection: How Genes Became the Heart of American Medicine***

“Retracing the transition of nuclear transplantation from research method to reproductive technology, *Forgotten Clones* tells a story central to the emergence of developmental biology as the thriving field we know today. Engaging and intelligent, it will be valued alike by scientists and historians of biology.”

—**Nicolas Rasmussen, author of *Gene Jockeys: Life Science and the Rise of Biotech Enterprise***

Long before scientists at the Roslin Institute in Scotland cloned Dolly the sheep in 1996, American embryologist and aspiring cancer researcher Robert Briggs successfully developed the technique of nuclear transplantation using frogs in 1952. Although the history of cloning is often associated with contemporary ethical controversies, *Forgotten Clones* revisits the influential work of scientists like Briggs, Thomas King, and Marie DiBerardino, before the possibility of human cloning and its ethical implications first registered as a concern in public consciousness, and when many thought the very idea of cloning was experimentally impossible. By focusing instead on new laboratory techniques and practices and their place in Anglo-American science and society in the mid-twentieth century, Nathan Crowe demonstrates how embryos constructed in the lab were only later reconstructed as ethical problems in the 1960s and 1970s with the emergence of what was then referred to as the Biological Revolution. His book illuminates the importance of the early history of cloning for the biosciences and their institutional, disciplinary, and intellectual contexts, as well as providing new insights into the changing cultural perceptions of the biological sciences after the Second World War.



## HISTORY OF SCIENCE

October 12, 2021  
Cloth \$60.00s • £44.00  
6 × 9 • 336 pp.  
10 b&w illustrations  
978-0-8229-4627-4  
eBook available



Photo by Erin Whittle

**Nathan Crowe** is associate professor of history at the University of North Carolina Wilmington.

## MARKETING PLANS

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



# Symbols and Things

Material Mathematics in the Eighteenth and Nineteenth Centuries

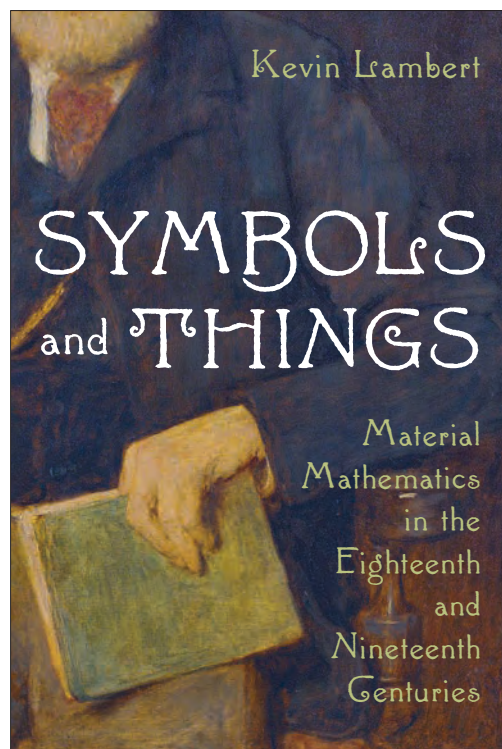
KEVIN LAMBERT

**An Exploration of the Essential Material Practices, New Technologies, and Paper Tools British Mathematicians Relied on in the Eighteenth and Nineteenth Centuries**

“Kevin Lambert’s *Symbols and Things* is a remarkable piece of work that has the promise to significantly expand our understandings of the ways mathematical ideas develop in their historical contexts. Lambert’s focus is on developments in Victorian mathematics and physics, but the implications of his mode of analysis stretch far beyond the constraints of that depiction. His understanding of mathematicians as engaged in ‘mindful work’ allows him to recognize their essential ties to the work of builders, painters, poets, theologians, and natural philosophers. In Lambert’s construction, the textbooks, journals, libraries, museums, diagrams, notebooks, and personal letters in which mathematics was embedded become the tips of icebergs of material, social, and political development. The result is a breathtakingly original study that at once recasts understandings of the nature of mathematics and sheds new light on the Victorian culture in which it developed.”

—Joan Richards, Brown University

In the steam-powered mechanical age of the eighteenth and nineteenth centuries, the work of late Georgian and early Victorian mathematicians depended on far more than the properties of number. British mathematicians came to rely on industrialized paper and pen manufacture, railways and mail, and the print industries of the book, disciplinary journal, magazine, and newspaper. Though not always physically present with one another, the characters central to this book—from George Green to William Rowan Hamilton—relied heavily on communication technologies as they developed their theories in consort with colleagues. The letters they exchanged, together with the equations, diagrams, tables, or pictures that filled their manuscripts and publications, were all tangible traces of abstract ideas that extended mathematicians into their social and material environment. Each chapter of this book explores a thing, or assembling of things, mathematicians needed to do their work—whether a textbook, museum, journal, library, diagram, notebook, or letter—all characteristic of the mid-nineteenth-century British taskscape, but also representative of great change to a discipline brought about by an industrialized world in motion.



## HISTORY OF SCIENCE

October 12, 2021  
Cloth \$60.00s • £44.00  
6 × 9 • 352 pp.  
30 b&w illustrations  
978-0-8229-4683-0  
eBook available

## SCIENCE AND CULTURE IN THE NINETEENTH CENTURY



Kevin Lambert is a historian of science and mathematics and professor in the liberal studies department at California State University, Fullerton.

## MARKETING PLANS

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

# Imperial Bodies in London

Empire, Mobility, and the Making of British Medicine, 1880–1914

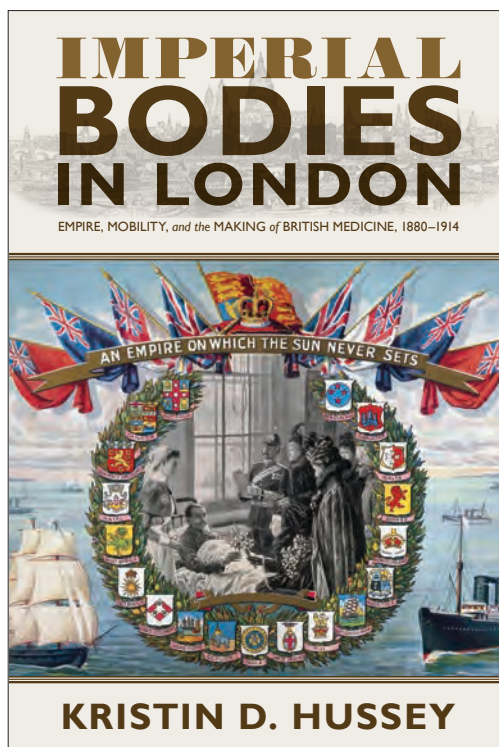
KRISTIN D. HUSSEY

**How the Circulation of Tropical Bodies Changed Victorian Understandings of Race, Gender, Disease, and Climate**

“This fine contribution to postcolonial scholarship shows how the interwoven movements of ships, people, and diseases transformed tropical medicine at the height of the British empire. Kristin Hussey casts important new light on the movement of colonial residents back and forth across the globe as they brought their medical conditions to the forefront of London medical circles. Uniquely, she concentrates on the disorders of daily expatriate life: psychiatric disarray, lassitude, digestive disturbance, failing eyesight, and the hidden parasitic cargo of an overseas existence. Together, doctors and patients encountered disease, race, power, and geography in an entirely new manner that helped construct an ‘imperial body’ in need of metropolitan control.”

—Janet Browne, Harvard University

Since the eighteenth century, European administrators and officers, military men, soldiers, missionaries, doctors, wives, and servants moved back and forth between Britain and its growing imperial territories. The introduction of steam-powered vessels, and deep-docks to accommodate them at London ports, significantly reduced travel time for colonists and imperial servants traveling home to see their families, enjoy a period of study leave, or recuperate from the tropical climate. With their minds enervated by the sun, livers disrupted by the heat, and blood teeming with parasites, these patients brought the empire home and, in doing so, transformed medicine in Britain. With *Imperial Bodies in London*, Kristin D. Hussey offers a postcolonial history of medicine in London. Following mobile tropical bodies, her book challenges the idea of a uniquely domestic medical practice, arguing instead that British medicine was imperial medicine in the late Victorian era. Using the analytic tools of geography, she interrogates sites of encounter across the imperial metropolis to explore how medical research and practice were transformed and remade at the crossroads of empire.



## HISTORY OF SCIENCE

October 12, 2021  
Cloth \$55.00s • £40.00  
6 x 9 • 312 pp.  
16 b&w illustrations  
978-0-8229-4686-1  
eBook available

## SCIENCE AND CULTURE IN THE NINETEENTH CENTURY



Photo by Valentina Ponce

Kristin D. Hussey is a historian of medicine and museum curator. She is currently a postdoctoral research fellow at the University of Copenhagen's Medical Museion and Novo Nordisk Foundation Center for Basic Metabolic Research (CBMR). In 2018, she was the inaugural recipient of the McCarthy Award for the History of Medicine.

## MARKETING PLANS

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



# Ingenuity in the Making

Matter and Technique in Early Modern Europe

Edited by **RICHARD J. OOSTERHOFF**, **JOSÉ RAMÓN MARCAIDA**, and **ALEXANDER MARR**

**Explores How Early Modern Europeans Experienced Ingenuity as Innate Powers of Matter, Crafty Technique, or a Maker's Character**

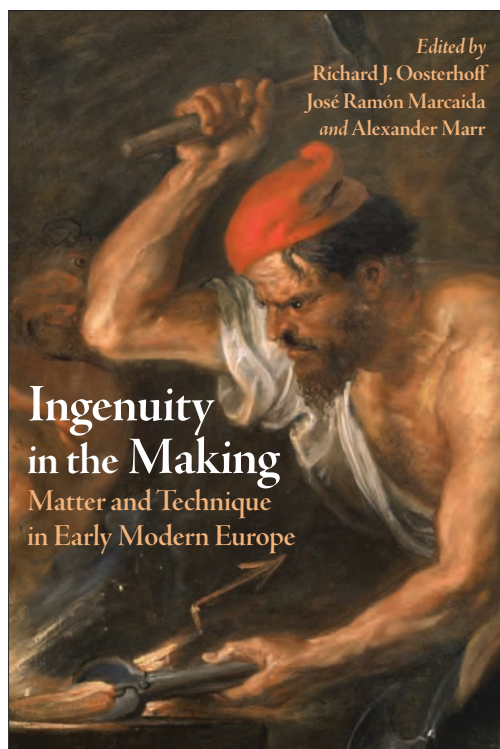
*"Ingenuity in the Making* offers a cornucopia of new insights into the ways in which early modern women and men attributed powerful qualities to the processes of nature and the acts of their own bodies and minds. It expands the notion of ingenuity from its narrow definition as intellectual creativity into the much broader realm of mechanical, technical, and perceptual skills, and thus sheds new light on makers and innovators outside the accepted notion of artists who were still struggling for social recognition and institutional acceptance."

—Christine Göttler, University of Bern

"A rich treasure chamber full of carefully crafted gems of scholarship, this collection brings together abundant and original evidence that concepts of ingenuity in early modern Europe had as much to do with the making and materials of art as with the excellence of intellect. The fascinating case studies assembled in this volume illuminate the polyvalent cultural meanings of materials and of artistic processes at this time."

—Pamela H. Smith, Columbia University

*Ingenuity in the Making* explores the myriad ways in which ingenuity shaped the experience and conceptualization of materials and their manipulation in early modern Europe. Contributions range widely across the arts and sciences, examining objects and texts, professions and performances, concepts and practices. The book considers subjects such as spirited matter, the conceits of nature, and crafty devices, investigating the ways in which ingenuity acted in and upon the material world through skill and technique. Contributors ask how ingenuity informed the "maker's knowledge" tradition, where the perilous borderline between the genius of invention and disingenuous fraud was drawn, charting the ambitions of material ingenuity in a rapidly globalizing world.



## HISTORY OF SCIENCE

November 9, 2021  
Cloth \$65.00s • £48.00  
6 × 9 • 432 pp.  
24 b&w illustrations, 18 color plates  
978-0-8229-4688-5  
eBook available

**Richard J. Oosterhoff** is lecturer in early modern history at the University of Edinburgh. He is the author of *Making Mathematical Culture: University and Print in the Circle of Lefèvre d'Étaples* and coauthor of *Logodaedalus: Word Histories of Ingenuity in Early Modern Europe*.

**José Ramón Marcaida** is lecturer in art history at the University of St Andrews, where he works on the intersections of art and science in the early modern Hispanic world. He is the author of *Arte y ciencia en el Barroco español, Historia natural, coleccionismo y cultura visual* and coauthor of *Logodaedalus: Word Histories of Ingenuity in Early Modern Europe*.

**Alexander Marr** is reader in the history of early modern art at the University of Cambridge and a Fellow of Trinity Hall. He is the author of *Rubens's Spirit: From Ingenuity to Genius* and coauthor of *Logodaedalus: Word Histories of Ingenuity in Early Modern Europe*.

## MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature for HSS 2021

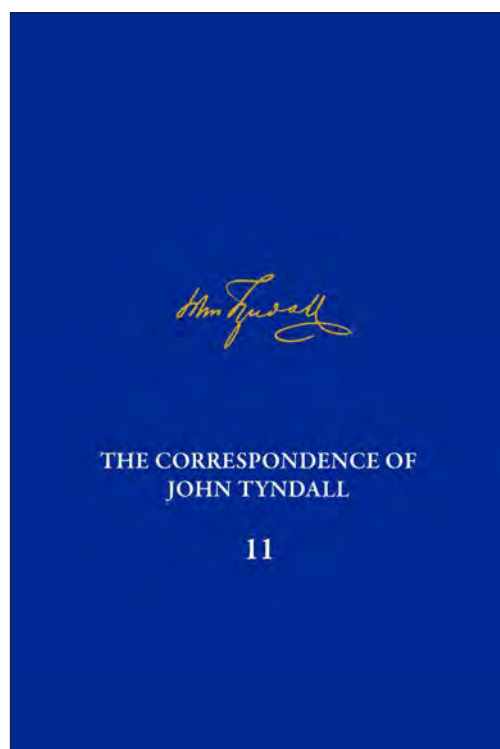
# The Correspondence of John Tyndall, Volume 11

The Correspondence, January 1869–February 1871

Edited by ELIZABETH NESWALD and ADRIAN KIRWAN

**Letters Detailing Highly Productive and Wide-Ranging Research**

The eleventh volume of *The Correspondence of John Tyndall* covers the period from January 1869 to the end of February 1871 and contains 427 letters with more than 130 individual correspondents, as well as letters to several newspapers. These years find Tyndall an internationally established scientist with broad influence and feeling increasingly confident in that role. They were highly productive research years, and Tyndall had a wide scope of interests, publishing in scientific journals, popular magazines, and newspapers on a variety of topics, including diamagnetism, germ theory, comets, and atmospheric phenomena. The results of this research were presented in numerous papers and lectures in various venues and complemented by his regular public lecture series and annual Christmas lectures at the Royal Institution.



## HISTORY OF SCIENCE

September 28, 2021  
Cloth \$150.00s • £110.00  
6 × 9 • 448 pp.  
978-0-8229-4682-3  
eBook available

## THE CORRESPONDENCE OF JOHN TYNDALL

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

Adrian Kirwan is a historian of science and technology, secretary of the History of Science, Technology, and Medicine Network Ireland, and social media and webmaster officer of the Irish Committee of Historical Sciences.

## MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature for HSS 2021

## LATIN AMERICAN STUDIES

With a vigorous and wide-ranging list in Latin American studies, including multiple dedicated series and a peer-reviewed journal, the University of Pittsburgh Press seeks to highlight not only Latin American history, politics, and culture but also important artists, writers, and performing artists. Our interdisciplinary list includes many titles that explore Latin American cultural practices, histories, and institutions, and their effect on our present moment.

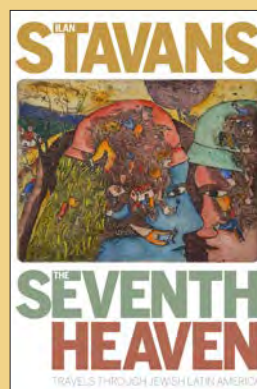
The Pitt Latin American Series, edited by Catherine Conaghan, began in 1968 and has a broad focus on all topics concerning Latin America. The *Latinx and Latin American Profiles* series, edited by Frederick Luis Aldama, outlines the shape of US Latinx and Latin American producers of cultural content and their work through multidisciplinary studies. A third series, *Illuminations: Cultural Formations of the Americas*, edited by Jorge Coronado, highlights the historical sedimentation and genealogies that cut through time and across continents. The Press also publishes *Cuban Studies*, the premier scholarly journal on that topic, edited by Alejandro de la Fuente.

Titles in our Latin American studies series have recently won the Conference on Latin American History's Bolton-Johnson Prize and Warren Dean Prize; the Brazilian Studies Association's Roberto Reis Award; and prizes from the Latino Book Awards and the Mexico Section, the Southern Cone Studies Section, and the Venezuelan Studies Section of the Latin American Studies Association.

### ABOUT THE EDITOR:



**Joshua Shanholtzer** joined the University of Pittsburgh Press in 2007. Previously, he was an editor at the Modern Language Association.



# Democracy Against Parties

The Divergent Fates of Latin America's New Left Contenders

**BRANDON VAN DYCK**

**An Investigation into What Makes New Political Parties Succeed—Or Fail**

"In this insightful, impressive, and well-documented study, Brandon Van Dyck challenges the conventional wisdom that democracy facilitates party building. The organizational analysis he develops convincingly explains the divergent fates of a broad array of new left contenders in Latin America while offering important and broader lessons for party building in our media-driven times."

—Wendy Hunter, University of Texas at Austin

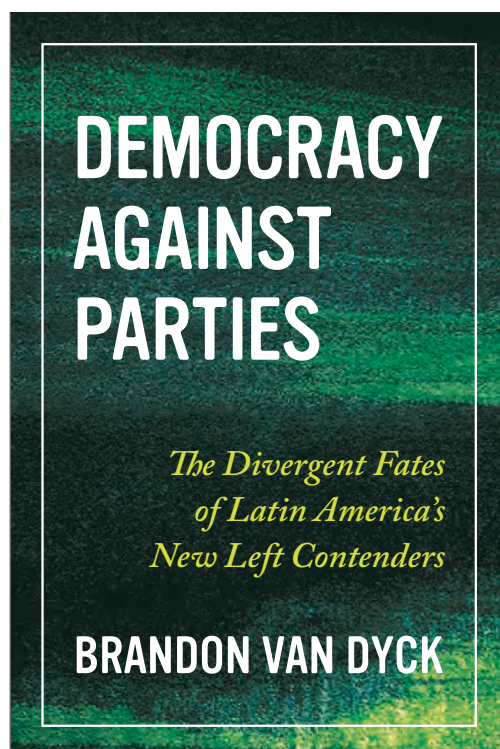
"Why do some new parties remain significant electoral contenders for an extended time while most fade away? In this well-researched book on the Latin American left, Brandon Van Dyck argues counterintuitively that contemporary democracy has been an unfavorable breeding ground for successful and durable new parties, but that liberalizing electoral authoritarian regimes sometimes generate favorable conditions for party building. The book is a major contribution to the literatures on political parties and Latin American politics."

—Scott Mainwaring, University of Notre Dame

"Van Dyck provides a strikingly original account of the varied success of new left parties during Latin America's 'third wave' of democratization, and he makes an important theoretical contribution to our understanding of the organizational and leadership factors that foster sustainable party building."

—Kenneth M. Roberts, Cornell University

**A**round the world, established parties are weakening, and new parties are failing to take root. In many cases, outsiders have risen and filled the void, posing a threat to democracy. Why do most new parties fail? Under what conditions do they survive and become long-term electoral fixtures? Brandon Van Dyck investigates these questions in the context of the contemporary Latin American left. He argues that stable parties are not an outgrowth of democracy. On the contrary, contemporary democracy impedes successful party building. To construct a durable party, elites must invest time and labor, and they must share power with activists. Because today's elites have access to party substitutes like mass media, they can win votes without making such sacrifices in time, labor, and autonomy. Only under conditions of soft authoritarianism do office-seeking elites have a strong electoral incentive to invest in party building. Van Dyck illustrates this argument through a comparative analysis of four new left parties in Latin America: two that collapsed and two that survived.



## LATIN AMERICAN STUDIES

August 31, 2021  
Cloth \$55.00s • £40.00  
6 x 9 • 248 pp.  
26 b&w illustrations  
978-0-8229-4694-6  
eBook available

## PITT LATIN AMERICAN SERIES



Brandon Van Dyck is assistant professor of government and law at Lafayette College. He specializes in the study of political parties and political regimes, with a regional focus on Latin America. He is coeditor of *Challenges of Party Building in Latin America*.

## MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature for LASA 2022



# Amnesty in Brazil

Recompense after Repression, 1895–2010

ANN M. SCHNEIDER

**Considers the Long History of Political Amnesty and Restitution in Brazil**

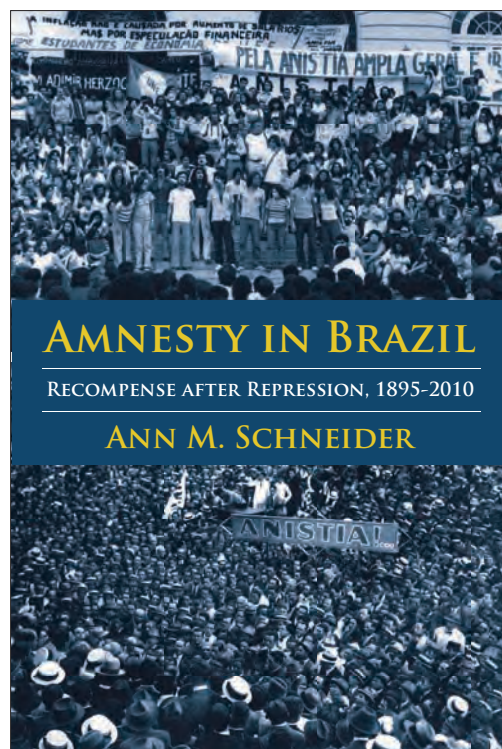
*“Amnesty in Brazil is a masterful overview of the politics of granting political amnesty to rebels and dissidents over the course of the twentieth century. Drawing on examples from the First Republic, the Vargas years, and the recent military dictatorship, Schneider offers an important contribution to the study of political reconciliation, restitution, and forgiveness, as well as its limitations, in crucial moments of Brazil’s tumultuous history since the establishment of the republic in 1889.”*

—James N. Green, Brown University

*“Schneider offers an outstanding legal and intellectual history of amnesty in Brazil, demonstrating that amnesty has been central to the articulation and defense of rights, from the jurisprudence of Rui Barbosa in the late nineteenth century through the creation of the Amnesty Commission in the early 2000s. The author follows this thread from notable early cases like that of the ‘Black Admiral,’ José Cândido Felisberto, in 1910 through the tireless efforts of Victória Graboio to free herself from the shadow of the military dictatorship in recent Brazil, illuminating a struggle to define the meaning of amnesty and to fulfill its potential as a ‘purveyor of citizen rights.’ This gracefully written book clarifies both the continuities and changes in this trajectory.”*

—Bryan McCann, Georgetown University

In 1895, forty-seven rebel military officers contested the terms of a law that granted them amnesty but blocked their immediate return to the armed forces. During the century that followed, numerous other Brazilians who similarly faced repercussions for political opposition or outright rebellion subsequently made claims to forms of recompense through amnesty. By 2010, tens of thousands of Brazilians had sought reparations, referred to as amnesty, for repression suffered during the Cold War–era dictatorship. This book examines the evolution of amnesty in Brazil and describes when and how it functioned as an institution synonymous with restitution. Ann M. Schneider is concerned with the politics of conciliation and reflects on this history of Brazil in the context of broader debates about transitional justice. She argues that the adjudication of entitlements granted in amnesty laws marked points of intersection between prevailing and profoundly conservative politics with moments and trends that galvanized the demand for and the expansion of rights, showing that amnesty in Brazil has been both surprisingly democratizing and yet stubbornly undemocratic.



## AMNESTY IN BRAZIL

RECOMPENSE AFTER REPRESSION, 1895–2010

ANN M. SCHNEIDER

### LATIN AMERICAN STUDIES

October 5, 2021  
Cloth \$55.00s • £40.00  
6 × 9 • 264 pp.  
27 b&w illustrations  
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### PITT LATIN AMERICAN SERIES



Ann M. Schneider is a historian of Brazil and a specialist on Cold War–era conflicts and the subsequent transitional justice mechanisms utilized throughout Latin America.

### MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature for LASA 2022



# Impossible Domesticity

Travels in Mexico

LEILA GÓMEZ

Translated by ROBERT WEIS

**A New Study of Mexico Travel Narratives that Illuminates the Agency of the Visited Cultures**

“This beautifully conceived book consolidates Leila Gómez’s standing as one of the foremost specialists in the literature on travel in Spanish America. *Impossible Domesticity* focuses on the ways ‘the travel experience’ destabilized deeply held notions of race, class, gender, and culture and shaped narratives that countered orientalist and stereotypical representations of Mexico. By doing so, she restores the agency of local scenarios, peoples, and knowledges in the production of travel and literary accounts. This is a highly original study that deserves wide readership and discussion.”

—Carlos Aguirre, University of Oregon

Travelers from Europe, North, and South America often perceive Mexico as a mythical place onto which they project their own cultures’ desires, fears, and anxieties. Gómez argues that Mexico’s role in these narratives was not passive and that the environment, peoples, ruins, political revolutions, and economy of Mexico were fundamental to the configuration of modern Western art and science. This project studies the images of Mexico and the ways they were contested by travelers of different national origins and trained in varied disciplines from the nineteenth to the twenty-first century. It starts with Alexander von Humboldt, the German naturalist whose fame sprang from his trip to Mexico and Latin America, and ends with Roberto Bolaño, the Chilean novelist whose work defines Mexico as an “oasis of horror.” In between, there are archaeologists, photographers, war correspondents, educators, writers, and artists for whom the trip to Mexico represented a rite of passage, a turning point in their intellectual biographies, their scientific disciplines, and their artistic practices.

## *Impossible Domesticity*

~ *Travels in Mexico* ~



Leila Gómez

### LATIN AMERICAN STUDIES

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### ILLUMINATIONS: CULTURAL FORMATIONS OF THE AMERICAS



Photo by Enrique Bernaldes Alites

Leila Gómez is associate professor of Spanish and director of the Latin American Studies Center at the University of Colorado, Boulder. She studies travel narratives in Latin America and their relation to informal empires and knowledge production in Europe and the Americas.

### MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature for LASA 2022

# The Religion of Life

Eugenics, Race, and Catholicism in Chile

SARAH WALSH

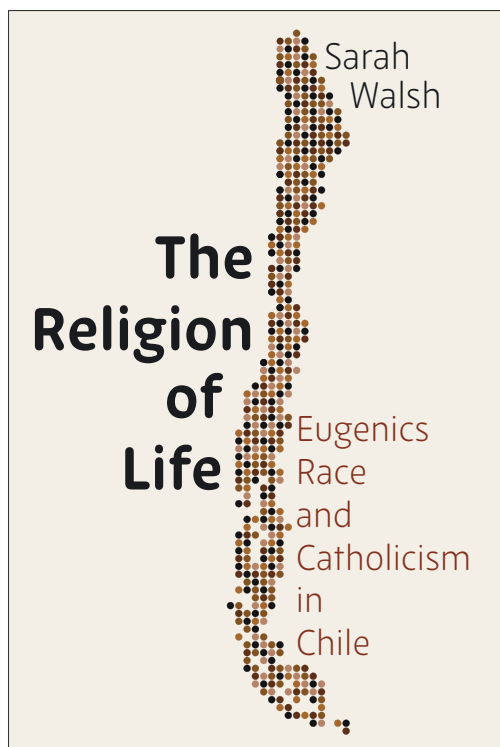
**Shows How Catholicism Played a Central Role in the Development of a Scientific Understanding of Race, National Identity, and Human Difference in Chile**

*"The Religion of Life challenges us to rethink what we mean when we talk about 'race,' 'whiteness,' and 'eugenics,' showing us the interpretive flexibility of these categories, along with their various proxies. It greatly enriches our understanding of the distinctiveness and difference of racial thought and practice in Latin America and the Global South. Surprisingly, the racialized reproductive politics revealed here were nourished by both science and religion. In thus specifying local racial formations, this book will make antiracism far more targeted and effective."*

—Warwick Anderson, author of *The Cultivation of Whiteness*

*"In her highly original The Religion of Life, Sarah Walsh offers a nuanced and previously unknown history of how Catholicism, along with racial and gender ideologies, influenced the Chilean version of eugenics in the twentieth century. As Walsh's study vividly shows, secular and Catholic eugenicists agreed that a modernized patriarchy, based on traditional gender roles and carefully channeled sexual desire, would protect the nation's racial health and claim to Whiteness. Combining excavation of Catholic influence on eugenics, with careful analysis of ideologies of race and gender, The Religion of Life analyses how, for a broad range of Chileans from across the political and religious spectrum, eugenics interventions and ideology offered urgent solutions to perceived threats to the 'Chilean race.'" —Patience Schell, University of Aberdeen*

**T**he *Religion of Life* examines the interconnections and relationship between Catholicism and eugenics in early twentieth-century Chile. Specifically, it demonstrates that the popularity of eugenic science was not diminished by the influence of Catholicism there. In fact, both eugenics and Catholicism worked together to construct the concept of a unique Chilean race, *la raza chilena*. A major factor that facilitated this conceptual overlap was a generalized belief among historical actors that male and female gender roles were biologically determined and therefore essential to a functioning society. As the first English-language study of eugenics in Chile, it surveys a wide variety of different materials produced by Catholic and secular intellectuals from the first half of the twentieth century. What emerges from this examination is not only a more complex rendering of the relationship between religion and science but also the development of White supremacist logics in a Latin American context.



## LATIN AMERICAN STUDIES

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## PITT LATIN AMERICAN SERIES



Sarah Walsh is the Hansen Lecturer in Global History at the University of Melbourne. She specializes in the history of the human sciences in Latin America with an emphasis on race and ethnicity.

## MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature for LASA 2022

# Remaking Home

Domestic Spaces in Argentine and Chilean Film,  
2005–2015

PAUL R. MERCHANT

**A New Way of Understanding the Political Agency of  
Global Art Cinema**

“Merchant’s insightful study of domestic spaces in contemporary Chilean and Argentine cinema provides an innovative rethinking of the ways in which today’s filmmakers are using domestic spaces to blur the boundaries between the public and private and explore new ways of being-in-common.”

—Michael Lazzara, University of California, Davis

“*Remaking Home* renews both film studies and studies of Latin American culture. Through the conceptual lens of ‘domestic spaces,’ Merchant reflects on the relations between house and home, politics and image, and postdictatorship, neoliberalism and decentered subjects. With insightful analyses of recent films and references to urbanism, literary narratives, and political constellations, Merchant explores the possibility of constructing, through the life of images, new forms of life in common.”

—Gonzalo Aguilar, Universidad de Buenos Aires,  
Argentina

**H**ouses, in the Argentine and Chilean films of the early twenty-first century, provide much more than a backdrop to on-screen drama. Nor are they simply refuges from political turmoil or spaces of oppression. *Remaking Home* argues that domestic spaces are instead the medium through which new, fragile common identities are constructed. The varied documentary and fiction films analyzed here, which include an early work by Oscar winner Sebastián Lelio, use the domestic sphere as a laboratory in which to experiment with narrative, audiovisual techniques, and social configurations. Where previous scholarship has focused on the social fragmentation and political disillusionment visible in contemporary film, *Remaking Home* argues that in order to understand the political agency of contemporary cinema, it is necessary to move beyond deconstructive critical approaches to Latin American culture. In doing so, it expands the theoretical scope of studies in Latin American cinema by finding new points of contact between the cultural critique of Nelly Richard, the work of Bruno Latour, and theories of new materialism.



## LATIN AMERICAN STUDIES / FILM STUDIES

January 11, 2022  
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7 x 9 • 256 pp.  
27 b&w illustrations  
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eBook available

## ILLUMINATIONS: CULTURAL FORMATIONS OF THE AMERICAS



**Paul R. Merchant** is lecturer in Latin American film and visual culture at the University of Bristol. He is the coeditor, with Lucy Bollington, of *Latin American Culture and the Limits of the Human*.

## MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature for LASA 2022

# Cuban Studies 51

Edited by ALEJANDRO DE LA FUENTE

“A new editorial team led by Alejandro de la Fuente draws on scholarship from Cuba and around the world to make this multidisciplinary journal a must-read for those looking beyond the headlines for a deeper understanding of the rapid changes taking place on the island.”

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—*El Toque*

**C***uban Studies* is the preeminent journal for scholarly work on Cuba. Each volume includes articles in English and Spanish and a large book review section. In publication since 1970, and under Alejandro de la Fuente's editorial leadership since 2013, this interdisciplinary journal covers all aspects of Cuban history, politics, culture, diaspora, and more. *Cuban Studies 51* includes a dossier on Cuban social history.

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## CUBAN STUDIES



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 is the editor of *Queloides: Race and Racism in Cuban Contemporary Art*.

## MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online promotion
- Feature for LASA 2022



## NEW SERIES EDITOR ANNOUNCEMENT

## ILLUMINATIONS:

## CULTURAL FORMATIONS OF THE AMERICAS

SERIES EDITOR: JORGE CORONADO, NORTHWESTERN UNIVERSITY



The University of Pittsburgh Press is pleased to welcome **Jorge Coronado** as the new series editor for **Illuminations: Cultural Formations of the Americas**!

Featuring cutting-edge books on Latin American and inter-American societies, histories, and cultures that offer new perspectives from postcolonial, subaltern, feminist, and cultural studies, this series takes its inspiration from the idea of the illumination, which the critic Walter Benjamin defined as “that image of the past which unexpectedly appears to someone singled out by history at a moment of danger.” By emphasizing this recovery of the past in the context of a perilous present, the series concerns itself with the historical sedimentation and genealogies of Latin American cultural practices and institutions. In highlighting cultural formations of the Americas, it aims to represent work that not only is national in focus but also crosses regions and continents, encompassing the spatial relations of Atlantic studies, of precolonial or prenatal territoriality, and of US Latino and other diasporic cultures.

Jorge Coronado will take over from longtime editors John Beverley (University of Pittsburgh) and Sara Castro-Klarén (Johns Hopkins University). The Press thanks John and Sara for their invaluable contributions to Latin American studies and we look forward to their future projects.



**Jorge Coronado** is professor of modern Latin American and Andean literatures and cultures at Northwestern University. His work draws from various disciplines and cultural practices, such as history, archaeology, anthropology, consumption, photography, and literature. He is the author of *The Andes Imagined: Indigenismo, Society, and Modernity* and *Portraits in the Andes: Photography and Agency, 1900–1950* and the coeditor of *Visiones de los Andes: Ensayos críticos sobre el concepto de paisaje y región*. His continuing interests center on how Latin America and its regions have cohered in the cultural imagination since the early nineteenth century; the lettered practices that subalterns produced by appropriating intellectuals’ tutelage to their own ends in the twentieth century; and expanding what we understand to be the continent’s lettered and cultural production through archival research and other initiatives.

## RHETORIC AND COMPOSITION

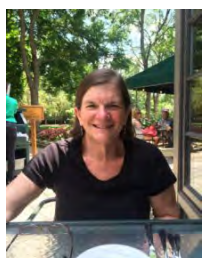
The Composition, Literacy, and Culture series was established in 1989. It publishes in composition and rhetoric, literacy, and culture; in the history of writing, reading, and instructional practice; the construction of literacy and letters; and the relations between language and gender, ethnicity, race, and class. The goal of the series is to bring together scholarship that crosses traditional boundaries. The editors welcome investigations that step outside the usual forms and outlines of academic inquiry.

Books in the CLC series have received numerous awards from the Conference on College Composition and Communication and the Modern Language Association, among other honors.

### ABOUT THE SERIES EDITORS:

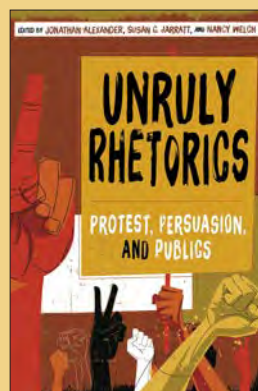
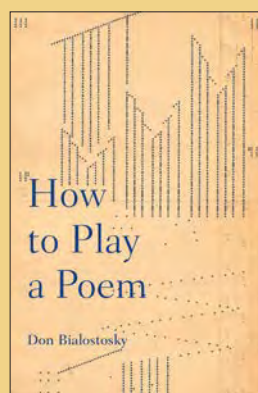
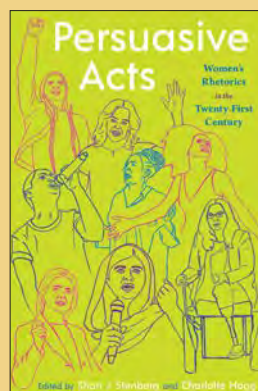
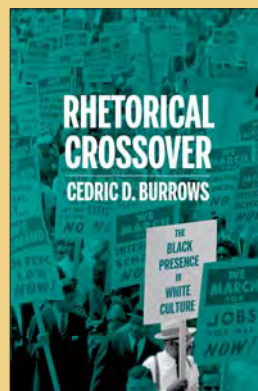


**David Bartholomae** is professor and Charles Crow Chair emeritus of English at the University of Pittsburgh. He is the author of numerous books, including *Writing on the Margins: Essays on Composition and Teaching*, which won the Mina Shaughnessy Award from the Modern Language Association. He has served on the executive council of the MLA and as president of the Conference on College Composition and Communication, from which he received the CCCC Exemplar Award.



**Jean Ferguson Carr** is associate professor of English emerita and the former director of women's studies and the composition program at the University of Pittsburgh. She is coauthor of *Archives of Instruction: Nineteenth-Century Rhetorics, Readers, and Composition Books in the United States*, which won the MLA Mina Shaughnessy Award. She

is also the textual editor of two volumes of *The Collected Works of Ralph Waldo Emerson*.



# Composition and Big Data

Edited by **AMANDA LICASTRO**  
and **BENJAMIN MILLER**

**Demonstrates How Big Data Is Already Affecting  
Composition Studies and Provides Tools for the Field  
Moving Forward**

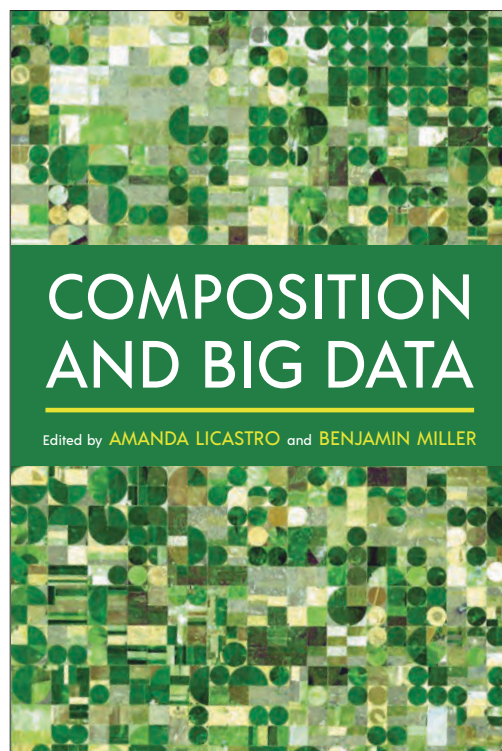
“Licastro, Miller, and their excellent cohort of contributors turn the field’s attention to the digital life of writing for a much needed ‘collective reckoning’ with the programs and systems that we use. In this timely collection, we learn that we cannot ignore how our writing is coupled to platforms that store, deliver, quantify, leverage, and profit from our everyday work.”

—Jim Ridolfo, University of Kentucky

“This is a fantastic collection of approaches to using data analytics in writing studies. I’m particularly impressed with the breadth of applications, from using big data in the classroom to tracing the contours of the discipline. For anyone concerned about the continual encroachment of data analysis and algorithmic structures on our lives as teachers and scholars, this collection offers a foundation for understanding how to turn these tools to productive uses for our own practices, which helps us to resist and mediate big-data analyses that are antithetical to the mission of the humanities.”

—Doug Eyman, George Mason University

In a data-driven world, anything can be data. As the techniques and scale of data analysis advance, the need for a response from rhetoric and composition grows ever more pronounced. It is increasingly possible to examine thousands of documents and peer-review comments, labor-hours, and citation networks in composition courses and beyond. *Composition and Big Data* brings together a range of scholars, teachers, and administrators already working with big-data methods and datasets to kickstart a collective reckoning with the role that algorithmic and computational approaches can, or should, play in research and teaching in the field. Their work takes place in various contexts, including programmatic assessment, first-year pedagogy, stylistics, and learning transfer across the curriculum. From ethical reflections to database design, from corpus linguistics to quantitative autoethnography, these chapters implement and interpret the drive toward data in diverse ways.



## COMPOSITION / RHETORIC

September 14, 2021  
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83 b&w illustrations  
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## COMPOSITION, LITERACY, AND CULTURE



Photo by Elena Volkova



Photo by Sara Morrison

Amanda Licastro is the emerging & digital literacy instructional designer at the University of Pennsylvania.

Benjamin Miller is assistant professor of composition in the English Department at the University of Pittsburgh, focusing on digital research and pedagogy.

## MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online Promotion
- Feature at CCCC 2022



# Ethics and Representation in Feminist Rhetorical Inquiry

Edited by **AMY E. DAYTON**  
and **JENNIE L. VAUGHN**

**A Cross-Disciplinary Approach to Ethical, Methodological, and Representational Questions in Feminist Rhetorical Research**

“This thought-provoking collection is a must-read for feminist archival researchers and teachers. Contributors disrupt linear storytelling practices: they call for histories that resist the lure of crafting succinct narratives, expand definitions of collaboration and corroboration, and upend archival methods in ways that complicate the search for easy answers. Game changing.”

—Lynée Lewis Gaillet, *Georgia State University*

“*Ethics and Representation in Feminist Rhetorical Inquiry* is a timely and important contribution to scholarship in feminist rhetorical studies. Exploring questions of truth, ethics, and representation in historical and archival research, contributors offer thoughtful and contextualized analyses of what it means to study the communicative practices of women and marginalized people across time, space, language, and culture.”

—Bo Wang, *California State University, Fresno*

The historiography of feminist rhetorical research raises ethical questions about whose stories are told and how. Women and other marginalized people have been excluded historically from many formal institutions, and researchers in this field often turn to alternative archives to explore how women have used writing and rhetoric to participate in civic life, share their lived experiences, and effect change. Such methods may lead to innovation in documenting practices that took place in local, grassroots settings. The chapters in this volume present a frank conversation about the ways in which feminist scholars engage in the work of recovering hidden rhetorics, and grapple with the ethical challenges raised by this recovery work.

## ETHICS AND REPRESENTATION IN FEMINIST RHETORICAL INQUIRY

EDITED BY AMY E. DAYTON AND JENNIE L. VAUGHN



### COMPOSITION / RHETORIC

September 21, 2021  
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### COMPOSITION, LITERACY, AND CULTURE

**Amy E. Dayton** is associate professor of English and director of the writing center at the University of Alabama, where she teaches advanced composition and graduate seminars in composition-rhetoric and literacy studies.

**Jennie Vaughn** is an assistant professor of English at Jacksonville State University in Jacksonville, Alabama. She teaches undergraduate and graduate courses in writing studies and rhetoric centered on feminist and community writing pedagogies.

### MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online Promotion
- Feature at CCCC 2022



# Teaching Black

The Craft of Teaching on Black Life and Literature

Edited by ANA-MAURINE LARA and DREA BROWN

**A Vital Collection that Brings Together Key Texts from Literary Ancestors and Contemporary Writers**

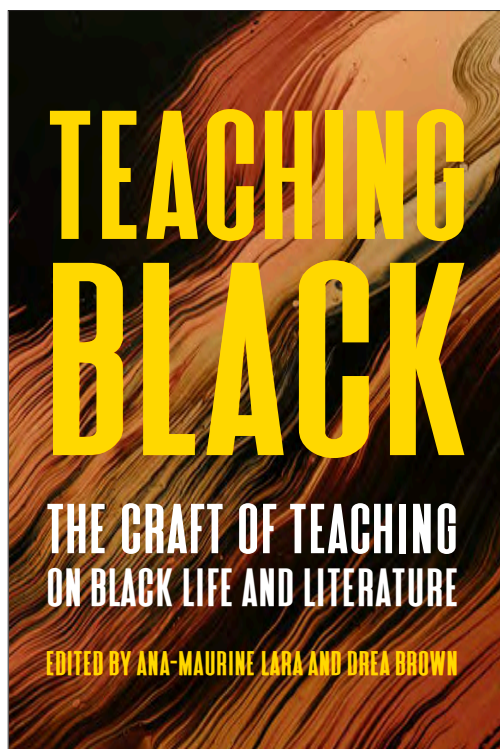
“For those who know the perils of teaching Black literature while living Black, the essays assembled in *Teaching Black* are the balm in Gilead. With honesty, humility, and humor, these authors put their bodies on the line to reflect upon what it means to privilege Black texts—indeed Black life—in an anti-Black world. Every teacher should read this book.”

—E. Patrick Johnson, Northwestern University

“Ana-Maurine Lara and drea brown’s *Teaching Black* is an invitation to a collaborative community gathering on the page, a calling forth of lineage, engagement, and conversation with Black literature and culture. A space of transformative witness for the skill, care, and love that Black educators bring into the classroom and the space that they create for their students to listen and honor the multiplicities of experience, thought, song, and form of Black literature.”

—Ching-In Chen, University of Washington

**T**eaching Black: *The Craft of Teaching on Black Life and Literature* presents the experiences and voices of Black creative writers who are also teachers. The authors in this collection engage poetry, fiction, experimental literature, playwriting, and literary criticism. They provide historical and theoretical interventions and practical advice for teachers and students of literature and craft. Contributors work in high schools, colleges, and community settings and draw from these rich contexts in their essays. This book is an invaluable tool for teachers, practitioners, change agents, and presses. *Teaching Black* is for any and all who are interested in incorporating Black literature and conversations on Black literary craft into their own work.



## LANGUAGE ARTS / COMPOSITION

November 2, 2021  
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## COMPOSITION, LITERACY, AND CULTURE



Ana-Maurine Lara is a national award-winning novelist, poet, and scholar. She is the author of *Erzulie's Skirt*, *Kohnjehr Woman*, and *When the Sun Once Again Sang to the People*. Her academic books include *Queer Freedom: Black Sovereignty* and *Streetwalking: LGBTQ Lives and Protest in the Dominican Republic*. Lara's work focuses on questions of Black and Indigenous freedom.

drea brown is a poet-scholar and author of *dear girl: a reckoning*, winner of the Gold Line Press 2014 chapbook prize. brown's forthcoming book, *Conjuring the Haint: The Haunting Poetics of Black Women* is concerned with haunting and grief, and the impact of these states of being on Black women's lives and literature.

# Like What We Imagine

Writing and the University

DAVID BARTHOLOMAE

**A Senior Scholar's Look Back over an Award-Winning Career**

"Directed toward professionals in the field (or those in the making), this account lets readers in on David Bartholomae's ways of thinking, reading, writing, and engaging with students in the context of a vibrantly evolving field.

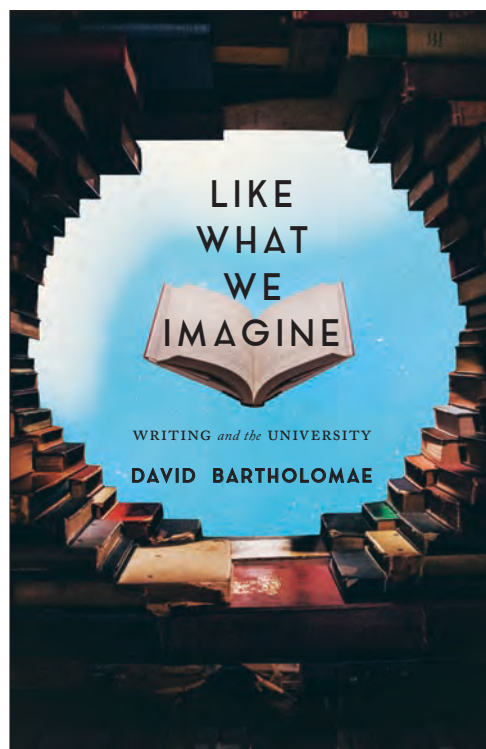
Bartholomae provides a well-rendered view of what it means to build a career, and as always, he inspires us all to believe in the critical importance of the work that we do as we find joy in the humanity with which we do it."

—Jacqueline Jones Royster, Georgia Institute of Technology

"I've always admired Dave Bartholomae's work in writing studies, and I really enjoyed learning more about it here, including material new to me, on teaching travel writing. Bartholomae's written voice is distinctive and stylish. He describes this as an 'end-of-career' book, but if so, it only reminds me how much more I would still like to learn from him."

—Pat Bizzell, College of the Holy Cross

**D**avid Bartholomae has been a prominent figure in the field of composition and rhetoric for almost five decades. This is an end-of-career book, a collection of late essays that reflect on the teaching of reading and writing, on the challenges and value of students' work, and on the place of English in the university curriculum. The chapters are unified by a thread that connects some of the books and ideas, people and places, students and courses that shaped and sustained his work as a scholar and teacher over time. Several chapters present and discuss extended examples of student writing. The essays trace his formation from the early days of "Basic Writing" to his final engagements with study abroad and travel writing, where he had the chance to think again, and in radically different settings, about the fundamental problems of communication across linguistic and cultural divides.



## COMPOSITION / LITERATURE

November 2, 2021  
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5.5 × 8.5 • 232 pp.  
14 b&w illustrations  
978-0-8229-4672-4  
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## COMPOSITION, LITERACY, AND CULTURE



Photo by Joyce Dunlop Bartholomae

David Bartholomae is professor of English and the Charles Crow Chair of Expository Writing, emeritus, at the University of Pittsburgh. He has published widely on composition and teaching and was the 2014 Pennsylvania Professor of the Year. With Jean Ferguson Carr, he edits the Composition, Literacy, and Culture series at the University of Pittsburgh Press.

## MARKETING PLANS

- Scholarly reviews
- Social media outreach
- Online Promotion
- Feature at CCCC 2022

# City of Lake and Prairie

Chicago's Environmental History

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

**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. . . . *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

"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–St. Louis

"Chicago, gateway to the West, is a region where humans have had a complicated history of interaction with the natural world, from the earliest native peoples to present-day environmental activists. *City of Lake and Prairie* unfolds this remarkable story of ecological richness, destruction, and recovery in essays that are as fascinating and diverse as the communities that have called Chicago home."

—Gerald W. Adelmann, president and CEO, Openlands

**K**nown 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.

## CITY OF LAKE AND PRAIRIE

*Chicago's Environmental History*



EDITED BY

Kathleen A. Brosnan  
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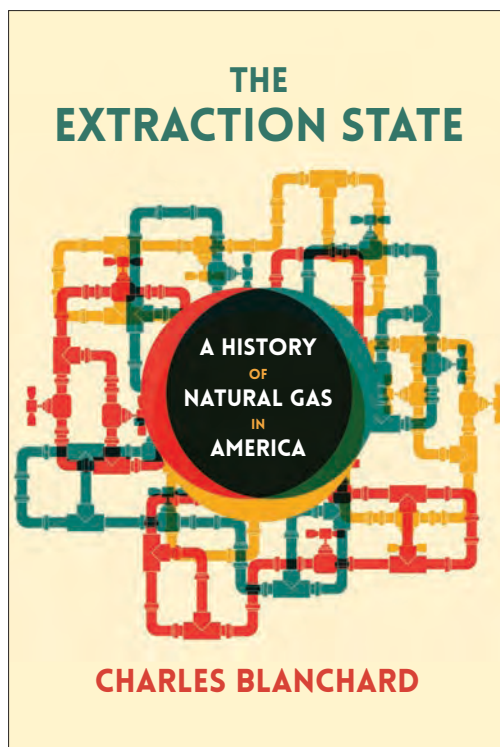
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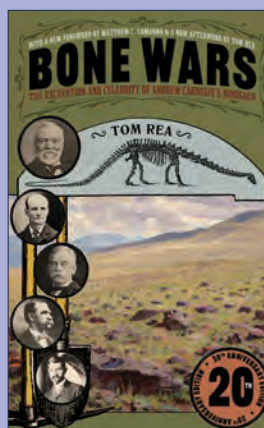
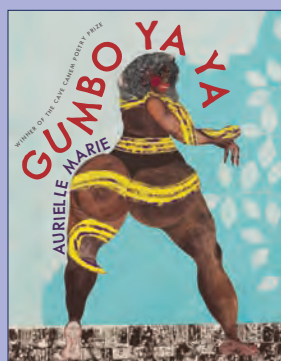
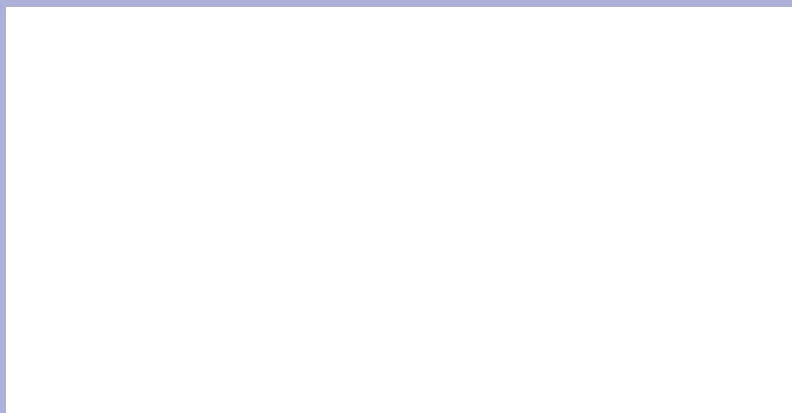
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