

UNIVERSITY OF PITTSBURGH PRESS



SPRING & SUMMER 2023

The University of Pittsburgh Press Welcomes New Staff Members...



William Masami Hammell, Senior Acquisitions Editor

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William Masami Hammell comes to the University of Pittsburgh Press with twenty years of publishing and editorial experience, including stints at Lippincott Williams & Wilkins, Temple University Press, the Harvard University Asia Center, and Cambridge University Press. He is charged with building new lists in Asian studies and Africana studies that showcase innovative scholarship with resonance across national and disciplinary boundaries. He is also excited to consider proposals for books that seek to bridge “area studies” and “ethnic studies” approaches—especially work that aims to dismantle divisions and stimulate synergies between Asian studies and Asian American studies, or between African studies, African diaspora studies, and African American studies.



Lesley Rains, Publicity Manager

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Lesley Rains joins the University of Pittsburgh Press after a decade in bookselling. She was previously manager and buyer at City of Asylum Bookstore and founder of East End Book Exchange (now White Whale Books and Coffee). She oversees all publicity efforts for the Press, including soliciting reviews, scheduling author events, and submitting books for a wide range of regional and national prizes. She works with all Press authors and brings valuable knowledge of the trade and a firsthand appreciation of the importance of publicity to authors, bookstores, and the Press.



Caleb Gill, Advertising and Promotions Coordinator

cgill@upress.pitt.edu | 412-383-2544

Caleb Gill earned an MFA in poetry from Chatham University and previously worked as an assistant poetry editor at Autumn House Press. As the advertising and promotions coordinator, he manages our databases and metadata; designs advertisements and other marketing materials; and serves as the designer and editor of our monthly e-newsletter.

...and Congratulates Recently Promoted Staff Members



Kelly Lynn Thomas, Advertising and Social Media Manager

ktthomas@upress.pitt.edu | 412-383-2689

Kelly Lynn Thomas joined the Press in 2019 as the marketing coordinator and was recently promoted to advertising and social media manager. In her expanded role, Kelly manages the Press’s digital marketing efforts, including our social media accounts, email newsletter, and website, as well as traditional advertising. She looks forward to working with all our authors to develop social media marketing plans and expand our digital community and network in the coming months.



Melissa Dias-Mandoly, Design and Production Coordinator

mdiasmandoly@upress.pitt.edu

Melissa Dias-Mandoly joined the production and editorial department in 2013 after earning a degree in poetry and film from the University of Pittsburgh. She was recently promoted to design and production coordinator. Melissa created the current Press logo and designs ten to fifteen books annually. One of her designs was featured in the 2019 AUPresses Book, Jacket, and Journal Show. Her poetry and visual art has been featured in *Nat. Brut*, *Gesture*, *Pinwheel*, *FreezeRay*, *Cordella*, *PANK*, *Storm Cellar*, and more.

Contents

Trade Nonfiction	4–11
Pitt Poetry Series	12–21
History & Philosophy of Science, Tech, & Medicine	22–30
Composition & Rhetoric	31–34
Latin American Studies	35–44
New & Notable	45
How to Order	46
Index	47



Donora Death Fog

Clean Air and the Tragedy of a Pennsylvania Mill Town

ANDY MCPHEE

With a forward by JENNIFER RICHMOND-BRYANT

The Complete Story of the Worst Air Pollution Disaster in US History

“Andy McPhee’s *Donora Death Fog* paints a riveting portrait of the deadly 1948 smog and presents for the first time a detailed timeline of the six-day tragedy and the people who lived, worked, and died in the riverside mill town. He also documents the subtle racism pervading Donora, a town that prided itself on its diversity. A compelling page-turner, *Donora Death Fog* shows why the legacy of the smog continues to reside in the heart of the town’s sons and daughters and in the air we all breathe today.”

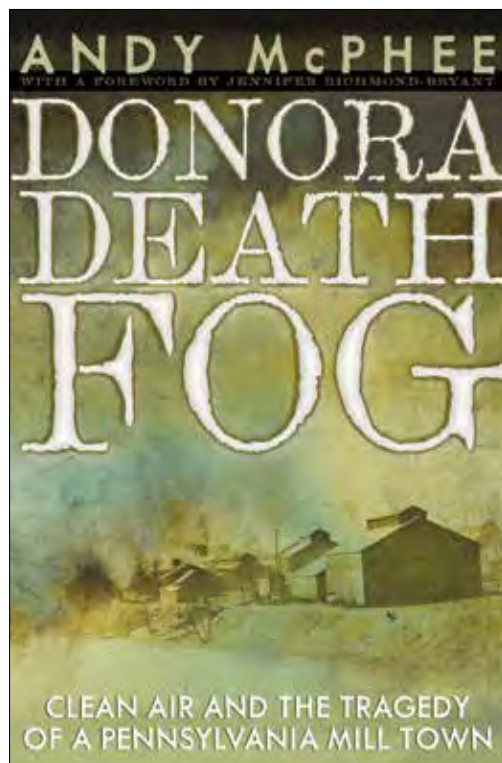
—Devra Davis, founder and president of Environmental Health Trust and author of *When Smoke Ran Like Water: Tales of Environmental Deception and the Battle against Pollution*

“In an approachable and informative narrative history, Andy McPhee situates the catastrophic environmental disaster in the town of Donora in the context of the various human motivations and actions that conspired to create the perfect storm of this deadly smog event. He has done a remarkable job of creating personal narratives intermixed with historical context in such a way that is compelling, yet informative, for general and expert readers alike.”

—Trenton Honda, Northeastern University

“The story of a tight-knit community that united to face an air pollution disaster, *Donora Death Fog* is an important contribution to environmental history. Written with insight and compassion, it helps us understand the social networks that can sustain organized responses in the desperate early hours of unforeseen tragedy.”

—William Kovarik, Radford University



In October 1948, a seemingly average fog descended on the tiny mill town of Donora, Pennsylvania. With a population of fewer than fifteen thousand, the town’s main industry was steel and zinc mills—mills that continually emitted pollutants into the air. The six-day smog event left twenty-one people dead and thousands sick. Even after the fog lifted, hundreds more died or were left with lingering health problems. *Donora Death Fog* details how six fateful days in Donora led to the nation’s first clean air act in 1955, and how such catastrophes can lead to successful policy change. Andy McPhee tells the very human story behind this ecological disaster: how wealthy industrialists built the mills to supply an ever-growing America; how the town’s residents—millworkers and their families—willfully ignored the danger of the mills’ emissions; and how the gradual closing of the mills over the years following the tragedy took its toll on the town.

EXCERPT FROM *DONORA DEATH FOG*, CHAPTER 18:

The fog that formed on Tuesday settled into the valley like a lazy cousin on a three-week visit. The mill's many chimneys continued to pour forth toxins in its smoke all night, just as they had been doing every day and night for decades, fog or no. Rather than being caught on the wind and transported throughout the region, smoke from the metal factories—and the toxins contained in it—now were trapped. The valley's walls hemmed in the fog and smoke from either side of the river. The temperature inversion blocked the release of fog and smoke upward, and the horseshoe bend in the Monongahela stymied their release to the north or south. The valley had become by Thursday a lidded mixing bowl, continually blending discharge from cars, trucks, trains, and mill chimneys into what was rapidly becoming a sickening brew of dark gray muck.

Even the dark gray color of the air was different. Normally the color of the smoke varied throughout town. Near the blast furnaces at the south end, smoke tended to look black, largely due to coal being used as fuel. In the middle of town, where the open hearth furnaces were, smoke tended to be reddish in color, from the iron ore being broken down. Finally, at the north end of town near the Zinc Works, smoke tended to have a yellowish tinge, the result of sulfur-containing fumes being given off during smelting. With a lid now over the valley the smoke began to blend into a deep, gray mélange of poisonous smoke.

Had factory smokestacks been taller than 250 feet, the approximate height of the lowest level of the inversion layer, the effluents coming from them might have spewed into the atmosphere, where they would have become diluted and dissipated over the region. The tallest smokestacks in Donora, though, were just 150 feet high. Without wind, even a slight breeze, there could be no upward movement of smoke from the plants. So smoke, soot, dust, and toxic gases from the plants, trains, and vehicular traffic in the valley continued to mix into the fog.

It seems utterly unlikely that mill owners didn't know how important stack height was to the surrounding communities and, more important, their bottom line. A smelter operator in Montana, the Anaconda Company, constructed a three-hundred-foot stack at its Washoe copper smelter in 1902. Farmers and ranchers near the smelter found that they were losing crops and livestock due, they claimed, to "smelter fumes and poisonous ingredients" contained therein. Fred J. Bliss, on behalf of area residents, sued Anaconda for damages.

Although Bliss, not surprisingly, lost his claim, Anaconda leaders took the lesson to heart, and in 1917 the company removed the smaller stack and built in its place a stack that reached 585 feet into the

air, a chimney famously known as the Anaconda Stack. Numerous other smelters at the time also constructed smokestacks more than three hundred feet high, but owners of the zinc smelter in Donora chose otherwise. Andrew Mellon's key lieutenants must have known about the trend toward higher stacks; almost certainly Donora's mill officials did. Why they chose to ignore that trend is unknown, but the decision cost Donora dearly.

REGIONAL HISTORY / ENVIRONMENTAL HISTORY

March 28, 2023
Paper \$24.95 • £22.00
6 × 9 • 296 pp.
25 b&w illustrations
978-0-8229-6671-5
eBook available



Andy McPhee is the author of three books for young adults and the author or editor of more than 750 health and life sciences articles. Over his career, he worked as a registered nurse for twenty-five years before transitioning to publishing, most recently at F. A. Davis, a nursing and allied healthcare educational publisher. He lives in Doylestown, PA.

MARKETING PLANS

- Galley mailing
- National and regional print and online reviews and features
- Tie-ins to the 75th anniversary of the Donora death fog (October 2023)
- Western PA author appearances
- Online promotion
- Social media outreach

Pittsburgh Rising

From Frontier Town to Steel City, 1750–1920

EDWARD K. MULLER and ROB RUCK

Traces the Arc of Pittsburgh's Rise from Frontier Outpost to Dynamic Industrial Region

"In its first 150 years, Pittsburgh was a place shaped by geography, natural resources, immigration, class and ethnic identity, and the quest for power and profit. This is a history of the people who fashioned lives in Pittsburgh and the material and social structures in which they lived those lives. Muller and Ruck offer a masterful sense of cause and effect, leading the reader into a sense of change over time."

—Edward Slavishak, *Susquehanna University*

"Muller and Ruck do a fantastic job of giving a sense of what the actual conditions were like in the iron forges, steel mills, and glass workshops of Pittsburgh. The day-to-day specifics of labor are conveyed with ease and accessibility. They extend this focus to the capital class as well, explaining the economics and technology that altered industrial production, as well as the personalities of men like Carnegie, Frick, Westinghouse, and Heinz, who changed the city forever. In addition to that familiar story, they add nuance to the narrative of immigration to Pittsburgh, both from Europe and in the form of Black migration from the South, by emphasizing the ways in which regionalism from country of origin affected the American experience of different groups."

—Ed Simon, author of *An Alternative History of Pittsburgh*

Over 170 years, Pittsburgh rose from remote outpost to industrial powerhouse. With the formation of the United States, the frontier town located at the confluence of three rivers grew into the linchpin for trade and migration between established eastern cities and the growing settlements of the Ohio Valley. Resources, geography, innovation, and personalities led to successful glass, iron, and eventually steel operations. As Pittsburgh blossomed into one of the largest cities in the country and became a center of industry, it generated great wealth for industrial and banking leaders. But immigrants and African American migrants, who labored under insecure, poorly paid, and dangerous conditions, did not share in the rewards of growth. *Pittsburgh Rising* traces the lives of individuals and families who lived and worked in this early industrial city, jammed into unhealthy housing in overcrowded neighborhoods near the mills. Although workers organized labor unions to improve conditions and charitable groups and reform organizations, often helmed by women, mitigated some of the deplorable conditions, authors Muller and Ruck show that divides along class, religious, ethnic, and racial lines weakened the efforts to improve the inequalities of early twentieth-century Pittsburgh—and persist today.

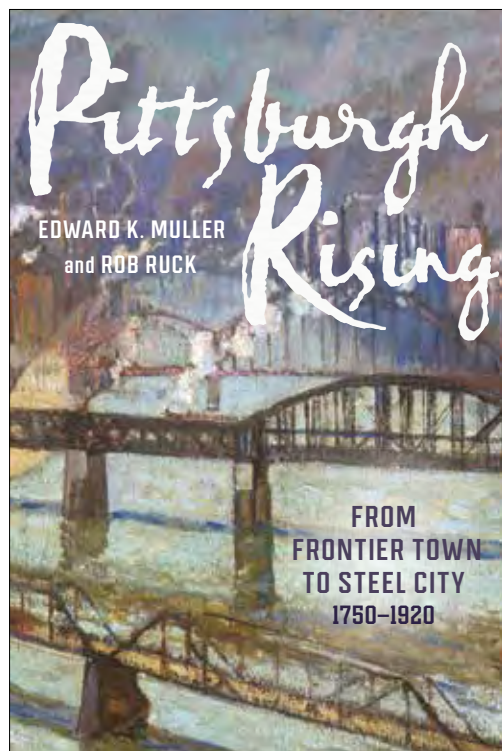


Photo by Tom Altany



Edward K. Muller is professor emeritus of history at the University of Pittsburgh and former director of the university's Urban Studies Program. He focuses on the history and geography of North American cities, particularly Pittsburgh. He is coauthor of *Making Industrial Pittsburgh: Environment, Landscape, Transportation, Energy, and Planning* and *Before Renaissance: Planning in Pittsburgh, 1889–1943*, among other books, and editor of *An Uncommon Passage: Traveling through History on the Great Allegheny Passage Trail* and *DeVoto's West: History, Conservation, and the Public Good*, among other books.

Rob Ruck is a historian at the University of Pittsburgh, where he teaches and writes about sport. He focuses on how people use sport to tell a collective story about who they are to themselves and the world. He is the author of *Tropic of Football: The Long and Perilous Journey of Samoans to the NFL*, *Raceball: How the Major Leagues Colonized the Black and Latin Game*, and *Rooney: A Sporting Life*, among other titles. His documentaries *Kings on the Hill: Baseball's Forgotten Men* and *The Republic of Baseball: Dominican Giants of the American Game* appeared on PBS.

EXCERPT FROM THE INTRODUCTION TO *PITTSBURGH RISING*:

Pittsburgh's industrialists, bankers, and professionals heartily embraced a private enterprise, free market ideology stressing individual initiative and responsibility. Many were Scottish and Scotch-Irish Presbyterians who believed that the accumulation of wealth and power was a sign of their favorable predestination by God. Business leaders saw only a limited role for government and favored leaving the economy to the operation of market forces. They considered individuals largely responsible for their own welfare. Men and women whose wealth derived from commercial and professional pursuits or family inheritance exercised substantial power and authority. Sharing family connections, neighborhoods, churches, clubs, and political affiliations, they forged a cohesive class identity. Protestants dominated the city's upper class, while Catholics like Daniel Rooney and Jews like Isaac Frank who succeeded in Pittsburgh's business and professional arenas built separate social spheres. As the region grew, the elite class became more varied in composition but remained self-consciously distinct from the socially diverse working and middle classes who made up the bulk of the population. The wealthy enjoyed considerable control over the business and political life of the city, though their hegemony was weakening by 1900.

The power and perspective of the upper class did not go unchallenged. Mass production, new waves of immigrants, and feeble governmental responses to public needs fomented dissatisfaction and conflict, even bloodshed. As owners' and workers' interests diverged in the first half of the nineteenth century, workers' protests, strikes, and violence punctuated peaceful, though fragile, labor relations. Skilled craftsmen eventually gained a measure of power on the shop floor by leveraging their unity and knowledge of production. But between the Civil War and World War I, mechanization in factories and mills, along with the increasing scale of production, shattered skilled workers' traditional craft practices and power. In spontaneous work stoppages, organized labor actions, and at the polls, Pittsburgh workers protested their deteriorating wages, working conditions, and status. Girls and women took axes to the doors of textile factory compounds in 1848. The entire community angrily protested the use of the state militia to suppress railroad protesters in 1877, and the Monongahela River turned red with the blood of Pinkerton detectives and mill workers in Homestead in 1892. But manufacturers, with the support of the upper class, the state's police power, and the courts, usually prevailed. The arc bent toward justice in the workplace, but very slowly.

Remarkable diversity along ethnic, religious, and racial lines further fragmented the region's social cohesion.

Those divisions both incited conflict among different groups of working people and fueled opposition to upper-class rule. Long-standing animosities between Protestants and Catholics turned vicious at times and exacerbated underlying citizen distrust of civic leaders. Enmity among ethnic groups and between skilled and unskilled workers frequently disrupted labor's unity in their episodic challenges to manufacturers. As industry decentralized, spreading along the rivers beyond the original urban core, and improved transportation facilitated residential suburbanization, Pittsburgh's classes and cultures grew farther apart. This spatial separation, reinforced by western Pennsylvania's hilly topography and rivers, splintered the region into dozens of small, autonomous civil divisions, triggering its legendary fragmentation. The uneven distribution of public services, such as water, sewers, street paving, and lighting, underscored stark political and class inequalities. Environmental and health problems especially burdened industrial neighborhoods and mill towns. These inequities provoked sporadic political mobilization to bring about more satisfactory conditions for underserved communities.

REGIONAL HISTORY

May 16, 2023
Cloth \$29.00t • £25.00
6 x 9 • 296 pp.
33 b&w illustrations
978-0-8229-4772-1
eBook available

MARKETING PLANS

- Galley mailing
- Regional reviews and features
- Online promotion
- Social media outreach

Iron Artisans

Welsh Immigrants and the American Age of Steel

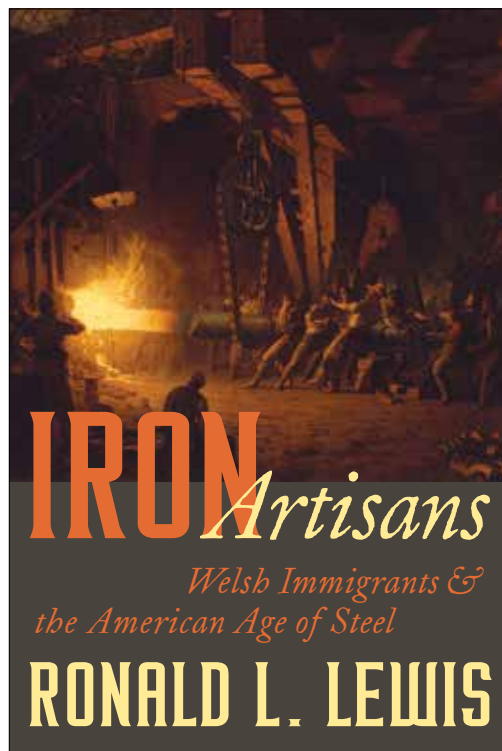
RONALD L. LEWIS

How Skilled Welsh Workers and Managers Helped Build the American Steel Industry

“Iron Artisans is a deeply interesting, insightful, and meticulously researched book. Ron Lewis addresses a major gap in the study of American industry and immigration and ethnicity in the nineteenth and early twentieth centuries by providing a comprehensive, full-length study of the contribution and experiences of Welsh immigrants in the American iron, steel, and tinplate industries. His book brings out well the human dimension to the topic and establishes the importance of individual experience and contingency, as well as structural factors, as agents of change. Equally, a sense of place emerges strongly in the discussions on various Welsh communities, be they in Pittsburgh or Youngstown. A fascinating new contribution to literature in the field.”

—Bill Jones, Cardiff University

America's emergence as a global industrial superpower was built on iron and steel, and despite their comparatively small numbers, no immigrant group played a more strategic role per capita in advancing basic industry than Welsh workers and managers. They immigrated in surges synchronized with the stage of America's industrial development, concentrating in the coal and iron centers of Pennsylvania and Ohio. This book explores the formative influence of the Welsh on the American iron and steel industry and the transnational cultural spaces they created in mill communities in the tristate area—the greater upper Ohio Valley, eastern Ohio, northern West Virginia, and western Pennsylvania—including boroughs of Allegheny County, such as Homestead and Braddock. Focusing on the intersection of transnational immigration history, ethnic history, and labor history, Ronald Lewis analyzes continuity and change, and how Americanization worked within a small, relatively privileged, working-class ethnic group.



REGIONAL HISTORY

April 4, 2023
Cloth \$40.00t • £35.00
6 × 9 • 336 pp.
30 b&w illustrations
978-0-8229-4762-2
eBook available



Ronald L. Lewis is professor and Stuart and Joyce Robbins Chair emeritus at West Virginia University and historian laureate of West Virginia. He is the author of eight books and numerous articles and book chapters, and coeditor of fourteen books. In retirement he continues to reside in Morgantown, West Virginia, with his wife, Susan.

MARKETING PLANS

- Regional and national print and online reviews
- Scholarly reviews
- Online promotion
- Social media outreach
- Feature at UHA

Regional

New and Notable



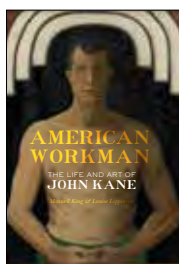
Kaufmann's

The Family That Built Pittsburgh's Famed Department Store

MARYLYNNE PITZ and LAURA MALT SCHNEIDERMAN

\$26.95 • Cloth • 978-0-8229-4745-5 • 263 pp.

"I love this book. It's an immigrant story, important Jewish history, a tale of amazing retail success, some juicy inside family info, and it also offers a concise explanation for some of the local, national, and international forces that allowed the rise and eventual end of the great era of beautiful, big, important department stores. . . . It's an all-important Pittsburgh history." —Rick Sebak, public television writer and producer, WQED Pittsburgh



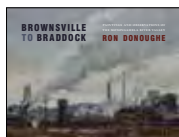
American Workman

The Life and Art of John Kane

MAXWELL KING and LOUISE LIPPINCOTT

\$40.00 • Cloth • 978-0-8229-4704-2 • 304 pp.

"*American Workman*, the first new account of Kane's life and work in fifty years, is gorgeous. . . . King presents a thoughtful account that shuns the contemporary tactic of inventing scenes and dialogue . . . [and] Lippincott also offers bracing art-historical detective work and well-grounded speculation about Kane's motives and aims." —*Pittsburgh Post-Gazette*



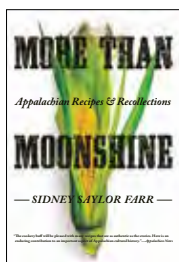
Brownsville to Braddock

Paintings and Observations of the Monongahela Valley

RON DONOUGHE

\$35.00 • Cloth • 978-0-8229-4675-5 • 136 pp.

"Donoughe's paintings capture a unique aspect of the history of the landscape of western Pennsylvania." —*Pitt News*



More than Moonshine

Appalachian Recipes and Recollections

SIDNEY SAYLOR FARR

\$18.95 • Paper • 978-0-8229-5347-0 • 232 pp.

"The cookery buff will be pleased with many recipes that are as authentic as the stories. Here is an enduring contribution to an important aspect of Appalachian cultural history." —*Appalachian Notes*



The Milkweed Ladies

LOUISE MCNEILL

\$21.00 • Paper • 978-0-8229-5406-4 • 136 pp.

"In this graceful, poignant memoir, poet McNeill writes of the West Virginia land that has been in her family for nine generations." —*Publishers Weekly*

Appalachian Summer

MARCIA BONTA

A Celebration of Life That Reaffirms Our Connections to the Natural World

"She is nothing if not a dedicated and sharp-eyed observer. . . . a lover of natural detail, to whom minutes and hours of silent examination bring the greatest rewards." —*Outdoor Traveler*

In *Appalachian Summer*, Marcia Bonta offers a day-by-day account of summer's budding, blossoming, and fading on her 650-acre property in south-central Pennsylvania. During this summer, the author's first grandchild grows alongside the forest animals that populate the mountain. A local girl disappears, and while searchers comb the mountain for her, Bonta poses questions about women's safety in the woods and why they might hesitate to hike or camp on their own. Undeterred, she continues her meandering daily walks around her forested home, making minute observations of this one place in this one season, ultimately laying bare the undeniable connections we retain to the natural world—which is, after all, our own.



Also Available:

Appalachian Spring
Marcia Bonta

\$20.95 • Paper • 978-0-8229-5442-2 • 202 pp.

"Naturalist Bonta combines scientific accuracy with a lyrical sense of wonder and excitement as she describes her daily explorations." —*Publishers Weekly*

Newly
Redesigned
Classic
Backlist
Titles

Appalachian Summer



"Bonta describes the plants and animals of the forest in exquisite detail while accurately depicting their activities. The reader can't help but learn something about the ecology of these woods and the behavior of its denizens."

—*Audubon Naturalist News*

MARCIA BONTA

NATURE / ESSAYS

January 10, 2023
Paper \$20.95t • £18.00
5 × 8.5 • 232 pp.
978-0-8229-5693-8



Marcia Bonta is a freelance nature writer and the author of, in addition to her Appalachian seasons books, *Outbound Journeys in Pennsylvania*, *More Outbound Journeys in Pennsylvania*, *Women in the Field*, and *Escape to the Mountain*, and the editor of *American Women Afield*. She has written more than three hundred magazine articles for publications such as *Birder's World*, *Bird Watcher's Digest*, *Living Bird*, and *Hawk Mountain News*. Her work has appeared in several anthologies, and she is a popular lecturer on nature and nature writing.

MARKETING PLANS

- Regional media features
- Online promotion
- Social media outreach

Appalachian Autumn

MARCIA BONTA

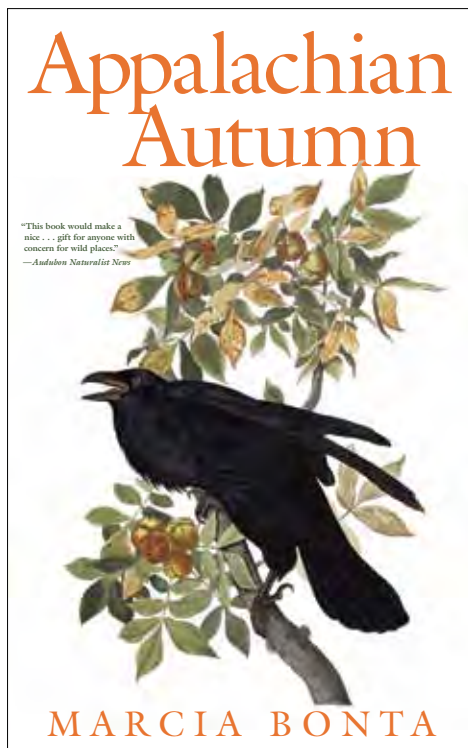
A Meditation on Fall's Fiery Beauty in the Appalachian Mountains

"This book would make a nice . . . gift to anyone with a concern for wild places." —*Audubon Naturalist News*

Appalachian Autumn chronicles the beauties of the fall months, small and large. But Marcia Bonta's quiet mountaintop life is shattered by a lumberman who clear-cuts a neighboring property. The massive bulldozers and skidders crush every tree and shrub, weed, and wildflower, leaving only rubble in their wake. Fleeing from the whine of chain saws and the crash of falling trees, she roams the mountain, watching wild turkeys forage in the field, flocks of migrating birds feast on wild grapes, and does and bucks eye each other in their mating ritual. "Autumn is a bittersweet time," Bonta writes, "a season of good-byes, when, after the flaming leaves fall and start the inevitable process of decay, we are left with only the bare bones of nature." If we are not careful, she warns, there may come a day when autumn's dusk and winter's night no longer lead into spring's morning.

NATURE / ESSAYS

January 10, 2023
Paper \$20.95t • £18.00
5 x 8.5 • 232 pp.
978-0-8229-5534-4



Appalachian Winter

MARCIA BONTA

A Charming Chronicle of Shifting Weather and Winter Wildlife Brings Warmth to the Coldest Months of the Year

"Marcia Bonta is a diligent, broad-ranging naturalist whose love for the Appalachians shines through on every page of this delightful book." —*Charles Fergus, author of Summer at Little Lava: A Season at the Edge of the Worlds*

Winter is the season that most tests our mettle. The psychological burdens of waiting for spring under gray skies compound the challenges of freezing rain, wind chill, deep snow, and dangerous ice. Despite winter's harshness, there is plenty of beauty and life in the woods if only we know where to look. The stark, white landscape sparkles in the sunshine and glows beneath the moon on crisp, clear nights; bare branches make it easy to see long distances; birds flock to feeders; and animals—even those that should be hibernating—make surprise visits from time to time. *Appalachian Winter* offers acclaimed naturalist Marcia Bonta's account of one season as experienced on and around her 650-acre home on the westernmost ridge of the hill-and-valley landscape that dominates central Pennsylvania.

NATURE / ESSAYS

January 10, 2023
Paper \$21.95t • £19.00
5 x 8.5 • 256 pp.
978-0-8229-5862-8



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 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.

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

Pitt poets have recently won the Lambda Literary Award for Bisexual Poetry, the PEN/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; been awarded the Wallace Stevens Award and Robert Frost Lifetime Achievement Award; and been selected for the National Endowment for the Arts' Big Read. Our poets have also recently been finalists and semifinalists for the National Book Award in Poetry, PEN Award for Poetry in Translation, the Eric Hoffer Award, and numerous regional poetry awards, among other honors.

ABOUT THE SERIES EDITORS:

Photo by Becky Turner Braddock



Terrance Hayes's poetry collections include *American Sonnets for My Past and Future Assassin*, finalist for the National Book Award; *How to Be Drawn*, finalist for the National Book Award and the National Book Critics Circle Award; *Lighthouse*, winner of the National Book Award and finalist for the National Book Critics Circle Award; and *Wind in a Box*, finalist for the Hurston-Wright Legacy Award, among others.

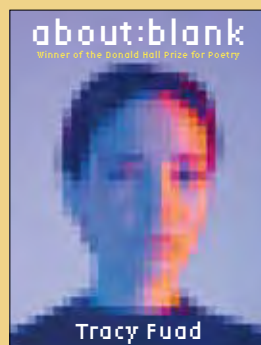
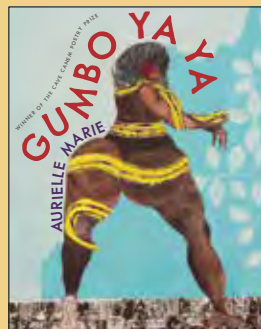
His additional honors include a Whiting Writers' Award and fellowships from the MacArthur Foundation, the National Endowment for the Arts, and the Guggenheim Foundation. He has taught at Carnegie Mellon University, the University of Alabama, and the University of Pittsburgh. Hayes is currently professor of English at New York University.



Nancy Krygowski's book *Velocity* won the Agnes Lynch Starrett Poetry Prize in 2006, and her most recent poetry collection is *The Woman in the Corner*. She teaches poetry at Carnegie Mellon University and in Carlow University's Madwomen in the Attic program.



Jeffrey McDaniel is the author of six books of poetry, most recently *Holiday in the Islands of Grief*. Other books include *Chapel of Inadvertent Joy*, *The Endarkenment*, *The Splinter Factory*, *The Forgiveness Parade*, and *Alibi School*. He teaches at Sarah Lawrence College and lives in the Hudson Valley.



As Is

JULIA SPICHER KASDORF

Intimate Memories and Public Histories Sustain a Woman's Quest for Meaning and Peace

"Her poems bear witness to rough, hardscrabble places, the labor of those who live there, and histories on the verge of dissolving in a rapidly changing environment."

—Sofia Samatar, author of *The White Mosque: A Memoir*

"Entering her poems is entering a door open for fervent discovery and calm."

—Kimiko Hahn, author of *Foreign Bodies*

"With deep humility and earned authority, Julia Kasdorf can enter an achingly transitory situation, a landscape we take for granted, and connect us to the arc of history."

—D. Nurkse, author of *A Country of Strangers: New and Selected Poems*

As *Is* gathers everyday poems written over time and mostly at the poet's home in the Ridge and Valley province of northern Appalachia. This work pays attention to the world as it is with curiosity, candor, and delight. Seeking connection with others and the earth and savoring the fine details of a messy life, these poems reckon with the demands of family, pandemic, aging, and loss even as they witness injustice, violence, environmental degradation, and climate crisis.

FRESHET

Born when the mountain rushes
with sudden, small streams,

when coltsfoot shoves its hooves—
thick-stemmed, fringed suns—

up through dead leaves,
and the sumac's maroon torches

finally fade, Love, leave
your desk, come to the woods

where all is urge and bird-flurry
yearning toward sky.

Also Available:

Poetry in America
Paper \$17.00t • 978-0-8229-6156-7 • 88 pp.

Eve's Striptease
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Sleeping Preacher
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POETRY

January 17, 2023
Paper \$18.00t • £15.00
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PITT POETRY SERIES



Photo by Philip Ruth

Julia Spicher Kasdorf is the author of *Sleeping Preacher*, *Eve's Striptease*, *Poetry in America*, and *Shale Play: Poems and Photographs from the Fracking Fields*, a documentary project created in collaboration with photographer Steven Rubin. She has also published a collection of essays, *The Body and the Book: Writing from a Mennonite Life*, and a biographical study, *Fixing Tradition: Joseph W. Yoder, Amish American*.

MARKETING PLANS

- Galley mailing
- National and local print and online reviews
- Select author appearances
- Online promotion
- Social media outreach

The Anxiety Workbook

CHRISTINA OLSON

An Exploration of the Collective Present Moment through the Combination of Scientific Fact and the Lyrical

“Her voice is a mixture of knowing and not-knowing, humor and grave seriousness. It feels smart and timely. This is a fantastic book.”

—Dean Rader, author of *The World Is a Text*

“A thing I love about Christina Olson’s poems is the lightly off-kilter lens through which she examines the world, the way she invents and discovers beauty from unlikely sources.”

—W. Todd Kaneko, author of *This Is How the Bone Sings*

“In *The Anxiety Workbook*, Christina Olson shares the daily work of surviving our times, surviving childhood, surviving loved ones, surviving ourselves.”

—Sean Hill, author of *Dangerous Goods*

“*The Anxiety Workbook* is the most interesting book of poetry I have read all year.”

—Misha Rai, editor, *Kenyon Review*

The *Anxiety Workbook* explores contemporary anxiety, grief in its multitude of forms, and complicated familial dynamics via the lens of science and history while utilizing the language of therapy. These poems grapple with the ever-evolving collective and individual trauma of the COVID-19 pandemic as well as seek answers and lessons from the natural world. The termination of a pregnancy, a distant father, the untimely death of a friend, our society’s obsession with Dateline and missing white girls, the estivation of the West African lungfish—*The Anxiety Workbook* covers these topics and much more in poems ranging from the hypertext to the highly lyrical, rich in voice and description.

EXCERPT FROM “WHAT I LEARNED FROM THE WISTERIA”

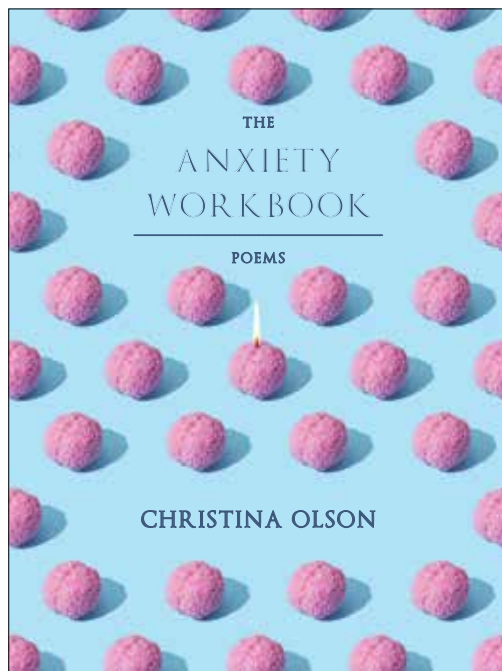
Wisteria sinensis

The purple of early bruise. The slow
strangle of climb toward chimney or sky,

something we humans cannot
or will not see. The grape-clusters of bloom

don’t last long, though of course
you should expect this, the root

right in the name: wistful. Now flowers
shower down like your grief: violet and sudden.



POETRY

January 17, 2023
Paper \$18.00t • £15.00
6 x 8 • 128 pp.
978-0-8229-6703-3
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PITT POETRY SERIES



Christina Olson is the author of *Terminal Human Velocity* and *The Last Mastodon*, which won the Rattle 2019 Chapbook Contest. Other work appears in the *Atlantic*, the *Missouri Review*, the *Nation*, *Scientific American*, *Virginia Quarterly Review*, and *The Best Creative Nonfiction*. She is an associate professor at Georgia Southern University and tweets about coney and mastodons as @olsonquest. Her website is www.thedrevlow-olsonshow.com.

MARKETING PLANS

- Galley mailing
- National print and online reviews
- Select author appearances
- Online promotion
- Social media outreach
- Feature at AWP 2023

Stop Lying

AARON SMITH

Poetry That Demands We Face the Lies We Tell Ourselves and Others

“With unflinching honesty, Aaron Smith flips the narrative of queer acceptance, implicating himself in his family’s contract of lies in which his identity as a gay man was barely discussed and mostly lied about.”

—Miguel Murphy, author of *Shoreditch*

“Smith excavates tenderness as familial memories are revisited, revised, and rendered new. *Stop Lying* centers the illness and death of the poet’s mother and manages to perfect that odd and ancient kinship between grief, desire, humor, and loss. The voice in these poems pulls you in close by the collar and refuses to let you go.”

—Sam Sax, author of *Bury It*

Stop Lying is Aaron Smith’s most personal and vulnerable work yet. Revolving around the death of the poet’s mother and how Smith, a gay man, faces his upbringing where his sexuality was viewed as sinful and unnatural, these poems plumb the complexities of what families say and choose not to say. How does one grieve when a relationship will forever remain unresolved? What does it mean to both regret and not regret one’s decisions? What if survival doesn’t look like what we’re told it should? This is the story of a poet pushing through present-day grief and the shame of the past to find the buried truths, the ones that are hardest to tell.

AFTERLIFE

Sometimes
the hardest part

is wondering
if my mother died

believing
I would go

to hell

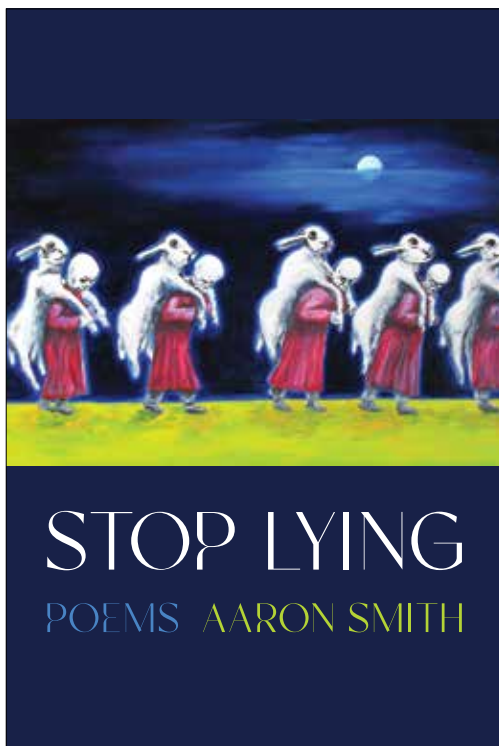
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POETRY

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6 × 9 • 104 pp.
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PITT POETRY SERIES



Photo by Belinda Smith L.

Aaron Smith is the author of four books in the Pitt Poetry Series: *The Book of Daniel*, *Primer*, *Appetite*, and *Blue on Blue Ground*, winner of the Agnes Lynch Starrett Prize. His work has appeared in numerous publications including the *Baffler*, *Kenyon Review*, *Ploughshares*, and *Best American Poetry*.

MARKETING PLANS

- Galley mailing
- National print and online reviews
- Select author appearances
- Online promotion
- Social media outreach
- Feature at AWP 2023

I Want to Tell You

JESSE LEE KERCHEVAL

Poems That Urgently Remind Us Love Keeps Us Alive

“Ecstatic, bounding, electric, *I Want to Tell You* plumbs the elegy while still sizzling with life—a contradiction made right in Jesse Lee Kercheval’s deft hands. Wading through the pools of grief, Kercheval wrestles with God to find meaning in the wake of loss, but not without her characteristic wit, wisdom, and candor.”

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“Please read this magnificent book. There can be no other for our times.”

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“Like a fruit—like a tangerine that peels itself—she sheds layers of language and accesses a poetry with enormous vitality, sincerity, and transparency.”

—Circe Maia, author of *The Invisible Bridge / El puente invisible: Selected Poems of Circe Maia*

In Jesse Lee Kercheval’s sixth collection, *I Want to Tell You*, her searching, incantatory poems speak directly and forcefully to the reader in a voice that is by turns angry, elegiac, wry, or witty but always sharply alive. Crossing through the bewildering territory of grief, Kercheval argues with god and the universe about the deaths of people she loves. She also writes movingly about the complications of family life and love, the messy puzzle of life itself.

SAY THE WORD, BLISS

when the gaudy sun routs
the curtains

& velvet
is
drawn back from window after window
to let the morning in

& night has yet to be imagined

Also Available:

Love Poems / Poemas de amor by Idea Vilariño
Translated by Jesse Lee Kercheval
Paper \$17.00t • 978-0-8229-6625-8 • 120 pp.

The Invisible Bridge / El puente invisible by Circe Maia
Translated by Jesse Lee Kercheval
Paper \$22.00t • 978-0-8229-6382-0 • 168 pp.

Dog Angel
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poems



JESSE LEE KERCHEVAL

I WANT TO TELL YOU

POETRY

January 31, 2023
Paper \$18.00t • £15.00
6 x 9 • 80 pp.
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PITT POETRY SERIES



Photo by Magda Fuller

Jesse Lee Kercheval is a poet, writer, and translator, specializing in Uruguayan poetry. She is the author of *America that island off the coast of France* and *Dog Angel* and the translator of *Love Poems* by Idea Vilariño and *The Invisible Bridge: Selected Poems of Circe Maia*. A bilingual Spanish-English edition of her selected poems, *La crisis es el cuerpo*, translated by Ezequiel Zaidenwerger, was published in Argentina and is forthcoming in Mexico.

MARKETING PLANS

- Galley mailing
- National print and online reviews
- Select author appearances
- Online promotion
- Social media outreach
- Feature at AWP 2023

Every Form of Ruin

ERIN ADAIR-HODGES

A Refutation of Silence and Choosing of Operatic Anger over Abuse and Marginalization

Praise for *Let's All Die Happy*:

“Uncertainty, disappointment, and patriarchy pervade a landscape of lost dreams and unexpected realities in Adair-Hodges’s gloriously sardonic debut. . . . It’s a gritty and bewitching collection that revels in its vulnerability; Adair-Hodges incisively translates visceral emotions into tangible imagery while remaining emotionally fluid and preserving the integrity of her sorrow.”

—*Publishers Weekly*

A rebuttal to Aeschylus’s *Oresteia*, *Every Form of Ruin* posits the Erinyes’ fury as righteous, understanding Clytemnestra’s rageful response to loss, and refusing Iphigenia’s relegation to a footnoted sacrifice. A fierce and darkly funny examination of anger, these lyrical poems push back against silencing by playing witness to a world where the experiences of women, nonbinary, and femme-identifying people are too often ignored, their responses dismissed as hysterical. These poems are also investigations into the loneliness of midlife; the search for one’s own self when that self has given its life to service. *Every Form of Ruin* counters our culture’s erasure of women and resists the categorizations of maiden, mother, crone by blurring those distinctions through the creation of voices that are moved by rage and resistance.

BLACK THUMB

The dogwood was threatening
to swallow the back garden’s light,

so I borrowed a chainsaw and gas.
Its last berries a memory of red, the fruit

bitter, tiny angry mangos in the mouth
of its killer. Nights my son chooses his father

to read him into silence, I practice not loving
anything. Less like learning than remembering.

As a child, I studied how to be a child.
I was given a doll to care for

but could never remember its name.
I left her face down everywhere.

Also Available:

Let’s All Die Happy
Paper \$17.00t • 978-0-8229-6514-5 • 80 pp.



POETRY

February 14, 2023
Paper \$18.00t • £15.00
6 × 8 • 120 pp.
978-0-8229-6691-3
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PITT POETRY SERIES



Photo by Jon Ullsten

Erin Adair-Hodges is the author of *Let’s All Die Happy*, winner of the Agnes Lynch Starrett Poetry Prize. Recipient of the Allen Tate Prize and the Loraine Williams Poetry Prize, her work has been featured in *American Poetry Review*, *Gulf Coast*, *Kenyon Review*, *PBS NewsHour*, *Ploughshares*, *Sewanee Review*, and more. Born and raised in New Mexico, she now lives with her family in Kansas City, Missouri, and works as a fiction acquisitions editor.

MARKETING PLANS

- Galley mailing
- National print and online reviews
- Select author appearances
- Online promotion
- Social media outreach
- Feature at AWP 2023

That Ship Has Sailed

TERENCE WINCH

Poems that Zoom In on the Mysterious and Transformative Nature of Expression

"In *That Ship Has Sailed*, Terence Winch gives us poems that bow to the relentlessness of time as he navigates world history and personal history. His writing is mature, elegiac, nostalgic, and wry."

—Denise Duhamel, author of *Second Story*

"Wit, warmth, style, passion, ingenuity, acumen, and spirit are poetry's seven cardinal virtues. Terence Winch has them all."

—David Lehman, author of *The Morning Line*

"Herein Terence Winch catches us up with his true Irish tuneage of the heart as he heads straight into the gale of being alive, unflinching, and unbarred. Weaving a language of merry melancholy, he suspends time's measurement, folds us into a place where the flesh and blood of a present consorts with all manner of loves and ghosts of a past and then has a drink with you now."

—Maureen Owen, author of *Edges of Water*

That *Ship Has Sailed* synthesizes the serious and comic to address sex, love, loss, death, belief, the afterlife, and the past. The poems are honest and direct without sacrificing "the uncertainties, mysteries, and doubts" that Keats singles out in his notion of "negative capability," alluded to in the title poem. Amplified by the poet's work as a traditional Irish musician and composer, language is the adhesive that brings the work together across the avant-garde to traditional forms and meters.

JFK, ASSASINATED

I am on my way to the car, part of the car pool, going to school, and everybody else is standing in front of the open doors of their cars, bent over, their heads resting on their arms, listening to the news of the assassination. I think we cried. We went to school and prayed and cried. It snowed in April that year. That year, no one had yet committed any sex crimes. No one was a junkie. Only a few of us had already died. This was when men mistreated their wives and children, when men spent their days digging ditches, drinking quart bottles of Miller High Life, which was cold and golden. You could wear hats back then. You could go out very late at night and walk the streets smoking cigarettes, looking for love. You could stay until the bars closed. You could sit on the stoop, blowing smoke at the sky, wondering what would happen, you know, in the future, which was like a far-off country you would never get to visit, but whose laws you were forced to obey.



POETRY

January 17, 2023
Paper \$18.00t • £15.00
6 x 9 • 88 pp.
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PITT POETRY SERIES



Photo by Tom Goodwin

Terence Winch is the author of eight previous poetry collections, the young adult novel *Seeing Eye Boy*, and the short story collections *Contenders* and *That Special Place*. He is the recipient of a National Endowment for the Arts Poetry Fellowship, a Gertrude Stein Award for Innovative Writing, a Columbia Book Award, and the America Book Award, among other honors. The Bronx-born son of Irish immigrants, Winch is also a founding member of acclaimed Irish band Celtic Thunder.

MARKETING PLANS

- Galley mailing
- National print and online reviews
- Select author appearances
- Online promotion
- Social media outreach
- Feature at AWP 2023

Poetry

New and Notable



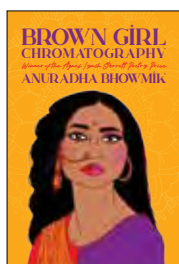
banana []

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“The invention and lyric textures in this book aren’t here just for show; they are setting to music the urgency of our time. That is a hard thing to do, and this poet does it again and again.” —Ilya Kaminsky, author of *Deaf Republic*



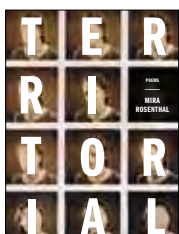
Brown Girl Chromatography

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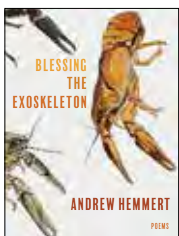


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“Every poem in *Territorial* is stunning—each spun fiercely with beauty as well as tremors of perpetual threat and violence against the female body.” —Don Mee Choi, author of *DMZ Colony*



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Poetry

New and Notable

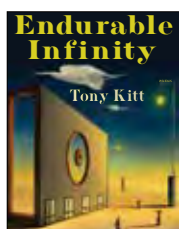


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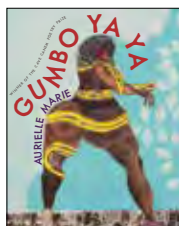


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Catalog of Unabashed Gratitude

ROSS GAY

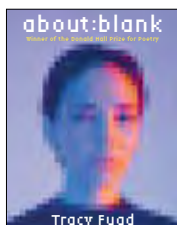
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Poetry

New and Notable



about:blank

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“Defined by its ambitious formal invention and visualization. . . . The submergence of identity richly complicates this poet’s promising debut.” —*Booklist*



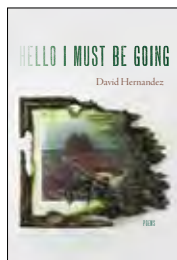
Little Pharma

LAURA KOLBE

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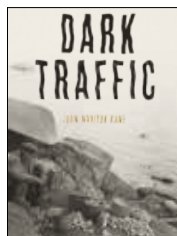


Hello I Must Be Going

DAVID HERNANDEZ

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“Whether philosophical, playful, or political, [Hernandez’s] language is guided by generosity and wonder. . . . Beneath his laid-back West Coast charm, he lays bare the intensities of modern life. *Hello I Must Be Going* is a book of irreducible wisdom and witness.” —Terrance Hayes, author of *American Sonnets for My Past and Future Assassin*



Dark Traffic

JOAN NAVIYUK KANE

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“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*



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“Entering *The Thicket* it’s as if I walk into another world, one where things are more vivid and alive. Like the land of fables and fairy tales, the Technicolor wonder along the yellow brick road.” —*Orion*

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, editorial director Abby Collier expanded this distinguished program to include 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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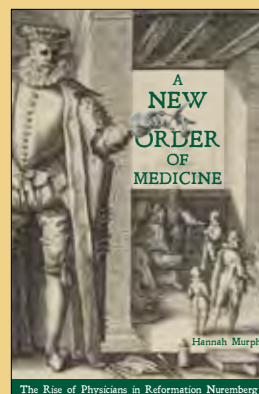
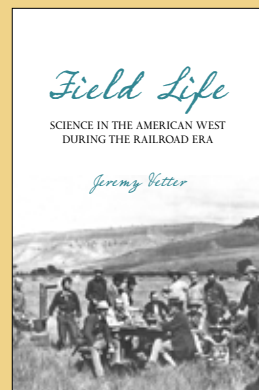
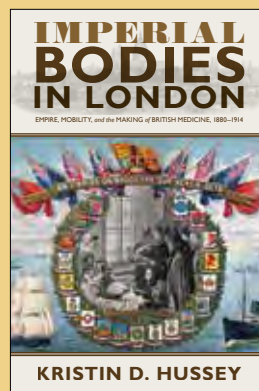
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Roland Jackson, University College London and the Royal Institution of Great Britain
Bernard Lightman, York University
Michael S. Reidy, Montana State University
- **Science, Values, and the Public:**
Heather E. Douglas, Michigan State University

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 Age of Mammals

Nature, Development, and Paleontology in the Long Nineteenth Century

CHRIS MANIAS

Shows the Cultural Resonance of Mammal Paleontology from an International Perspective

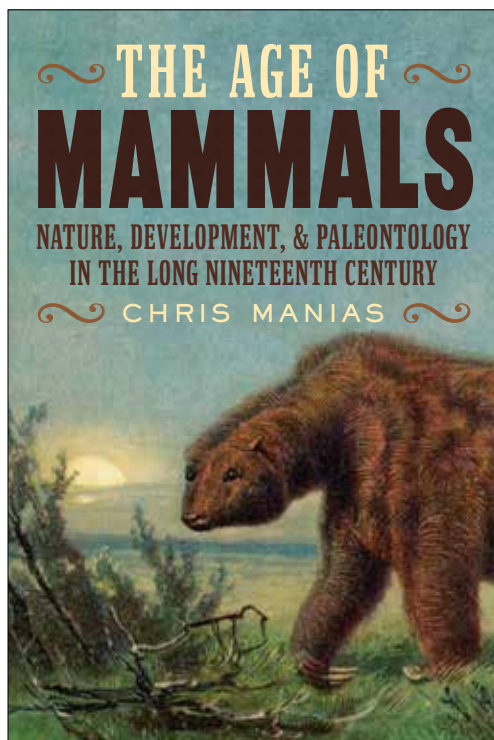
“Dinosaurs get all the attention, from museum visitors as well as historians. But with this brilliant new book, Chris Manias sets the record straight and shows that mammalian paleontology is where it’s at. Deeply researched and beautifully written, *The Age of Mammals* is brimming with fresh insights and novel interpretations.”

—Lukas Rieppel, author of *Assembling the Dinosaur: Fossil Hunters, Tycoons, and the Making of a Spectacle*

“Stories of fossils and their finders, from famed scientists to erased local and Indigenous experts, and the sites in which fossils were given meanings, from fieldwork to exhibitions, are deftly woven together to show that the knowledge and world making of paleontology were tied to global fieldwork, capitalist resource extraction, museum collections, and ideas about the rightful place of humans in the modern world. This book establishes Chris Manias as a significant scholar of the history of life sciences and will be invaluable to anyone interested in the legacies of how life on earth has been imagined.”

—Sadiah Qureshi, University of Birmingham

When people today hear “paleontology,” they immediately think of dinosaurs. But for much of the history of the discipline, dramatic demonstrations of the history of life focused on the developmental history of mammals. *The Age of Mammals* examines how nineteenth-century scholars, writers, artists, and public audiences understood the animals they regarded as being at the summit of life. For them, mammals were crucial for understanding the formation (and possibly the future) of the natural world. Yet, as Chris Manias reveals, this combined with more troubling notions: that seemingly promising creatures had been swept aside in the “struggle for life,” or that modern biodiversity was impoverished compared to previous eras. Why some prehistoric creatures, such as the saber-toothed cat and ground sloth, had become extinct, while others seemed to have been the ancestors of familiar animals like elephants and horses, was a question loaded with cultural assumptions, ambiguity, and trepidation. How humans related to deep developmental processes, and whether “the Age of Man” was qualitatively different from the Age of Mammals, led to reflections on humanity’s place within the natural world. With this book, Manias considers the cultural resonance of mammal paleontology from an international perspective—how reconstructions of the deep past of fossil mammals across the world conditioned new understandings of nature and the current environment.



PALEONTOLOGY / HISTORY OF SCIENCE

June 27, 2023
Cloth \$65.00s • £58.00
6 × 9 • 464 pp.
58 b&w illustrations
978-0-8229-4780-6
eBook available

INTERSECTIONS: HISTORIES OF ENVIRONMENT, SCIENCE, AND TECHNOLOGY IN THE ANTHROPOCENE



Chris Manias is a historian of science based at King’s College London, where he is senior lecturer in the history of science and technology. He is a member of the History of Science Society and the British Society for the History of Science, and is a Fellow of the Royal Historical Society.

MARKETING PLANS

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

The Vortex

An Environmental History of the Modern World

FRANK UEKÖTTER

Dissects a Global Environmental Legacy That Will Shape Policies in the New Millennium

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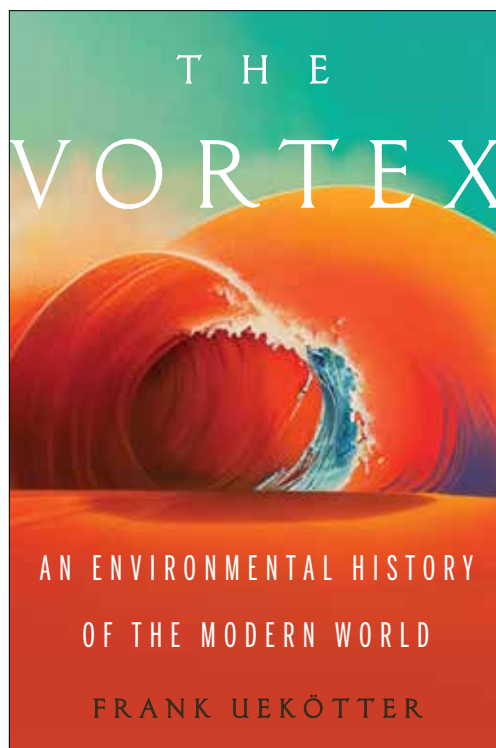
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ENVIRONMENTAL HISTORY

February 21, 2023
Cloth \$80.00s • £70.00
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978-0-8229-4756-1



Frank Uekötter is professor of environmental humanities at the University of Birmingham. He is the author of more than a dozen books on a broad range of environmental, political, and socioeconomic issues. Since October 2021, he is principal investigator of the global history project "The Making of Monoculture" with generous support from a European Research Council Advanced Grant.

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The Many Voices of Modern Physics

Written Communication Practices of Key Discoveries

JOSEPH E. HARMON and ALAN G. GROSS

With an afterword by RANDY ALLEN HARRIS

A Tribute to the Communicative Practices of Physicists in the Twentieth Century

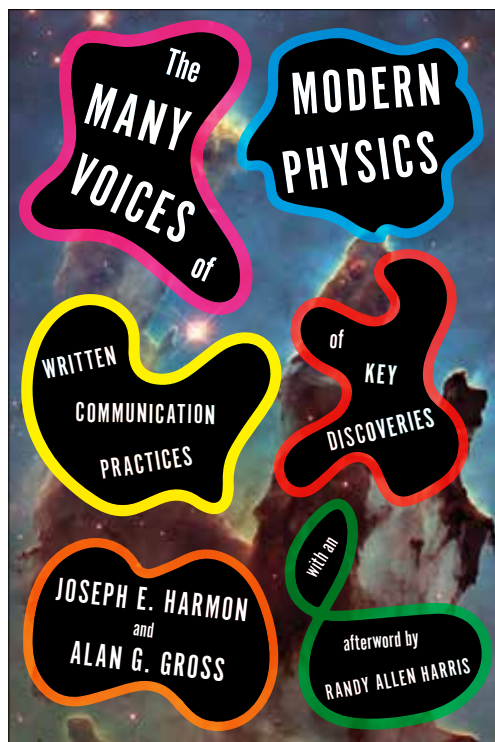
“Literary framing, engaging narratives, and careful analysis of communication artifacts come together to offer a tale that will pull the reader in and keep them along for the journey, even when—forget the complex equations—the very ideas seem so alien to the world we all apprehend.”

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The Many Voices of Modern Physics follows a revolution that began in 1905 when Albert Einstein published papers on special relativity and quantum theory. Unlike Newtonian physics, this new physics often departs wildly from common sense, a radical divorce that presents a unique communicative challenge to physicists when writing for other physicists or for the general public, and to journalists and popular science writers as well. In their two long careers, Joseph Harmon and the late Alan Gross have explored how scientists communicate with each other and with the general public. Here, they focus not on the history of modern physics but on its communication. In their survey of physics communications and related persuasive practices, they move from peak to peak of scientific achievement, recalling how physicists use the communicative tools available—in particular, thought experiments, analogies, visuals, and equations—to convince others that what they say is not only true but significant, that it must be incorporated into the body of scientific and general knowledge. Each chapter includes a chorus of voices, from the many celebrated physicists who devoted considerable time and ingenuity to communicating their discoveries, to the science journalists who made those discoveries accessible to the public, and even to philosophers, sociologists, historians, an opera composer, and a patent lawyer. With their final collaboration, Harmon and Gross offer a tribute to the communicative practices of the physicists who convinced their peers and the general public that the universe is a far more bizarre and interesting place than their nineteenth-century predecessors imagined.



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Photo by Sarah Gross

Joseph E. Harmon has been a science writer, editor, and manager for four decades in several divisions within Argonne National Laboratory. He is now working as a science communicator in support of Argonne's Physical Sciences and Engineering Directorate.

Alan G. Gross was professor emeritus of rhetoric in the Department of Communication Studies at the University of Minnesota, where he was a founding faculty member of the Rhetoric and Scientific and Technical Communication graduate program. He also was a visiting fellow in the Center for Philosophy of Science at the University of Pittsburgh and held appointments at several international universities. He was named a Distinguished Scholar by the National Communication Association in 2014.

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Roland Jackson is an honorary research fellow in the Department of Science and Technology Studies at University College London and a visiting fellow at the Royal Institution. He is author of *The Ascent of John Tyndall: Victorian Scientist, Mountaineer, and Public Intellectual* and coeditor, with Daniel Brown and Nicola Jackson, of *The Poetry of John Tyndall*.

Bernard Lightman is distinguished research professor of humanities at York University and a past president of the History of Science Society. Among his most recent publications are the edited collections *Science Periodicals in Nineteenth-Century Britain: Constructing Scientific Communities* and *Identity in a Secular Age: Science, Religion, and Public Perceptions*. Lightman is also editor of the book series *Science and Culture in the Nineteenth Century*.

Michael S. Reidy is professor of history in the Department of History and Philosophy at Montana State University. He is author of *Tides of History: Ocean Science and Her Majesty's Navy* and coauthor of *Exploration and Science: Social Impact and Interaction* and *Communicating Science: The Scientific Article from the Seventeenth Century to the Present*. He coedited volume 3 of the Tyndall Correspondence and a separate volume on Tyndall titled *The Age of Scientific Naturalism: Tyndall and His Contemporaries*.

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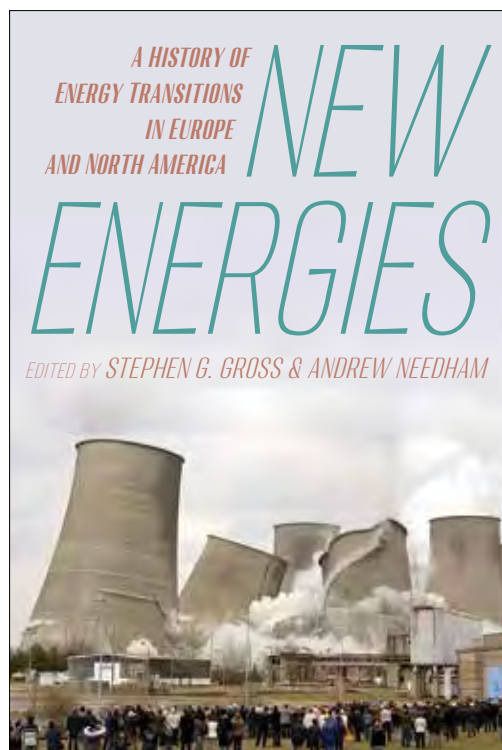
“A remarkable and welcome contribution to scholarly work available on energy transitions. It tells hidden histories and counternarratives around climate change, the history of environmentalism, nuclear energy, and nuclear risk. It illustrates the fraught, complex, contested, and nonlinear nature of energy transitions and how it can inform the current transition. A must-read for any energy historian.”

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Over the past 250 years, energy transitions have occurred repeatedly—the rise of coal in the nineteenth century, the explosion of oil in the twentieth century, the nuclear utopianism of the 1950s and 1960s. These transitions have been as revolutionary as any political or economic upheaval, and they required changes in infrastructure and behavior. Yet new energies never wholly replace old ones. This volume historicizes energy production and consumption while demonstrating how energy use has reshaped everything from social life and economic organization to political governance. It foregrounds the importance of energy for big historical questions about capitalism, democracy, inequality, the environment, and identity, and it argues that energy systems themselves merit attention as key agents of historical change. Given the urgency of climate change, and the central position that energy plays in causing and potentially solving global warming, this volume engages history as a discipline in the debate over what may be most monumental energy transition of all time: the shift away from fossil fuels.



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Stephen G. Gross is associate professor of history and the director of the Center for European and Mediterranean Studies at New York University. He is the author of *Export Empire: German Soft Power in Southeastern Europe, 1890–1945* and *Germany in the Age of Oil, Atoms, and Climate Change*.

Andrew Needham is associate professor of history at New York University. He is the author of *Power Lines: Phoenix and the Making of the Modern Southwest* and coeditor of *Indian Cities: Histories of Indigenous Urbanization*.

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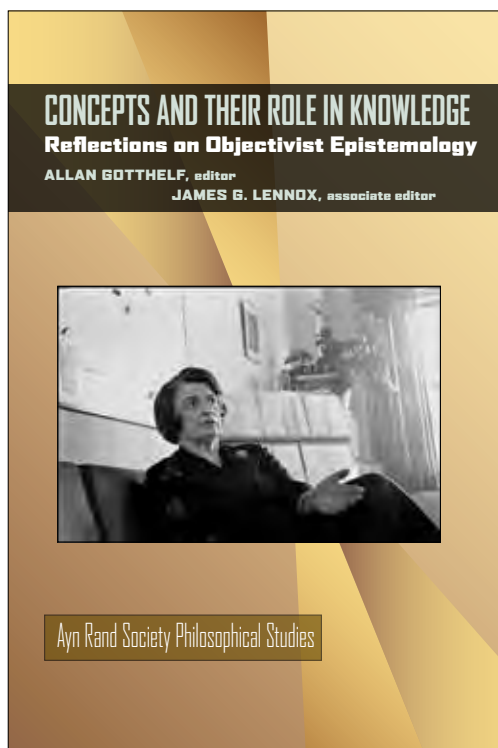
"A landmark set of essays, with comments and responses, exploring the implications of Rand's theories on perception, concept formation, definition, justification, and conceptual change in science. The publication of this remarkable and engaging volume brings to the attention of professionals a theory of knowledge whose depth, breadth, and nuance may surprise them."

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Philosopher-novelist Ayn Rand (1905–1982) was a cultural phenomenon whose books have sold more than twenty-eight million copies. Countless individuals speak of her writings as having significantly influenced their lives, but despite her popularity, Rand's philosophy of objectivism has received little serious attention from academic philosophers.

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This is the second book published in Ayn Rand Society Philosophical Studies, which was developed in conjunction with the Ayn Rand Society to offer a fuller scholarly understanding of this highly original and influential thinker. The Ayn Rand Society, an affiliated group of the American Philosophical Association, Eastern Division, seeks to foster scholarly study by philosophers of the philosophical thought and writings of Ayn Rand.



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Allan Gotthelf (1942–2013) was visiting professor of the history and philosophy of science at the University of Pittsburgh from 2003 to 2012 and Anthem Foundation Distinguished Fellow for Research and Teaching in Philosophy at Rutgers University from 2012 to 2013. He is the author of *On Ayn Rand and Teleology*, *First Principles*, and *Scientific Method in Aristotle's Biology* and coeditor of *Philosophical Issues in Aristotle's Biology* and *Ayn Rand: A Companion to Her Works and Thought*. He was a founding member of the Ayn Rand Society and coeditor of the Ayn Rand Society Philosophical Studies book series.

James G. Lennox is professor emeritus of history and philosophy of science at the University of Pittsburgh. He is the author of *Aristotle on Inquiry*, *Aristotle: On the Parts of Animals I–IV*, and *Aristotle's Philosophy of Biology: Studies in the Origins of Life Science*. Lennox is coeditor of *Philosophical Issues in Aristotle's Biology*; *Being, Nature, and Life in Aristotle: Essays in Honor of Allan Gotthelf*; and *Concepts, Theories, and Rationality in the Biological Sciences*. He was a founding member of the Ayn Rand Society and is coeditor of the Ayn Rand Society Philosophical Studies series.

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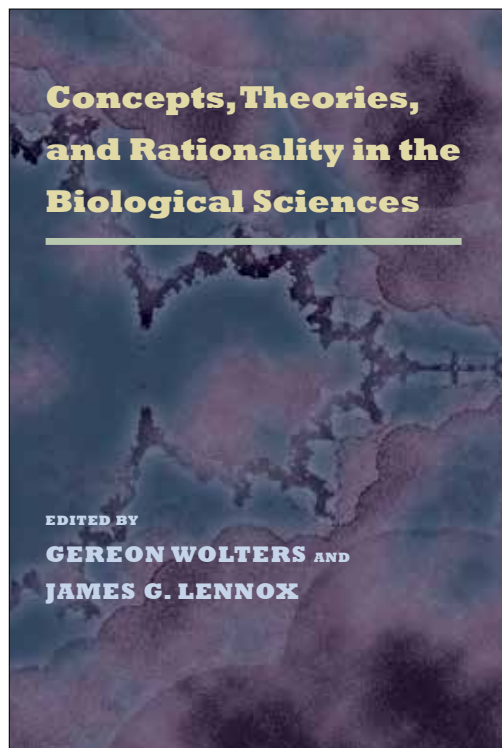
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Gereon Wolters is professor emeritus of philosophy and history of science at the University of Konstanz and director of the Philosophical Archive. He is coeditor of *Logic, Language, and the Structure of Scientific Theories*, among other books.

James G. Lennox is professor emeritus of history and philosophy of science at the University of Pittsburgh. He is the author of *Aristotle on Inquiry*, *Aristotle: On the Parts of Animals I–IV*, and *Aristotle's Philosophy of Biology: Studies in the Origins of Life Science*. Lennox is coeditor of *Philosophical Issues in Aristotle's Biology and Being, Nature, and Life in Aristotle: Essays in Honor of Allan Gotthelf*.

COMPOSITION AND RHETORIC

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.

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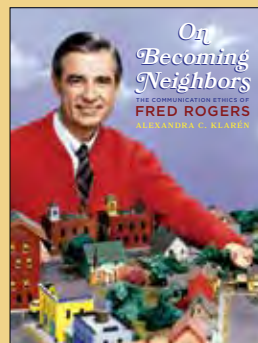
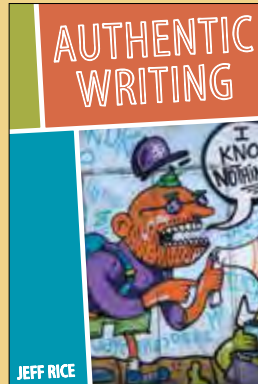
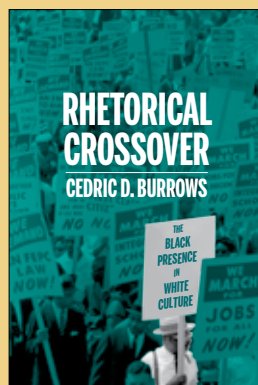
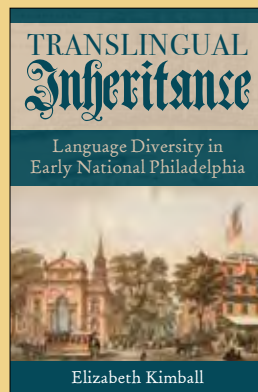
ABOUT THE SERIES EDITORS:



David Bartholomae is professor and Charles Crow Chair emeritus of English at the University of Pittsburgh. He is the author of numerous books, including *Like What We Imagine* and *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*.



Unorganized Women

Repetitive Rhetorical Labor and Low-Wage Workers,
1834–1937

JANE GREER

A Detailed Study of the Rhetorical Labor of Low- and No-Wage Women Workers Unaffiliated with Traditional Labor Unions

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—Bill DeGenaro, University of Michigan–Dearborn

“This book offers deeply compelling and rich analyses of working women’s repetitive labor and makes a significant contribution to the growing field of rhetorical studies working at the nexus of gender, rhetoric, and labor. Greer focuses on a group of women not often studied even within this new body of work: low-wage workers. By applying her keen analyses to this group’s rhetorics, Greer offers important insights that push the field’s conversations in new and exciting directions.”

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Across a range of industrial, domestic, and agricultural sites, Greer shows how repetitive discursive performances served as rhetorical tools as women workers sought to rescript power relations in their workplaces and to resist narratives about their laboring lives. The case studies reveal noteworthy patterns in how these women’s words helped to construct the complex web of class relations in which they were enmeshed. Rather than a teleological narrative of economic empowerment over the course of a century, *Unorganized Women* speaks to the enduring obstacles low- and no-wage women face, their creativity and resilience in the face of adversity, and the challenges that impede the creation of meaningful coalitions. By focusing on repetitive rhetorical labor, this book affords a point of entry for analyzing the discursive productions of a range of women workers and for constructing a richer history of women’s rhetoric in the United States.

UNORGANIZED WOMEN

REPETITIVE RHETORICAL LABOR
AND LOW-WAGE WORKERS, 1834–1937



JANE GREER

COMPOSITION AND RHETORIC / LABOR HISTORY

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COMPOSITION, LITERACY, AND CULTURE



Photo by Mark Sorenson

Jane Greer is a Curators’ Distinguished Teaching Professor at the University of Missouri–Kansas City. She is the editor of *Girls and Literacy in America: Historical Perspectives to the Present*, and coeditor of *Pedagogies of Public Memory: Teaching Writing at Museums, Archives, and Memorials* and *The Naylor Report on Undergraduate Research in Writing Studies*.

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Writing and Desire

Queer Ways of Composing

JONATHAN ALEXANDER

Explores Writing as a Practice of Desire through an LGBTQ+ Lens

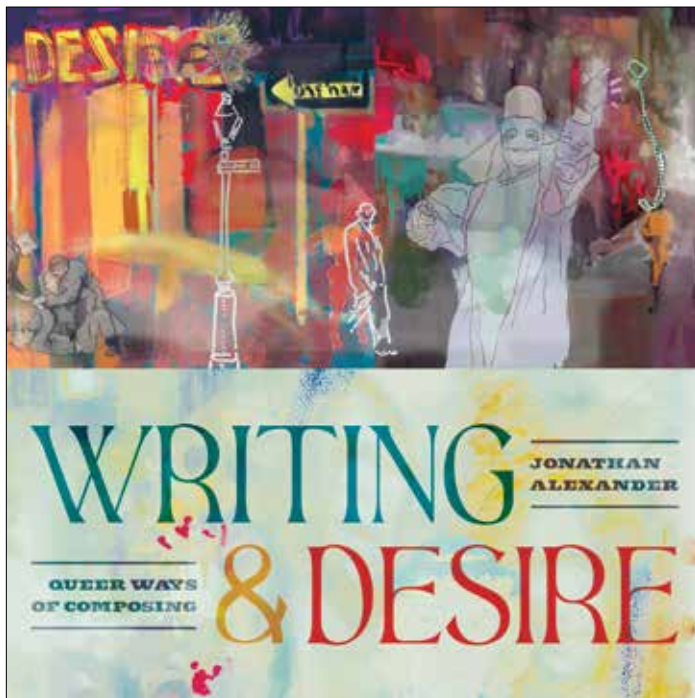
“This book is exciting and groundbreaking in its important interventions into writing studies and queer studies. It is significant as a queer text because of its unsanitized queerness and because of its unapologetic queer intervention into writing studies; it’s important as a writing studies text because of how it invites readers to use queer interventions to reconceptualize what writing (broadly conceived) does, can do, and should do, and what has been missing in the field of writing studies.”

—Ian Barnard, author of *Sex Panic Rhetorics, Queer Interventions*

“There are subjects we queer compositionists have been gesturing toward for years. It’s fitting that Alexander (one of the early innovators in queer composition/rhetoric) be the bold scholar who moves us attentively and directly to desire. It’s not easy to do, and this book does it with intellectual flair, generosity, and interesting movement. Alexander is a dazzling interpreter who offers readings of desire that are important for our field.”

—Stacey Waite, University of Nebraska

Writing and Desire is a sustained, multimovement exploration of how writers, particularly queer writers, think and feel through desire as central to their writing practice. In a time of political, social, global, and ecological unrest, how might we understand desire—the desire for things to be different, the desire for a better world—as a crucial dimension of contemporary human experience? What might such a recentering of desire offer us, personally and politically? And how is writing itself, as one of the primary ways through which we express and explore ourselves, central to the expression and exploration of desire? Drawing on recent theoretical work in queer theory and the new materialism, Jonathan Alexander studies a range of queer and trans writers and artists who center desire in their practice and argues that conceptualizing writing as desire allows us to reexperience both writing and our world as saturated with our dreams and wishes for change. In a book both elegant and unsettling, and by turns personal, analytic, and experimental, Alexander challenges us—and himself—to think about desire and writing as the deepest manifestation of our hopes for the future.



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COMPOSITION, LITERACY, AND CULTURE



Photo by Carla Wilson

Jonathan Alexander is Chancellor’s Professor of English at the University of California, Irvine. He is the author, coauthor, or coeditor of twenty-two books.

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Making the World a Better Place

African American Women Advocates, Activists, and Leaders, 1773–1900

JACQUELINE JONES ROYSTER

Centers Black Women's Discourse and Sociopolitical Action from the Nation's Founding through the Civil War and Beyond

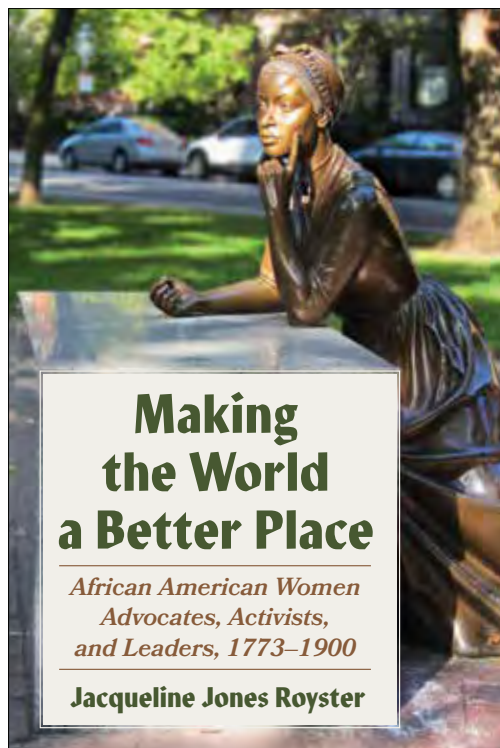
“Rigorously researched, exquisitely written, conceptually deft, and resource rich, this book examines Black women's rhetorical ingenuity from the founding of the nation through the Black Club women's movement. I marvel at the ways this book, in all its historical milieux, perfectly illustrates rhetoric's singular role in unearthing the antidote to today's most enduring questions around race, gender, citizenship, and nation.”

—Eric Darnell Pritchard, University of Arkansas

“This book combines rhetorical and intersectional analysis with feminist historiography to provide a more expansive picture of Black women's lives and experiences and to challenge white nostalgia and mediated representations of Black womanhood. Moreover, it offers new evidence of how Black women's social lives and everyday organizing led to fabulous feminist formations geared toward moving the nation closer in line with its governing principles and closer toward a future that sees and hears Black women.”

—Ersula Ore, Arizona State University

In *Making the World a Better Place*, Royster argues that African American women must be taken seriously as historical actors who were more consistently and more variously engaged in community- and nation-building than they have been given credit for. Their considerable rhetorical expertise becomes evident when looking carefully at their work in terms of identity, agency, authority, and expressiveness. Their writings constitute a substantial artifactual record of their levels of engagement, their excellence in sociopolitical work, and the legacies of leadership and action. The writing of African American women during the nineteenth century reflects their own perceptions of the ways and means of their lives. They deserve to be recognized as consequential contributors to the narratives of the nation, rather than marginalized as a group. To that end, Jacqueline Jones Royster offers a deeper understanding, often through their own words, of these women, their practices, and their achievements.



Making the World a Better Place

African American Women Advocates, Activists, and Leaders, 1773–1900

Jacqueline Jones Royster

COMPOSITION AND RHETORIC / AFRICAN AMERICAN HISTORY

May 23 2023
Paper \$45.00s • £40.00
6 x 9 • 384 pp.
33 b&w illustrations
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COMPOSITION, LITERACY, AND CULTURE



Jacqueline Jones Royster is former Ivan Allen Jr. Chair in Liberal Arts and Technology and dean of the Ivan Allen College of Liberal Arts at the Georgia Institute of Technology and professor emerita at both The Ohio State University and Georgia Tech. She is the author of *Traces of a Stream: Literacy and Social Change among African American Women and Southern Horrors and Other Writings: The Anti-lynching Campaign of Ida B. Wells-Barnett*, among other titles.

MARKETING PLANS

- Scholarly reviews
- Online promotion
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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 performers. 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 began in 1968 and has a broad focus on all topics concerning Latin America. The Latinx and Latin American Profiles series 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, 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.

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.

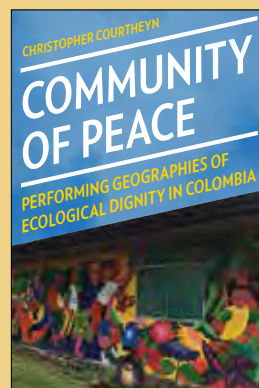
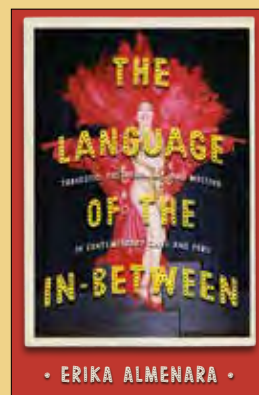
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ABOUT THE EDITOR:



Joshua Shanholtzer joined the University of Pittsburgh Press in 2007. He also manages the History of the Urban Environment book series, edited by Martin V. Melosi and Joel A. Tarr. Previously, he was an editor at the Modern Language Association.



Representing the Barrios

Culture, Politics, and Urban Poverty in
Twentieth-Century Caracas

REBECCA JARMAN

**Charts the Rise of the Barrios in the Venezuelan
Imagination**

“We can’t understand Venezuela today without understanding the barrios. *Representing the Barrios* provides an imaginary topography of the barrios of Caracas as both object of anxiety and historical subject, a space for radical politics and for the territorial remapping of political life more broadly.”

—Geo Maher, author of *Anticolonial Eruptions: Racial Hubris and the Cunning of Resistance*

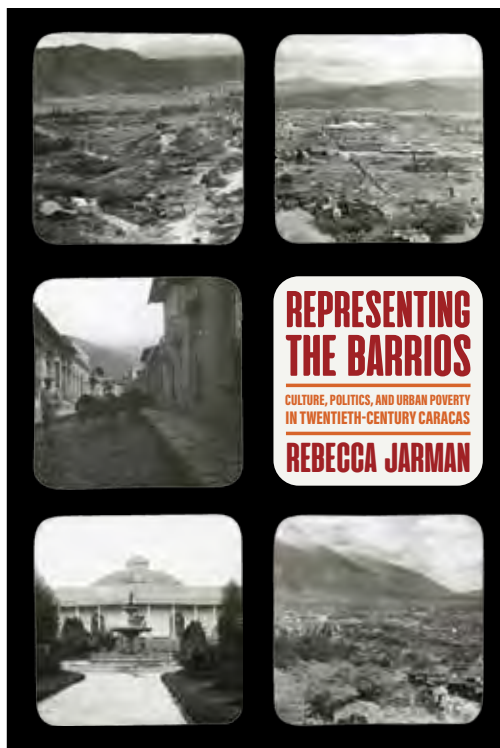
“Jarman sheds urgent new light on one of Venezuela’s most important—and enigmatic—social actors: residents of Venezuela’s sprawling urban barrios.”

—Alejandro Velasco, New York University

“This is a nuanced, insightful account of how the barrios were made to play the foil to Venezuela’s nation-building project; it is also an argument about why such representations continue to matter.”

—Robert Samet, Union College

Against a backdrop of rapid urbanization and the growth of a global economy powered by carbon, Rebecca Jarman argues that in Venezuela, urban poverty has become one of the most important resources in national culture and statecraft. Attracting the attentions of writers, artists, filmmakers, and musicians from within and beyond the limits of Caracas, the barrios are fetishized in the cultural domain as sites of rampant sex, crime, revolution, disease, and violence. The appeal of the urban poor in entertainment is replicated in the policies of autocratic leaders who, operating within an extractivist matrix that prizes the acquisition of land and capital, have sought to expand their reach into these densely populated territories. Sometimes yielding to commodification, the barrios also have resisted exploitation by exceeding the terms of their representation in hegemonic culture and politics. Whether troubling the narratives that profit from poverty or undermining class-based stereotypes with experimental aesthetics, the barrio as a shifting set of coordinates consistently evades appropriations of disenfranchisement. Mapping the recurrent tensions, anxieties, conflicts, aspirations, and blind spots that characterize depictions of the barrios, Rebecca Jarman elaborates a dynamic cultural analysis of the history of poverty in the Venezuelan capital.



LATIN AMERICAN STUDIES

May 9, 2023
Cloth \$60.00s • £52.00
7 × 10 • 352 pp.
978-0-8229-4765-3
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ILLUMINATIONS: CULTURAL FORMATIONS OF THE AMERICAS

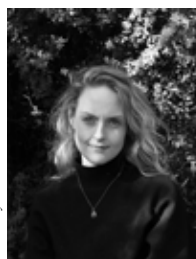


Photo by Daniel Ceballos

Rebecca Jarman is associate professor of Latin American studies at the University of Leeds. Her research is situated at the intersections between culture and history in contemporary Latin America, and examines the forces, aspirations, and tensions that forge places, communities, and shared imaginaries in postcolonial and decolonial environments.

MARKETING PLANS

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

Reading the Walls of Bogotá

Graffiti, Street Art, and the Urban Imaginary of Violence

ALBA GRIFFIN

A Nuanced Study of the Complex Social Imaginary and Hegemony of Violence in Colombia

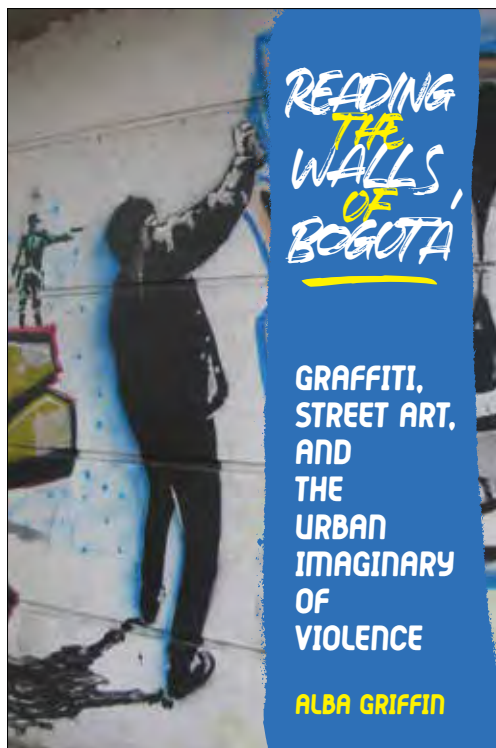
“Griffin offers an original and thoughtful study of street art’s appropriation of violence and its reception in the urban imaginary in Bogotá. The book explores how street artists emerge as potential voices of dissent and chroniclers of the long-engrained and systemic iterations of violence in Colombia.”

—Alejandro Herrero-Olaizola, *University of Michigan*

“Griffin reveals how graffiti in Bogotá inserts itself in discourses about violence in the region. This book gives readers a unique and unprecedented insight into street art practices in the city. The author is a gifted storyteller and scholar who deploys a complex and multilayered account of the Bogotá graffiti scene.”

—Guisela Latorre, *The Ohio State University*

A cultural imaginary is a structuring space through which collective understandings of cultural and society phenomena are formed, reproduced, and accepted as the norm. *Reading the Walls of Bogotá* uses graffiti and street art to explore the urban imaginaries of violence in Bogotá, Colombia. These artistic forms are produced and received in different ways in different areas of the city and offer an insight into citizens’ everyday experiences and perceptions of violence from the political, to the personal, to that of structural inequality. Through graffiti, in which critiques of memory, space, politics, and aesthetics are embedded, artists and their viewers form vernacular theories through which they interpret the world and the spaces they inhabit. By focusing on creative expression, Alba Griffin shows how Bogotá’s residents respond to imaginaries of violence, how they critique the norms, how they appropriate space to challenge or negotiate violence, and how they push back against inequality.



LATIN AMERICAN STUDIES

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6 × 9 • 224 pp.
56 b&w illustrations
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ILLUMINATIONS: CULTURAL FORMATIONS OF THE AMERICAS



Photo by Ivy Broadhead

Alba Griffin is a researcher and associate lecturer in Latin American cultural studies, with a particular interest in violence, popular culture, and urban ethnography. She teaches at Newcastle University and works for the Centre for Latin American and Caribbean Studies at the same institution.

MARKETING PLANS

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

Modernity at the Movies

Cinema-going in Buenos Aires and Santiago,
1915–1945

CAMILA GATICA MIZALA

A Methodological Study of Going to the Movies as Cultural and Societal Practice

“This book provides a comprehensive overview of film consumption during the early twentieth century in the cities of Santiago and Buenos Aires. Offering nuanced detail about audiences, screenings, and neighborhoods, it also reveals how municipal governments appealed to public decency via cinema as a way to discipline potentially unruly new citizens. Gatica Mizala offers an original interpretation of early national film economies and an excellent side-by-side comparison of these two cities’ film cultures.”

—**Jessica Stites Mor, University of British Columbia**

“The strength of this book is how it brings new material to the table. An examination of the materials that flesh out cinematic life in Buenos Aires and Santiago de Chile is extremely useful and fascinating to watch develop.”

—**Jeffrey Middents, American University**

Cinema can both reflect the world as it is and offer escape from it. In *Modernity at the Movies*, Camila Gatica Mizala explores the ideas of reflection versus escapism and examines how modes of understanding the current moment emerged through the practice of going to the movies in Santiago and Buenos Aires between 1915 and 1945. Using cinema and variety magazines published in both cities, she analyzes the technology, architecture, attendance, behavior, language, censorship, and overall experience of cinema-going. These publications regularly engaged with important topics such as morality and urbanization and helped build a cinematographic audience. Gatica Mizala brings together the perception and reception of cinema as a modern art form, shifting the focus from the production of films to the experience of the audience when viewing them. By focusing on the audience instead of the films, this study is able to articulate the ways that cinema, as a modern activity, was incorporated into everyday life and discuss what it meant to be modern in early to midcentury Latin America.



MODERNITY AT THE MOVIES

CINEMA-GOING IN
BUENOS AIRES AND SANTIAGO
1915–1945
CAMILA GATICA MIZALA

LATIN AMERICAN STUDIES / FILM STUDIES

June 27, 2023
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6 × 9 • 272 pp.
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ILLUMINATIONS: CULTURAL FORMATIONS OF THE AMERICAS



Camila Gatica Mizala is assistant professor at Universidad de Chile’s Department of Historical Sciences, where she teaches modules on contemporary history of the Americas and images in Latin American history. Her research focuses on film reception in urban contexts and cultural diplomacy.

MARKETING PLANS

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

Patriots and Traitors in Revolutionary Cuba, 1961–1981

LILLIAN GUERRA

Explains the Nuts-and-Bolts of Collective Indoctrination and Political Integration Programs and the Resulting Cultural Changes

“No other historian has even tried to reconstruct, as Guerra does, how structures of hegemony and control were so efficiently built in postrevolutionary Cuba. As Cuba’s future becomes increasingly open to diverging views and possible paths, conflicts over what ‘patria’ is and who can legitimately claim it will become more central, perhaps even more violent. *Patriots and Traitors* is the first historical reconstruction of that future.”

—Alejandro de la Fuente, Harvard University

“In this book, Lillian Guerra has undertaken one of the most authoritative investigations of the national security system that Fidel Castro put in to place to control nearly all aspects of the social and political life of Cuban citizens who did not or could not leave for exile abroad. Never before has one scholar described in such great detail the institutions of repression on the island and how they functioned. Scholars and general readers alike now have a convenient reference to the kind of system that kept the revolution in power through tumultuous times.”

—Jonathan C. Brown, University of Texas at Austin

Authorities in postrevolutionary Cuba worked to establish a binary society in which citizens were either patriots or traitors. This all-or-nothing approach reflected in the familiar slogan “patria o muerte” (fatherland or death) has recently been challenged in protests that have adopted the theme song “patria y vida” (fatherland and life), a collaboration by exiles that, predictably, has been banned in Cuba itself. Lillian Guerra excavates the rise of a Soviet-advised Communist culture controlled by state institutions and the creation of a multidimensional system of state security whose functions embedded themselves into daily activities and individual consciousness and reinforced these binaries. But despite public performance of patriotism, the life experience of many Cubans was somewhere in between. Guerra explores these in-between spaces and looks at Cuban citizens’ complicity with authoritarianism, leaders’ exploitation of an earnest anti-imperialist nationalism, and the duality of an existence that contains elements of both support and betrayal of a nation and of an ideology.

PATRIOTS & TRAITORS IN REVOLUTIONARY CUBA, 1961–1981



★ LILLIAN GUERRA ★

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January 31, 2023
Cloth \$70.00s • £62.00
6 × 9 • 480 pp.
39 b&w illustrations
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PITT LATIN AMERICAN SERIES



Photo by Christa Markley

Lillian Guerra is professor of Cuban and Caribbean history at the University of Florida. She is the author of several poetry collections, a short story collection, and four books of history, including *Visions of Power in Cuba*, which received the Bryce Wood Book Award from the Latin American Studies Association.

MARKETING PLANS

- Scholarly reviews
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- Social media outreach
- Feature at LASA

Mirrors of Whiteness

Media, Middle-Class Resentment, and the Rise of the Far Right in Brazil

MAURO P. PORTO

Highlights the Intersections between Media, Whiteness, and Middle-Class Identity That Feed Brazil's Ultraconservative Movement

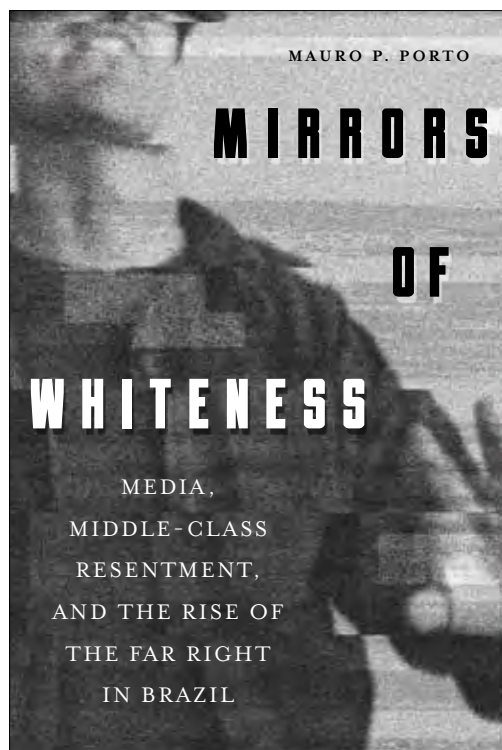
"Porto compellingly presents the history of Brazil's white middle class in relation to recent antidemocratic political developments and with an eye toward how Brazilian media has shaped politicized identities of race and class. He convincingly shows how members of the white middle class have supported the rise of the far right due to their fear of losing status and privilege."

—Jennifer Roth-Gordon, University of Arizona

"This is a well-written and well-argued book on the centrality of whiteness and middle-class identity in Brazil's recent turn to the far right. Porto's thesis is that the white middle class has been a key protagonist of the conservative revolt that has led the country to a process of profound democratic decay. He shows that the intersection of race and class is central to understanding this process, for which the dominant media have contributed by offering 'mirrors of whiteness' that allow white people to legitimate their power while naturalizing inequality and injustice."

—Patricia de Santana Pinho, University of California, Santa Cruz

In *Mirrors of Whiteness*, Mauro P. Porto examines the conservative revolt of Brazil's white middle class, which culminated with the 2018 election of far-right candidate Jair Bolsonaro. He identifies the rise of a significant status panic among middle-class publics following the relative economic and social ascension of mostly Black and brown low-income laborers. The book highlights the role of the media in disseminating "mirrors of whiteness," or spheres of representation that allow white Brazilians to legitimate their power while softening or hiding the inequalities and injustices that such power generates. A detailed analysis of representations of domestic workers in the telenovela *Cheias de Charme* and of news coverage of affirmative action by the magazine *Veja* demonstrates that they adopted whiteness as an ideological perspective, disseminating resentment among their audiences and fomenting the conservative revolt that took place in Brazil between 2013 and 2018.



LATIN AMERICAN STUDIES

February 7, 2023
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PITT LATIN AMERICAN SERIES



Photo by Paula Burch-Celentano

Mauro P. Porto is associate professor of communication at Tulane University in New Orleans. He is the author of *Media Power and Democratization in Brazil: TV Globo and the Dilemmas of Political Accountability* and *Televisão e Política no Brasil*.

MARKETING PLANS

- Scholarly reviews
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- Feature at LASA

Capitalist Outsiders

Oil's Legacies in Mexico and Venezuela

LESLIE C. GATES

How Capitalist Outsiders Willing to Accommodate the Dominant Economic Elite Often Defeat Anticapitalist Outsiders

"This is an elite-level academic work (with deep knowledge and time spent in field research) that goes a long way in understanding the attribution issue of why publics and the electorate across the world at times choose left- versus right-wing alternatives when facing similar economic crises and inequality."

—Paul Almeida, University of California, Merced

"*Capitalist Outsiders* seeks to answer the question: Why do capitalist outsiders—outsiders to their nation's political establishment who promise little change to their nation's exiting capitalist order—win elections? To answer this question, Gates develops a sophisticated and nuanced comparative historical analysis of two otherwise similar moments of outsider electoral victories that followed periods of deep capitalist crisis reincorporation. It is a must-read for contemporary scholars of Latin American politics and development."

—Philip Hough, Florida Atlantic University

Social polarization has roiled neoliberal political establishments but has rarely culminated in electoral victories for anticapitalist outsiders. Instead, outsiders who accommodate capitalists often prevail. *Capitalist Outsiders* revisits celebrated exemplars of Latin American populism in Mexico and Venezuela to shed light on this phenomenon. It reveals how anticorruption campaigns boosted Mexico's neoliberal-era capitalist outsider by drowning out salacious corporate scandals; how Venezuela's apparently enlightened capitalist outsiders of the 1940s relied on segregationist, punitive labor relations; and how corporate insiders of Venezuela's neoliberal political establishment unwittingly validated the anticapitalist Hugo Chávez as the true outsider. It weaves together these case studies to reveal an unlikely common origin for capitalist outsiders in both countries: their sequential insertion into global oil production and Mexico's early twentieth-century radical oil workers. *Capitalist Outsiders* moves beyond cataloging "populist" traits and tactics or devising the institutions that might avert their rise. Instead, it specifies the distinct social bases of capitalist vs. anticapitalist outsiders. It exposes how a nation's earlier incorporation into the capitalist world economy casts a long shadow over neoliberal-era outsider politics.



LATIN AMERICAN STUDIES

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PITT LATIN AMERICAN SERIES



Photo by Jack Griffith-Gates

Leslie C. Gates is associate professor of sociology and faculty affiliate of the Latin American and Caribbean Area Studies Program at Binghamton University. She is past chair of the Section on Political Economy of the World-System and current secretary of the Marxist Sociology Section of the American Sociological Association.

MARKETING PLANS

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Mexican Icarus

Aviation and the Modernization of Mexican Identity,
1928–1960

PETER B. SOLAND

**An Interdisciplinary History of Aviation and Aviation
Symbolism in Postrevolutionary Mexico**

“Soland deftly weaves together the theme of aviation with several major strands of Mexican history, including political and economic development, popular culture, and technological modernization. He makes a persuasive case that the rise of modern aviation helped to invest common citizens and political leaders alike in the broader effort to refashion Mexico’s national identity in the twentieth century.”

—Ryan Alexander, SUNY Plattsburgh

“Soland provides an engaging analysis of the history of aviation in Mexico from the beginning of government regulation of the industry in the mid-to-late 1920s through the postwar period. He explores the interface between Mexican identity and the development of the aviation industry. This important book is highly recommended.”

—Barbara Ganson, Florida Atlantic University

The development of aviation in Mexico reflected more than a pragmatic response to the material challenges brought on by the 1910 Revolution. It was also an effective symbol for promoting the aspirations of the new elite who attained prominence during the war and who fixated on technology as a measure of national progress. The politicians, industrialists, and cultural influencers in the media who made up this group molded the aviator into an avatar of modern citizenship. The figure of the pilot as a model citizen proved an adept vessel for disseminating the values championed by the official party of the Revolution and validating the technological determinism that underpinned its philosophy of development. At the same time, the archetype of the aviator camouflaged problematic aspects of the government’s unification and development plans that displaced and exploited poor and Indigenous communities.



MEXICAN ICARUS

AVIATION AND THE MODERNIZATION
OF MEXICAN IDENTITY, 1928–1960

PETER B. SOLAND

LATIN AMERICAN STUDIES / AVIATION HISTORY

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PITT LATIN AMERICAN SERIES



Photo by Milina Moses

Peter B. Soland is assistant professor of Latin American history and coordinator of the Latin American studies minor at Southeast Missouri State University.

MARKETING PLANS

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

Building Power to Shape Labor Policy

Unions, Employer Associations, and Reform in Neoliberal Chile

PABLO PÉREZ AHUMADA

How Competing Interests Mobilize and Shape Labor Laws and Reform

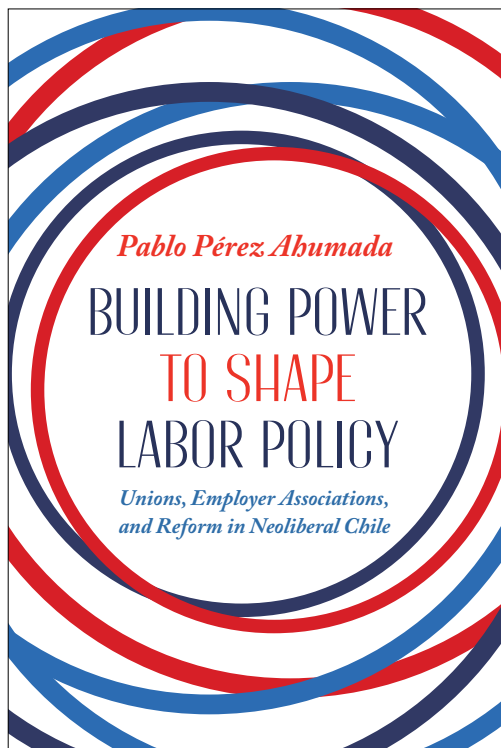
“A phenomenal book that shows how the balance of power between workers and employers shapes the capacity to reform labor law in Chile. While literature on labor movements and labor law reform tends to focus on the worker side of the equation, Pérez Ahumada argues that it is not just the strength and weakness of unions’ associational power that shapes labor law reform but also that of employers. This is a significant contribution to theorizations of the capitalist state, agency, and worker power.”

—**Carolina Bank Muñoz, Brooklyn College and the CUNY Graduate Center**

“Pérez Ahumada writes a fascinating analysis of failed labor reform in a neoliberal country. By contrasting the political and legal forces that undermine the labor movement with the enormous influence of the business class on the state, he demonstrates the legacies of authoritarianism in posttransition Chile and the unresolved tensions that continue to rattle the country.”

—**Ángela Vergara, California State University, Los Angeles**

During Chile’s shift to neoliberalism, the dictatorship of Augusto Pinochet passed a swath of probusiness labor legislation. Subsequent labor reforms by democratically elected progressive administrations have sought to shift power back to workers, but this task has proven difficult. In *Building Power to Shape Labor Policy*, Pablo Pérez Ahumada explains why. Focusing on reforms to collective labor law, Pérez Ahumada argues that analyzing how both workers and employers mobilize power to influence government policies is crucial for understanding labor reform outcomes. He examines the relational character of power to explain how different types of power—structural, institutional, associational—interact with each other, and proposes a relational understanding of power and how it is balanced among competing social classes. While workers and employers both have a hand in shaping labor law, their influence is not equal. Analysis of recent events in Chile reveals how the balance of power and the lingering effects of neoliberalism manifest in labor reform.



LATIN AMERICAN STUDIES

May 30, 2023
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PITT LATIN AMERICAN SERIES



Photo by Patricia Retamal

Pablo Pérez Ahumada is assistant professor of sociology at the University of Chile and adjunct researcher at the Center for Social Conflict and Cohesion Studies in Chile.

MARKETING PLANS

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

Now We Are in Power

The Politics of Passive Revolution in Twenty-First-Century Bolivia

ANGUS MCNELLY

Follows the Rise and Fall of Evo Morales and the Political and Economic Transformations of Bolivia

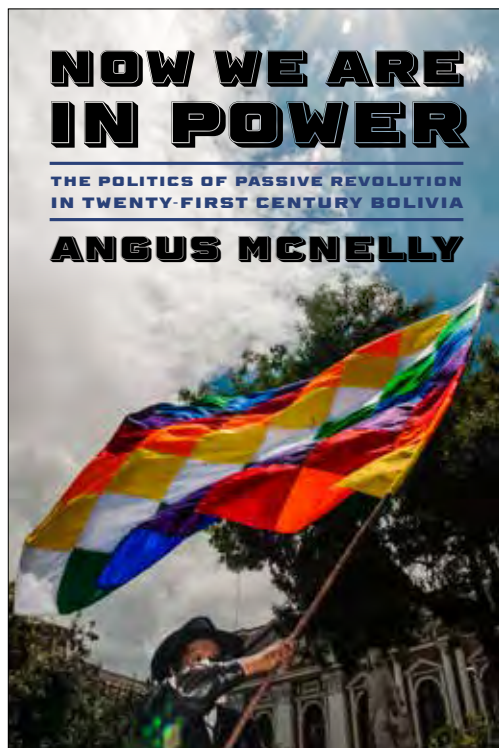
"Now We Are in Power offers new insights into the government of Evo Morales and ongoing struggles for change in Bolivia. With original material and theoretical innovation rooted in Gramsci and Zavaleta, McNelly explores the achievements and limits of 'passive revolution.' A must-read for activists, students, and scholars of radical politics in Bolivia and Latin America."

—Bret Gustafson, Washington University in St. Louis

"McNelly offers a careful study of Bolivia during the thirteen years of MAS government. *Now We Are in Power* offers an excellent interdisciplinary analysis of the structures and events that have shaped recent Bolivian history. The book takes us from early neoliberal reforms in the 1980s through the water and gas wars of the early 2000s, to Evo Morales's election to the presidency and his years as president, and finally to the violent crisis that drove him from office in 2019. Throughout, the book sheds important light on some of the most crucial questions about contemporary Bolivian politics and society, including how the unique characteristics of Morales as a leader both constrained and enabled dramatic political change."

—Erica Simmons, University of Wisconsin

During the first decade of the century, Evo Morales and other leftists took control of governments across Latin America. In the case of Bolivia, Morales was that country's first Indigenous president and was elected following five years of popular insurrection after decades of neoliberal governance. *Now We Are in Power* makes the argument that the so-called Pink Tide should be understood as a passive revolution, a process that has two phases: a period of subaltern struggle from average citizens strong enough to culminate in a political crisis, which is followed by a time of reconciliation and transformation. Angus McNelly examines this movement as it unfolded and evaluates how passive revolution plays out over a prolonged crisis, ultimately demonstrating the inherent contradictions and complications of the process.



LATIN AMERICAN STUDIES

June 6, 2023
Cloth \$60.00s • £52.00
6 × 9 • 240 pp.
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PITT LATIN AMERICAN SERIES



Photo by Karina Breyer-Guzman Miranda

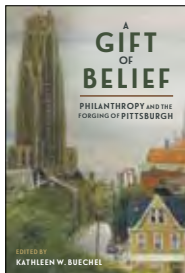
Angus McNelly is assistant professor in international relations at the University of Greenwich, London. His research explores the politics of change, the political economy of Latin America, extractivism, and energy transitions. He is a managing editor of the journal *Alternautas*, an editor of the Latin American Geographies UK Blog, and co-coordinator of the Urban and Regional Political Economy Group in the International Initiative for the Promotion of Political Economy.

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Regional

New and Notable



A Gift of Belief

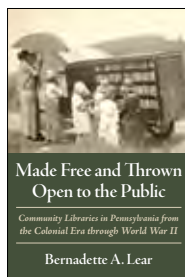
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Edited by **KATHLEEN W. BUECHEL**

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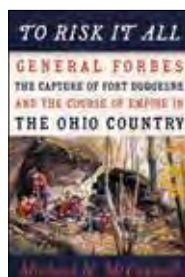
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TITLE INDEX

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Anxiety Workbook, The 14

Appalachian Autumn 11

Appalachian Summer 10

Appalachian Winter 11

As Is 13

Building Power to Shape Labor Policy 43

Capitalist Outsiders 41

Concepts and Their Role in Knowledge 29

Concepts, Theories, and Rationality in the
Biological Sciences 30

Correspondence of John Tyndall, The 26

Donora Death Fog 4

Every Form of Ruin 17

I Want to Tell You 16

Iron Artisans 8

Making the World a Better Place 34

Many Voices of Modern Physics, The 25

Mexican Icarus 42

Mirrors of Whiteness 40

Modernity at the Movies 38

New Energies 28

Now We Are in Power 44

Patriots and Traitors in Revolutionary Cuba,
1961–1981 39

Pittsburgh Rising 6

Reading the Walls of Bogotá 37

Representing the Barrios 36

Stop Lying 15

That Ship Has Sailed 18

Unorganized Women 32

Vortex, The 24

Writing and Desire 33

AUTHOR INDEX

Adair-Hodges, Erin 17

Alexander, Jonathan 33

Bonta, Marcia 10, 11

Gates, Leslie C. 41

Gatica Mizala, Camila 38

Gotthelf, Allan 29

Greer, Jane 32

Griffin, Alba 37

Gross, Alan G. 25

Gross, Stehen G. 28

Guerra, Lillian 39

Harmon, Joseph E. 25

Jarman, Rebecca 36

Kasdorf, Julia Spicher 13

Kercheval, Jesse Lee 16

Lennox, James G. 29, 30

Lewis, Ronald L. 8

Manias, Chris 23

McNelly, Angus 44

McPhee, Andy 4

Muller, Edward K. 6

Needham, Andrew 28

Olson, Christina 14

Pérez Ahumada, Pablo 43

Porto, Mauro P. 40

Royster, Jacqueline Jones 34

Ruck, Rob 6

Smith, Aaron 15

Soland, Peter B. 42

Uekötter, Frank 24

Winch, Terence 18

Wolters, Gereon 30

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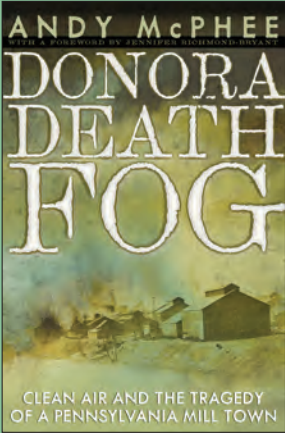
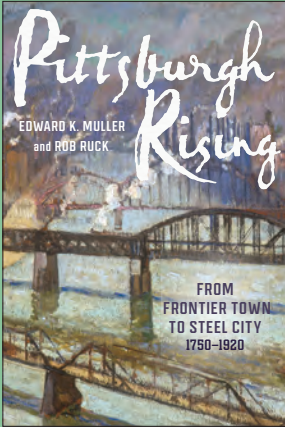
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