



UNIVERSITY OF
PITTSBURGH PRESS

FALL & WINTER 2025



About the University of Pittsburgh Press

The University of Pittsburgh Press is a publisher with distinguished lists in a wide range of scholarly and cultural fields. The University of Pittsburgh Press focuses on selected academic areas: Latin American studies, Russian and East European studies, Asian studies, Africana studies, composition and literacy studies, environmental studies, urban studies, the history of architecture and the built environment, and the history and philosophy of science, technology, and medicine. Our books about Pittsburgh and Pennsylvania include history, art, architecture, photography, biography, fiction, and guidebooks. Our renowned Pitt Poetry Series represents many of the finest poets active today. As the home of the internationally known Drue Heinz Literature Prize, we amplify and expand literary short fiction's reach to new readers annually.

We welcomed two new staff members to the press in 2025. Marketing and Sales Director Deborah Orgel Hudson and Design and Production Assistant Alex Mathews joined in the spring. Find a directory of our staff and acquisitions editors at upittpress.org/staff. You can find information on proposals for book submissions at upittpress.org/book-submission.

Pricing and Availability

Information in these catalogs is subject to change, especially prices and publication dates. For the latest bibliographic data, please visit the book pages on our website.

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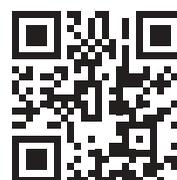
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A Place in the World

BILL GAYTHWAITE

Winner of the 2025 Drue Heinz Literature Prize

“These are captivating stories that reveal how intertwined we really are with our past selves. A fantastic collection about facing up to the ghosts of our mistakes and our fears, and how our secrets refuse to let us forget who we were and what we’ve done.”

—Manuel Muñoz, author of *What You See in the Dark* and *The Consequences* and judge of the 2025 Drue Heinz Literature Prize

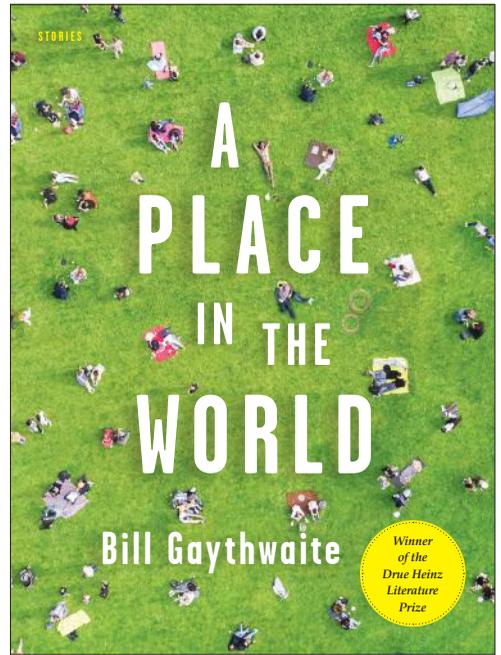
“Bill Gaythwaite’s revelatory collection, *A Place in the World*, made me fall in love with reading again. So immersive are these sharp, quick-witted, and intricately observed stories that they made me forget I was reading at all. A moving, incisive collection of big-hearted stories that reverberate well past their reading.”

—Caroline Kim, author of *The Prince of Mournful Thoughts and Other Stories*

“In the tradition of Chekhov, Bill Gaythwaite writes stories about outwardly unremarkable people with remarkable inner lives. Funny, smart, intermittently heartbreaking, the stories in *A Place in the World* eschew literary pyrotechnics and privilege the art of storytelling. A fine collection.”

—David Leavitt

The eleven stories in *A Place in the World* are character-driven portrayals of various lives transformed by random events or twists of fate. A young woman living on the coast of Maine confronts her painful past when her little brother comes to visit after being released from rehab, a hopeless gay hustler, in for the long con, instead finds himself falling in love while vacationing in Denmark, a failed New York City actor afraid of commitment goes on a comic rant and embraces an epiphany while cat-sitting for a friend. In separate, first-person narratives, a struggling husband and wife take turns describing the impact of a scandalous crisis in their marriage, and a settled suburban dad arrives at a beach house for the weekend, only to realize he robbed one of the other houseguests thirty-four years earlier. In this poignant, engaging collection, Gaythwaite offers compassion and surprising optimism while celebrating astonishing resilience in the face of life’s persistent challenges.



FICTION / SHORT STORIES

October 7, 2025
Cloth \$24.00t • £18.00
5.25 x 7 • 224 pp.
978-0-8229-4876-6
eBook available

DRUE HEINZ LITERATURE PRIZE



Photo by Thomas Westberg

Bill Gaythwaite is the 45th Drue Heinz Literature Prize winner. His short fiction has appeared in *Subtropics*, *Chicago Quarterly Review*, *Willow Springs*, *South Carolina Review*, *Puerto del Sol*, and many other publications. Gaythwaite’s debut novel, *Underburn*, was published by Delphinium Books in 2023. Three of his stories have been nominated for the Pushcart Prize. Gaythwaite is currently assistant director for special populations at Columbia Law School. He lives in New Jersey with his partner.

MARKETING PLANS

- Comprehensive galley mailing and digital distribution
- National and regional print and online reviews and features
- National print and online advertising
- Select author appearances
- Online and social media promotion
- Feature at AWP 2026

EXCERPT FROM "THE DISASTER BOOK"

Glen doesn't even think about going after her. For one thing, they have ordered food and someone needs to be here to pay for it. Besides, this is not the first time Eileen has stormed out of the apartment after a ludicrous argument. Glen doesn't think she has much faith in him. Though this is cause for alarm, he also finds it a little exciting. He's never had to work so hard with anyone or at anything. People have always looked up to Glen—in school, in sports, on the job. He knows he is endowed with something called "leadership quality." He has courted this reputation, built it carefully, like a log cabin, but occasionally the obligation overwhelms him, and he feels up to his neck with it. It's rather tiring to always be so dependable. He grew up under comfortable circumstances in the Midwest. His father was a wealthy meatpacking executive. Eileen resents the lack of adversity in Glen's life, the tone-deaf privilege of it. She often mentions the dissimilarity of their backgrounds—as she did earlier this evening with that crazy stuff about the *Titanic*. When she'd gotten home from work, Glen had been reading a book about shipwrecks. Books about disasters are Glen's guilty pleasure. He had told her about how roped enclosures had been set up on the ships that had rescued the survivors of the *Titanic*, and how the survivors had been split up on the decks by class, separated into first class and steerage and so forth.

"Even after all they'd been through?" Eileen had said. "Outrageous!"

After a moment she had continued.

"You do realize that you and I wouldn't have been behind the same ropes."

Glen had laughed, which was his first mistake. Trying to jolly Eileen out of whatever point she was trying to make had only made her angrier. Everything he said after that made it worse, until she had grown so irritated with him she had charged right out. This was happening more and more. Glen believes Eileen is intentionally instigating these skirmishes, doing her best to push him away. She refuses to trust his reflexive optimism and his breezy certainty. It's as if she is trying to get out in front of any future disappointment by planting land mines in a well-traveled road.

Eileen has brought up the difference in their backgrounds on numerous occasions during the six months they have lived together. She has told him that she grew up in a poor area of Pennsylvania, in a tiny house plagued by mechanical malfunction and

structural problems. With its worn stucco exterior, leaky roof, and peeling gray trim, the place reminded Eileen of an old man at the end of an indifferent life. The family (it was just Eileen and her parents) didn't live far from a river, but closer still to the gelatin factory that had polluted it. The house smelled of mildew. There were cobwebs on the ceiling. She had shared many unpleasant memories of growing up there. She told Glen how the hot water heater had been broken for years and years, so as a child and teenager, she had to heat pots of water on a stove in order to take a bath—which she did every evening because she was fastidious about her own cleanliness. Her father was good-natured, but unreliable and chronically unemployed. Her mother worked as a cleaning woman for some wealthy people in Harrisburg. Eileen had few friends. Some of the kids in school (who were only slightly better off) would pass her in the hallways and say cruel things about her parents and her tumbledown home, displaying a stupid and cartoonish villainy.

Her mother was not interested in bringing her cleaning skills home with her from work, and Eileen couldn't keep up with the mess. Her parents accepted their environment without complaint and seemed to ignore it all as some might turn from a crime in the street. They tolerated the house the way that it was—with its cracked plaster, taped-up windows, and mismatched furniture. The unsorted junk mail balanced perilously on the windowsills was a source of mild amusement to them. The clutter in the house had reached reality show levels by the time Eileen had left for art school. She'd fled there, she said, as if she were deserting a battlefield.

Now it is ten years later, and she rarely sees her parents, though she tells Glen they are not unkind people and have always followed their daughter's progress in the world with warm, if somewhat distracted, support. As a result, Eileen has often felt ashamed of her flight. Glen wants to meet her mother and father. He sees himself marrying Eileen one day. There will be a visit to Iowa too, where he will show her his old playing fields and the schools he attended. His parents (he imagines) will be astonished by this moody and complicated woman with whom he has decided to share his life.

NOW IN PAPERBACK

Obligations to the Wounded

MUBANGA KALIMAMUKWENTO

Winner of the 2024 Drue Heinz Literature Prize

“Kalimamukwento writes with empathic knowing, deftly treading between resignation and hope. Her enigmatic storytelling underscores that silence is not an option, that bearing witness is obligatory.”

—*Shelf Awareness*

“Timely and at times wrenching stories about contemporary Zambian women fighting to establish their identities.”

—*Kirkus*

“These stories! They are opulent, clever, and ingenious.”

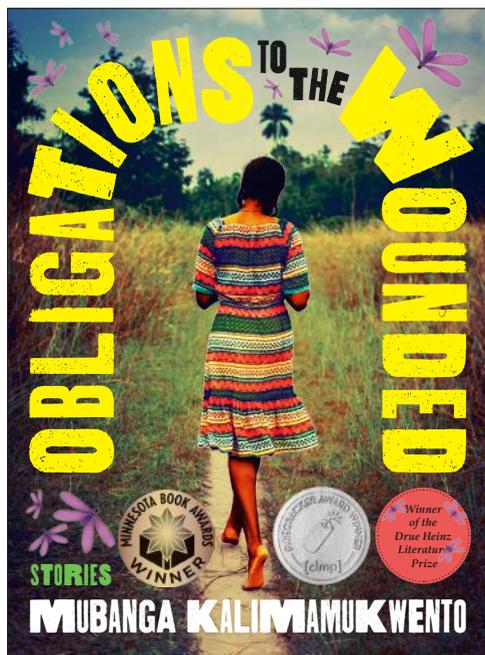
—*Debutiful*

“*Obligations to the Wounded* is a marvel of a collection. Kalimamukwento joins the likes of Deesha Philyaw, Edwidge Danticat and others whose short stories signaled breaking boundaries of the form and creation of space for a wide range of Black women’s experiences committed to making noises louder, sights sharper, and feelings linger with us.”

—*Pittsburgh Post-Gazette*

In formally adventurous stories rooted in Zambian literary tradition, *Obligations to the Wounded* explores the expectations and burdens of womanhood in Zambia and for Zambian women living abroad. The collection converses with global social problems through the depiction of games, social media feuds, letters, and folklore to illustrate how girls and women manage religious expectation, migration, loss of language, death, intimate partner violence, and racial discrimination. Although the women and girls inhabiting these pages are separated geographically and by life stage, their shared burdens, culture, and homeland inextricably link them together in struggle and triumph.

Longlist, 2025 Carol Shields Prize for Fiction | Winner, Minnesota Book Awards of 2025 | Winner, 2025 Community of Literary Magazines and Presses Firecracker Award | Finalist, 2024 *Foreword* Indies Award | Cowinner, *Boston Globe’s* Best 75 Books of 2024 | Winner, *Minnesota Star Tribune* Best Book of 2024 | Cowinner, *Brittle Paper* 100 Notable African Books of 2024 | Cowinner, *The Continent’s* Top 5 African Books of 2024



FICTION / SHORT STORIES

October 7, 2025
 Paper \$16.00t • £12.00
 5.25 × 7 • 168 pp.
 978-0-8229-6754-5
 eBook available

DRUE HEINZ LITERATURE PRIZE



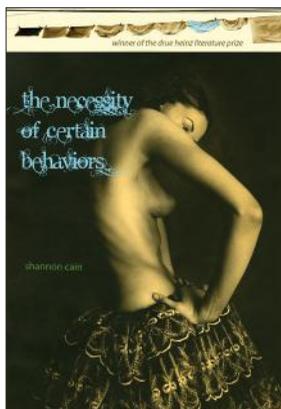
Mubanga Kalimamukwento is a Zambian attorney and writer. She is the winner of the 2022 *Tusculum Review* Poetry Chapbook Contest, the 2019 Dinaane Debut Fiction Award, and the 2019 Kalembe Short Story Prize. Her first novel, *The Mourning Bird*, was listed among the top fifteen debut books of 2019 by *Brittle Paper*. Her work has also appeared in *adda*, *Aster(ix)*, *Overland*, *Red Rock Review*, *Menelique*, on Netflix, and elsewhere. When she’s not writing, Mubanga serves as fiction editor for *Doek!* and as mentor at the Minnesota Prison Writing Workshop.

MARKETING PLANS

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

Additional Drue Heinz Literary Prize Winners Now in Paperback

and Prize Information



The Necessity of Certain Behaviors

SHANNON CAIN

WINNER OF THE 2011 DRUE HEINZ LITERATURE PRIZE

\$20.00 • Paper • 978-0-8229-6755-2 • 160 pp.

“Cain’s debut collection of nine short stories adroitly navigates the tenuous waters of human relationships. Her quietly august characters struggle to come to terms with the unpredictable nuance of tradition, sexuality, and happiness. Cain’s confident and steady prose balances out the emotional tumult of stories just bizarre enough to be believable. . . . Utilizing painful misunderstandings to maximum effect, Cain’s characters arrive at epiphanies without relying on convenient tricks and plot devices. Dark moments that give way to enlightened reflection reveal characters whose selfishness is deftly managed. Cain highlights their humanity rather than calling it into question. She is especially adept at drawing forth vulnerabilities from her female protagonists. This is a work of finely calibrated emotional registers that will set the bar high for Cain’s next book.”

—*Publishers Weekly*

The **Drue Heinz Literature Prize** recognizes and supports writers of short fiction and makes their work available to readers around the world. The award is open to authors who have published a book-length collection of fiction or at least three short stories or novellas in commercial magazines or literary journals.

Manuscripts are judged anonymously by nationally known writers. Past judges have included Robert Penn Warren, Joyce Carol Oates, Raymond Carver, Margaret Atwood, Russell Banks, Rick Moody, and Joan Didion.

Winners receive a cash prize of \$15,000, publication by the University of Pittsburgh Press, and support in the nationwide promotion of their book.

For more information, and to view submission guidelines, scan the QR code below to visit the series page on our website.



Galileo's Fame

Science, Credibility, and Memory in the Seventeenth Century

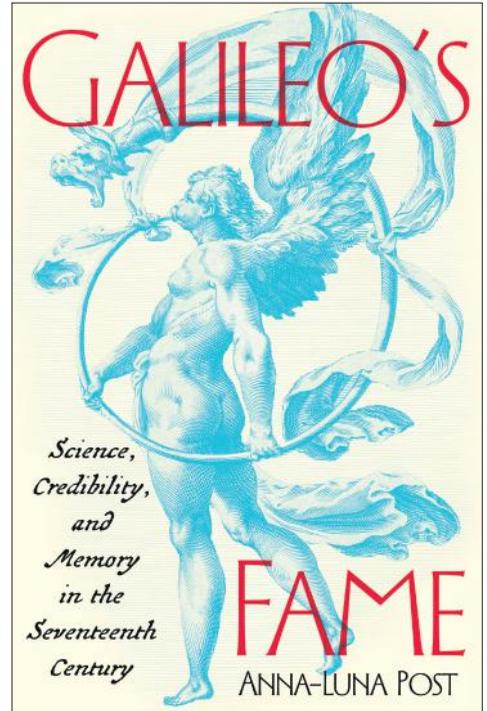
ANNA-LUNA POST

Constructing Fame in Early Modern Europe

“There is a story that fame was created in the Enlightenment. But long before that, Galileo Galilei became the famous father of the theory of planetary movements. His defense of his radical ideas and the international debates over science made him one of Europe’s first famous people. In Anna-Luna Post’s brilliantly crafted work, we see not only the origins of modern fame but just how important it was to the legitimacy and the maintenance of scientific authority. Post’s historical lessons seem very pertinent in our own turbulent times. This is a must read for anyone interested in the history of science and media.”

—Jacob Soll, University of Southern California

From the beginning of Galileo’s career, well before the publication of the *Sidereus Nuncius*, his contemporaries took pains to shape his reputation and fame. They were fully aware that their efforts would shape the course of his career; they also knew that they would profit from helping him. With this book, Anna-Luna Post offers a welcome new perspective on the volatile dynamic between early modern fame and science in Italy, shifting the focus from the recipient of fame to its brokers. Galileo’s contemporaries knew his rise to fame was not a matter of course. Not only were his discoveries highly contested, he was also not the first to turn his telescope to the night sky. Yet, of the men who first observed the rugged lunar surface and Jupiter’s four largest moons between the summer of 1609 and the winter of 1610, Galileo is the only one who achieved both widespread fame and posthumous glory. Rather than the direct result of merit or extraordinary achievements, fame, Post ultimately reveals, is shaped through human intervention.



HISTORY OF SCIENCE

October 14, 2025
Cloth \$36.00t • £27.00
6 × 9 • 296 pp.
15 b&w illustrations
978-0-8229-4859-9
eBook available



Anna-Luna Post is a historian of knowledge, culture, and the environment at Utrecht University. She is interested in all facets of the world of scholarship and learning in the early modern period. Trained as a cultural historian and Italianist, she is also fascinated by the intersections between early capitalism and environmental history, especially in the seventeenth-century Dutch Republic.

MARKETING PLANS

- Scholarly reviews
- Regional and national print and online reviews and features
- Online promotion
- Cover blow-ups
- Social media outreach
- Feature at HSS 2026

NOW IN PAPERBACK

Reading the World

British Practices of Natural History, 1760–1820

EDWIN D. ROSE

How Natural History Connected Diverse Individuals and Information from Across the Globe

“Edwin Rose’s fascinating study shows how the great natural history collections of the early British empire were transformed into printed information. With exciting new insights into paper technologies, *Reading the World* links book production with ideas about plant and animal classification and reveals the ways notable natural history publications fostered imperial agendas, built global networks of naturalists, and defined English gentlemen. Highly recommended.”

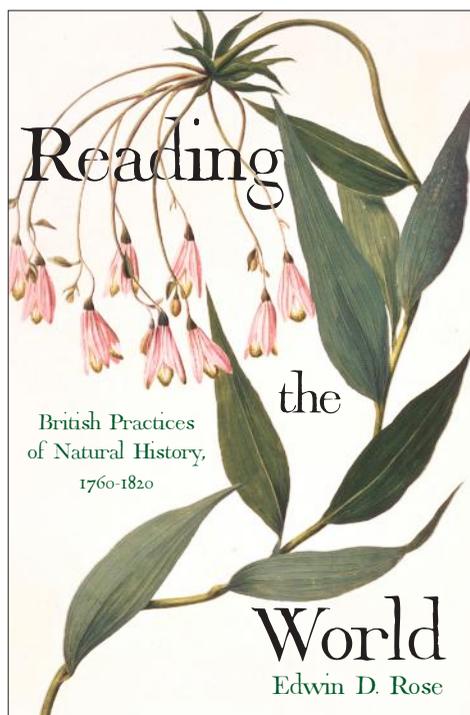
—Janet Browne, Harvard University

“*Reading the World* is a richly detailed exploration of the interplay between natural history and book culture in the late eighteenth and early nineteenth centuries.”

—Gordon McQuat, University of King’s College

In the eighteenth and nineteenth centuries—a period that marked the emergence of a global modernity—educated landowners, or “gentlemen,” dominated the development of British natural history, utilizing networks of trade and empire to inventory nature and understand events across the world. Specimens, ranging from a Welsh bittern to the plants of Botany Bay, were collected, recorded, and classified, while books were produced in London and copies distributed and used across Britain, Continental Europe, the Pacific, Asia, and the Americas. Natural history connected a diverse range of individuals, from European landowners to Polynesian priests, incorporating, distributing, synthesizing, and appropriating information collected on a global scale.

In *Reading the World*, Edwin D. Rose positions books, natural history specimens, and people in a close cycle of literary production and consumption. His book reveals new aspects of scientific practice and the specific roles of individuals employed to collect, synthesize, and distribute knowledge—reevaluating Joseph Banks’s and Daniel Solander’s investigations during James Cook’s *Endeavour* voyage to the Pacific. Uncovering the range of skills involved in knowledge production, Rose expands our understanding of natural history as a cyclical process, from the initial collection and identification of specimens to the formal publication of descriptions to the eventual printing of sources.



HISTORY OF SCIENCE

September 30, 2025
Paper \$45.00s • £33.00
6 × 9 • 408 pp.
62 b&w illustrations
978-0-8229-6770-5
eBook available

SCIENCE AND CULTURE IN THE NINETEENTH CENTURY



Edwin D. Rose is a Leverhulme Trust early career research fellow in the School of Philosophy, Religion, and History of Science at the University of Leeds.

MARKETING PLANS

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

NONFICTION NOW IN PAPERBACK

NOW IN PAPERBACK

William Bartram's Visual Wonders

The Drawings of an American Naturalist

ELIZABETH A. ATHENS

Positions Bartram's Illustrations as Central to His Understanding of the Natural World

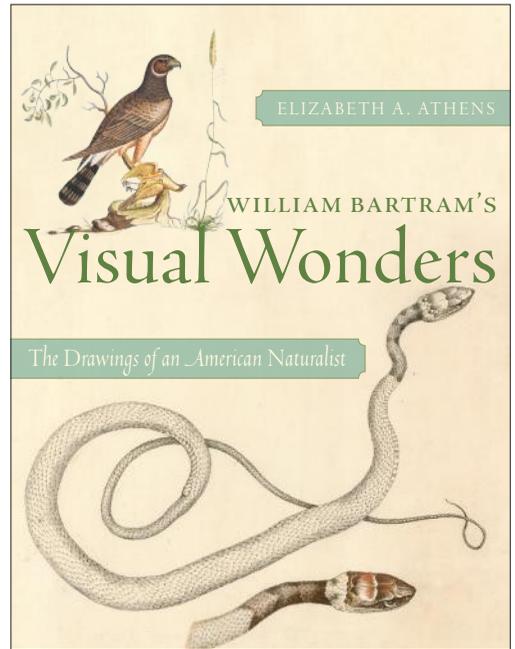
"Beautifully written and deeply researched, *William Bartram's Visual Wonders* presents a close reading of Bartram's natural history illustrations and place in the transatlantic world of botanical exchange and knowledge formation."

—Romita Ray, Syracuse University

"Through exquisite formal analyses of Bartram's drawings, coupled with rich historical considerations of his place in the tradition of botanical illustration and Enlightenment visual culture more broadly, this fascinating book connects Bartram's innovative drawing practice to the development of his unique and startlingly modern perspective on the natural world."

—Christopher Iannini, Rutgers University

Pennsylvania naturalist William Bartram (1739–1823) is best known as the author of a travelogue describing his botanizing journey through the American South in the late eighteenth century. Writing was not, however, Bartram's only or even preferred method of recording the natural world around him. His deeply unconventional drawings, depicting sentient plants and hybrid organic forms, lie at the heart of his understanding of nature. With this book, Elizabeth Athens considers the strangeness of Bartram's graphic enterprise, exploring the essential role his renderings played in his natural history. For Bartram, the making and interpretation of figures on a surface was a dynamic and collaborative relationship between nature, the observing artist-naturalist, and the audience. This book offers the first in-depth investigation of Bartram's drawing practice as central to his understanding of nature. Through an examination of Bartram's approach to botanical and zoological representation, Athens highlights the struggle between different modes of seeing nature in eighteenth-century Enlightenment science.



HISTORY OF SCIENCE / NATURE

October 28, 2025

Paper \$26.00t • £19.00

7 × 9 • 296 pp.

49 b&w & 8 color illustrations

978-0-8229-6761-3

eBook available



Photo by Mark Wilson

Elizabeth Athens is an art historian and curator based at the University of Connecticut. She has written extensively on the overlap of the arts and sciences in British North America and the United States, with a special focus on the visual and material culture of natural history. She has also been recognized nationally and internationally for her reinterpretation of the portrait galleries at the Worcester Art Museum in Massachusetts, which holds one of the most important collections of early American portraiture.

MARKETING PLANS

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

NOW IN PAPERBACK

Andy Warhol's Mother

The Woman Behind the Artist

ELAINE RUSINKO

The First Comprehensive Biography of Julia Warhola

“A persuasive look at a famous artist’s maternal muse. The book’s consideration of Warhola as a true folk artist with roots in Carpatho-Rusyn culture is its greatest contribution. Rusinko, a scholar of Carpatho-Rusyn literature whose grandparents were from the same region, is an ideal guide to this terrain.”

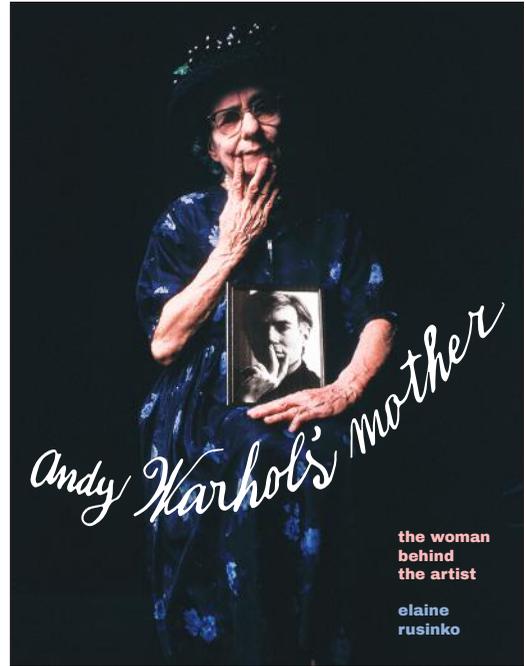
—*Kirkus*

“Behind many a great artist, there’s some master who taught them and then fell into their shadow. Leonardo had Verrocchio, Jackson Pollock had Thomas Hart Benton—and Andy Warhol had Julia Warhola. In her important new biography of Warhol’s mother, Elaine Rusinko lays out an amazingly complete picture of Warhola—of her life, in more detail by far than anyone else has come up with, but also of her very special artistic persona and the vast effect it had on her famous son.”

—**Blake Gopnik, author of *Warhol***

While biographers of Andy Warhol have long recognized his mother as a significant influence on his life and art, Julia Warhola’s story has not yet been told. As an American immigrant who was born in a small Carpatho-Rusyn village in Austria-Hungary in 1891, Julia never had the opportunity to develop her own considerable artistic talents. Instead, she worked and sacrificed so her son could follow his dreams, helping to shape Andy’s art and persona. Julia famously followed him to New York City and lived with him there for almost twenty years, where she remained engaged in his personal and artistic life. She was well known as “Andy Warhol’s mother,” even developing a distinctive signature with the title that she used on her own drawings.

Exploring previously unpublished material, including Rusyn-language correspondence and videos, *Andy Warhol’s Mother* provides the first in-depth look at Julia’s hardscrabble life, her creative imagination, and her spirited personality. Elaine Rusinko follows Julia’s life from the folkways of the Old Country to the smog of industrial Pittsburgh and the tumult of avant-garde New York. Rusinko explores the impact of Julia’s Carpatho-Rusyn culture, Byzantine Catholic faith, and traditional worldview on her ultra-modern son, the quintessential American artist. This close examination of the Warhola family’s lifeworld allows a more acute perception of both Andy and Julia while also illuminating the broader social and cultural issues that confronted and conditioned them.



BIOGRAPHY / ART HISTORY

October 28, 2025
Paper \$24.00t • £18.00
7 × 9 • 488 pp.
63 b&w illustrations and a color gallery
978-0-8229-6760-6
eBook available

Photo by Jeremy Rusnock



Elaine Rusinko is associate professor emerita of Russian language and literature at the University of Maryland, Baltimore County. She is the author of *Straddling Borders: Literature and Identity in Subcarpathian Rus'*, which offers a comprehensive literary history of the region. She has also published translations of contemporary literature in “*God is a Rusyn*”: *An Anthology of Contemporary Carpatho-Rusyn Literature*. Rusinko’s interest in Andy Warhol and his mother arises from their shared Carpatho-Rusyn heritage.

MARKETING PLANS

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

NONFICTION NOW IN PAPERBACK

NOW IN PAPERBACK

The Art of Freedom

Kamaladevi Chattopadhyay and the Making of Modern India

NICO SLATE

A Revealing New Biography of a Pathbreaking Female Figure in Modern Indian History

“A propulsive and searching biography of Indian anticolonial activist and women’s advocate Kamaladevi Chattopadhyay.”

—*Publishers Weekly*

“Slate has thoroughly compiled Chattopadhyay’s extensive achievements.”

—*Choice Reviews*

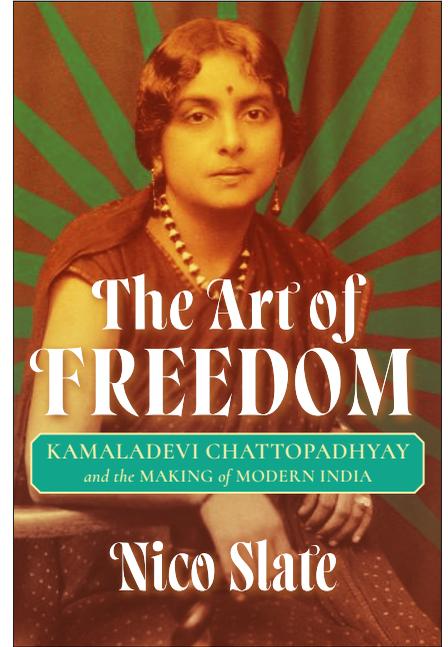
“A groundbreaking exploration of the life and contributions of Kamaladevi Chattopadhyay.”

—*India West Journal*

“A chiaroscuro of a life has been painted with stunning precision in Slate’s work. His scholarship and insight bring to vivid immediacy the light and shade of a gifted woman’s struggle for self-expression that coalesced with those of her country.”

—*Gopalkrishna Gandhi, Ashoka University*

Kamaladevi Chattopadhyay (1903–1988) was a prominent socialist, anticolonial and antiracist activist, champion of women’s rights, and advocate for the arts and crafts. Defying the borders of gender, nation, and race, her efforts spanned social movements and played a leading role in the creation of modern India and the development of the Global South. In *The Art of Freedom*, Nico Slate showcases new archival materials to document Kamaladevi’s campaign to become the first woman elected to provincial office; her confrontation with Gandhi that helped open the salt protests of 1930 to women; her leadership of the All India Women’s Conference and the Congress Socialist Party; her pioneering work with refugees during the Partition of India in 1947; the major impact she had on the arts in postcolonial India; and her own career on the stage and screen. Slate also draws upon underexplored details from her personal life, providing new context for her experiences as a child widow, her remarriage to the mercurial actor/poet Harin Chattopadhyay, and her divorce (among the first civil divorces in modern India). Taken as a whole, Kamaladevi’s life offers a uniquely revealing vantage point on the making of modern India—a vantage point that centers the interconnections between struggles often seen as distinct, and that reminds us of the full promise of Indian democracy.



BIOGRAPHY

November 3, 2025
 Paper \$26.00t • £19.00
 6 × 9 • 352 pp.
 18 b&w illustrations
 978-0-8229-6762-0
 eBook available



Nico Slate is professor in the Department of History at Carnegie Mellon University. His research examines struggles against racism and imperialism in the United States and India. His most recent book is *Brothers: A Memoir of Love, Loss, and Race*.

MARKETING PLANS

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

NOW IN PAPERBACK

The Making of Dissidents

Hungary's Democratic Opposition and Its Western Friends, 1973–1998

VICTORIA HARMS

New Perspectives on Opposition to Communism and the Cold War Order

“In her important book, Victoria Harms gives us the most detailed history yet of the dissident movement in Central Europe from the 1960s through the 1990s.”

—*Times Literary Supplement*

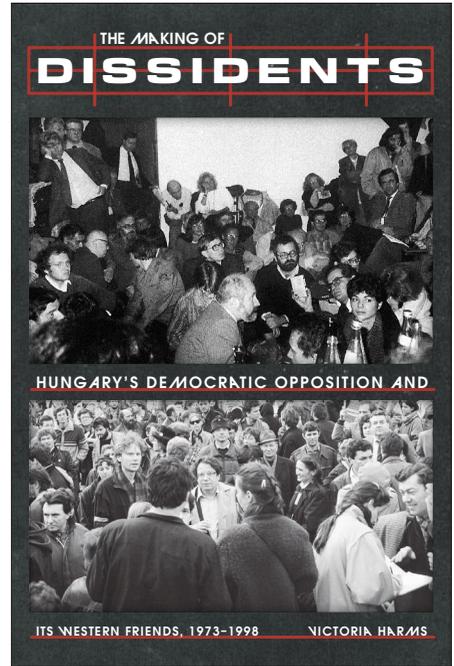
“Harms draws on a tremendous number of sources, including oral histories, archival material, newspapers, journals, samizdat, tamizdat, and other essential primary source materials spanning seven different countries.”

—*Choice Reviews*

“Revelatory . . . *The Making of Dissidents* is not only a major contribution to the transnational history of East Central European dissent, but also to the study of Cold War liberalism on both sides of the Iron Curtain.”

—*Journal of Social History*

Before Hungary's transition from communism to democracy, local dissidents and like-minded intellectuals, activists, and academics from the West influenced each other and inspired the fight for human rights and civil liberties in Eastern Europe. Hungarian dissidents provided Westerners with a new purpose and legitimized their public interventions in a bipolar world order. *The Making of Dissidents* demonstrates how Hungary's Western friends shaped public perceptions and institutionalized their advocacy long before the peaceful revolutions of 1989. But liberalism failed to take root in Hungary, and Victoria Harms explores how many former dissidents retreated and Westerners shifted their attention elsewhere during the 1990s, paving the way for nationalism and democratic backsliding.



EASTERN EUROPEAN HISTORY

November 4, 2025
Paper \$40.00s • £30.00
6 x 9 • 400 pp.
978-0-8229-6763-7
eBook available

RUSSIAN AND EAST EUROPEAN STUDIES



Photo by Amin Hazzam

Victoria Harms is a senior lecturer in the Department of History at Johns Hopkins University. Trained in cultural and intellectual history, her research and teaching focuses on post-1945 European history and the Cold War, including sports history and US–European relations.

MARKETING PLANS

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

NOW IN PAPERBACK

A New No-Man's-Land

Writing and Art at Guantánamo, Cuba

ESTHER WHITFIELD

A New Story of Unexpected Sympathies, Solidarities, and Care in the Guantánamo Borderlands

“Between ideological, economic, moral, and social incompatibilities . . . Esther Whitfield seeks to find common ground.”

—*Times Literary Supplement*

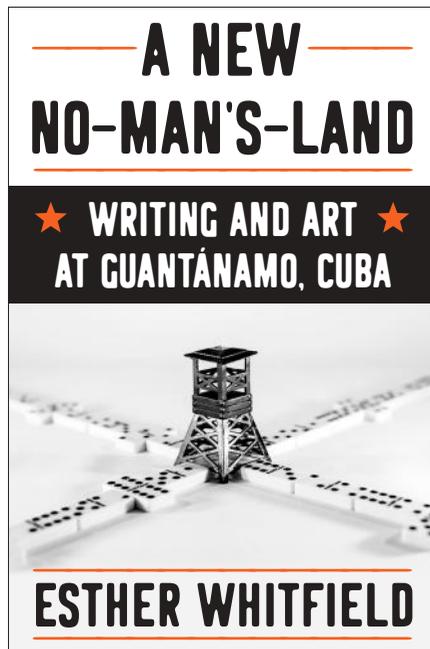
“An excellent study.”

—*Choice Reviews*

“Profoundly poetic and ethically resonant, *A New No-Man's Land* is not just an academic work—it is a call to reimagine belonging, empathy, and resistance in the face of overwhelming political forces.”

—*NACLA*

Guantánamo sits at the center of two of the most vexing issues of US policy of the past century: relations with Cuba and the Global War on Terror. It is a contested, extralegal space. In *A New No-Man's-Land*, Esther Whitfield explores a multilingual archive of materials produced both at the US naval base and in neighboring Cuban communities and proposes an understanding of Guantánamo as a coherent borderland region, where experiences of isolation are opportunities to find common ground. She analyzes poetry, art, memoirs, and documentary films produced on both sides of the border. Authors and artists include prisoners, guards, linguists, chaplains, lawyers, and journalists, as well as Cuban artists and dissidents. Their work reveals surprising similarities: limited access to power and self-representation, mobility restricted by geography if not captivity, and immersion in political languages that have ascribed them rigid roles. Read together, the work of these disparate communities traces networks that extend among individuals in the Guantánamo region, inward to Cuba, and outward to the Caribbean, the Americas, Europe, and the Middle East.



LATIN AMERICAN STUDIES

November 11, 2025
 Paper \$32.00s • £24.00
 6 × 9 • 216 pp.
 10 b&w illustrations
 978-0-8229-6764-4
 eBook available

ILLUMINATIONS: CULTURAL FORMATIONS OF THE AMERICAS



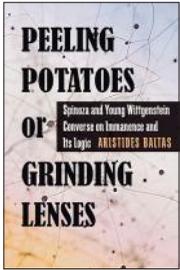
Photo by Brown University

Esther Whitfield is associate professor of comparative literature and Hispanic studies at Brown University. She is author of *Cuban Currency: The Dollar and 'Special Period' Fiction* and coeditor, with Jacqueline Loss, of *New Short Fiction from Cuba* and, with Anke Birkenmaier, of *Havana Beyond the Ruins: Cultural Mappings after 1989*. With Katerina Gonzalez Seligmann, she translated José Ramón Sánchez Leyva's poetry collection, *The Black Arrow*.

MARKETING PLANS

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

Additional New in Paperback



Peeling Potatoes or Grinding Lenses

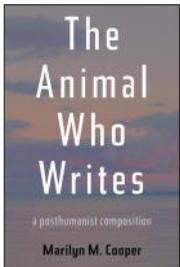
Spinoza and Young Wittgenstein Converse on Immanence and Its Logic

ARISTIDES BALTAS

\$40.00 • Paper • 978-0-8229-6786-6 • 312 pp.

“This book by Baltas constitutes the first full-length study in English comparing Spinoza’s *Ethics* to Wittgenstein’s *Tractatus Logico-Philosophicus*. Baltas’s engaging writing style pulls readers into a panoply of fascinating and creative insights on God, logic, language, and mysticism. Highly recommended.”

—*Choice Reviews*



The Animal Who Writes

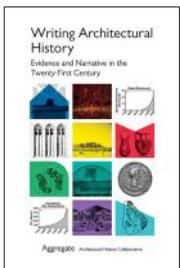
A Posthumanist Composition

MARILYN M. COOPER

\$45.00 • Paper • 978-0-8229-6759-0 • 288 pp.

“*The Animal Who Writes* presents an ‘enchantment ontology’ that demonstrates how writing remakes writers and the world in a complexly creative and ecological manner.”

—Thomas J. Rickert, Purdue University



Writing Architectural History

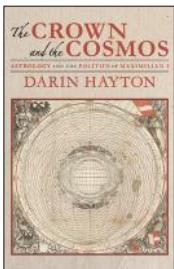
Evidence and Narrative in the Twenty-First Century

AGGREGATE ARCHITECTURAL HISTORY COLLABORATIVE

\$45.00 • Paper • 978-0-8229-6756-9 • 360 pp.

“A remarkable editorial achievement, *Writing Architectural History* takes up and expands on the too often neglected—and disparaged—forcefulness of reliable knowledge in the form of evidence.”

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



The Crown and the Cosmos

Astrology and the Politics of Maximilian I

DARIN HAYTON

\$40.00 • Paper • 978-0-8229-6787-3 • 328 pp.

“With his elegant and erudite study, Hayton offers a stellar contribution to the growing literature on astrology and its significance for understanding premodern politics. This wonderful book will undoubtedly be a cornerstone work on the topic for years to come.”

—*Central European History*

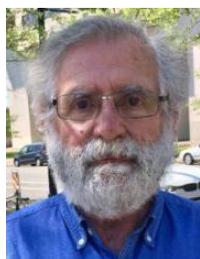
RUSSIAN, EAST EUROPEAN, AND CENTRAL EURASIAN STUDIES

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

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

Books in these series have recently won the Alice Davis Hitchcock Book Award, the Slovak Studies Association Best Book Prize, the Hungarian Studies Association Book Prize, the Historia Nova Prize, and the Austrian State Prize for the History of Social Sciences and been shortlisted for the Witold Pilecki International Book Award and the Central Eurasian Studies Society Book Award in Social Sciences, among other honors.

ABOUT THE REES SERIES EDITOR

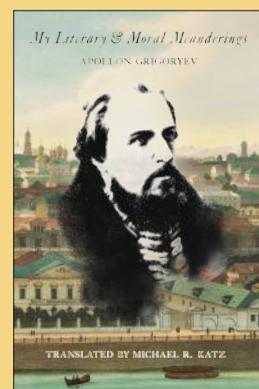
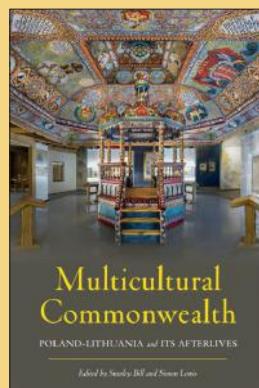
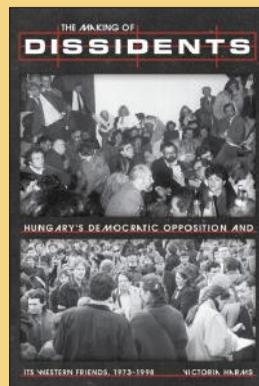
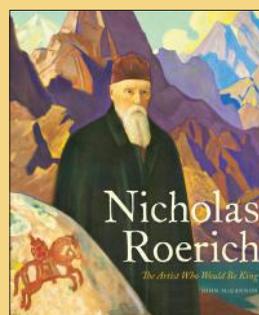


Jonathan Harris is professor emeritus of political science at the University of Pittsburgh. He is the author of several books, including *Subverting the System: Gorbachev's Reform of the Party's Apparatus, 1986–1991* and *The Split in Stalin's Secretariat, 1939–1948*.

ABOUT THE CEC SERIES EDITOR



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



Rehabilitate Marx!

The Czechoslovak Party Intelligentsia and Post-Stalinist Modernity

JAN MERVART and JIŘÍ RŮŽIČKA

A New Interpretation of the Intellectual Roots of the Movement Toward “Communism with a Human Face”

“A valuable contribution to the legacy of Marxism through a detailed and analytical history of one of its most important periods.”

—Ian H. Angus, professor emeritus, Simon Fraser University

“Mervart and Růžička’s absorbing book examines three interwoven schools of thought—Marxist humanism, techno-optimism, and dialectical determinism—and explores the insights and achievements, and the frustrations and failings, of this ill-fated project of renewal. Compelling reading.”

—David Bakhurst, Queen’s University

“*Rehabilitate Marx!* is an exceptional journey into intellectual history and a leading contribution to understanding post-Stalinist socialism in Czechoslovakia and Eastern Europe.”

—Zhivka Valiavicharska, Pratt Institute

Rehabilitate Marx! conceptualizes new forms of socialist modernity during the post-Stalinist era in the second half of the 1950s and 1960s. After the demise of Stalinism, Czechoslovak intellectuals within the Communist Party realized that the primary challenge they faced wasn’t merely the further development of socialism, which would lead to communism, but that they needed to reformulate the entire socialist project. These intellectuals gradually abandoned the Marxist orthodoxy of their time and began searching for new interpretations of classic Marxist works that would provide an adequate conceptual framework for addressing contemporary problems. Mervart and Růžička present post-Stalinist thought as an autonomous sphere, showing a world of varying socialist visions.



EASTERN EUROPEAN HISTORY

November 11, 2025
Cloth \$120.00s • £89.00
978-0-8229-4880-3
Paper \$40.00s • £30.00
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eBook available

RUSSIAN AND EAST EUROPEAN STUDIES

Jan Mervart is a researcher at the Institute of Philosophy, Czech Academy of Sciences. He is the author of several books and is coeditor of *Czechoslovakism and Karel Kosík and the Dialectics of the Concrete*. He is a member of the editorial collective of the journal *Contradictions*.

Jiří Růžička is a researcher at the Institute of Philosophy, Czech Academy of Sciences. He is editor and cotranslator of the Czech translation of Karl Korsch’s *Marxism and Philosophy* and a member of the editorial collective of the journal *Contradictions*.

MARKETING PLANS

- Scholarly reviews
- Online promotion
- Social media outreach
- Feature at ASEES 2026

Resources and Everyday Conflicts in Rural Ukraine

Theorizing Social Change

DEEMA KANEFF

New Ways to Understand Post-Socialist Change in Rural Ukraine

“Kaneff’s study is both an important addition to the literature on postsocialist transformation and, with its sophisticated conceptualization of resources, a truly original contribution to the analysis of social change generally.”

—Chris Hann, Max Planck Institute for Social Anthropology

“In this finely grained, historically grounded ethnographic study of a village in Ukraine, Deema Kaneff focuses on resources—economic, social, material, and immaterial—as the core of her theoretical approach to social change. Resources may have use value, exchange value, or both, and may change and fluctuate according to context, political circumstance, and economic shifts.”

—Frances Pine, Goldsmiths, University of London

Social change is a topic of central interest in the social sciences. The upheavals and reforms that swept across former socialist states in Eurasia offer a rich array of case studies to deepen our understanding of this phenomenon. Based on ethnographic fieldwork in an ethnically Bulgarian community in rural Ukraine, Deema Kaneff uniquely brings to light a range of hidden conflicts and everyday tensions, as well as new alliances and solidarities resulting from the redistribution of resources following Ukrainian independence. A focus on five key resources provides a means to explore the way in which relationships were contested and renegotiated in this small community, with implications that go far beyond those boundaries.



RESOURCES AND EVERYDAY CONFLICTS IN RURAL UKRAINE

THEORIZING SOCIAL CHANGE

DEEMA KANEFF



EASTERN EUROPEAN HISTORY

December 16, 2025
 Cloth \$120.00s • £89.00
 978-0-8229-4877-3
 Paper \$35.00s • £26.00
 978-0-8229-6773-6
 6 × 9 • 300 pp.
 eBook available

RUSSIAN AND EAST EUROPEAN STUDIES

Deema Kaneff is a reader in social anthropology at the University of Birmingham in the UK and an associate at the Max Planck Institute for Social Anthropology in Halle, Germany. She is the series editor for the book series *Anthropologies of Eurasia: Ethnographic Encounters of Social Change* and a member of the editorial board for the book series *European Studies in Socio-Cultural Anthropology and Ethnology*. She is the author of *Who Owns the Past? The Politics of Time in a “Model” Bulgarian Village*, as well as numerous publications in other edited volumes and journals.

MARKETING PLANS

- Scholarly reviews
- Online promotion
- Social media outreach
- Feature at ASEES 2026

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 Norma Farber First Book Award, 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, and others. Our poets have also recently been finalists and semifinalists for the National Book Award in Poetry, National Book Critics Circle Award in Poetry, PEN Award for Poetry in Translation, the Kate Tufts Discovery Award, the Kingsley Tufts Poetry Award, and numerous regional poetry awards, among other honors.

ABOUT THE SERIES EDITORS



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.

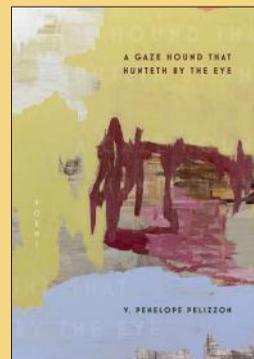
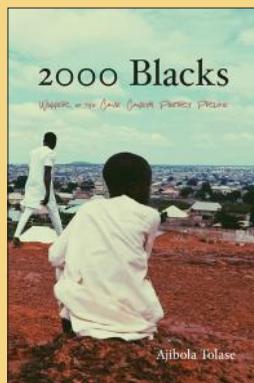
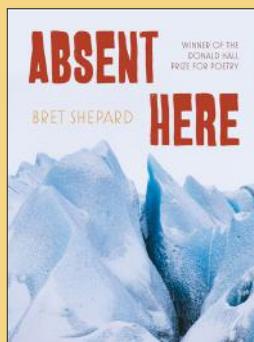
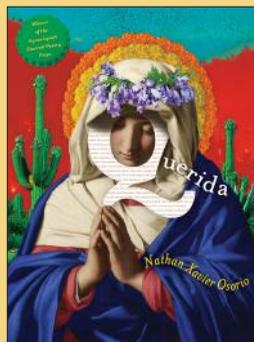


Jeffrey McDaniel is the author of six books of poetry, most recently *Holiday in the Islands of Grief*. Other books include *Chapel of Inadvertent Joy*, *The Endarkenment*, *The Splinter Factory*, *The Forgiveness Parade*, and *Alibi School*. He teaches at Sarah Lawrence College and lives in the Hudson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

ABOUT THE MANAGING EDITOR



Alex Wolfe is an award-winning designer and experienced editor, and he works closely with the series editors, poets, and his colleagues to produce distinguished books.



The Same Man

BOBBY ELLIOTT

Winner of the 2025 Agnes Lynch Starrett Poetry Prize

“Bobby Elliott’s *The Same Man* confronts the subject of fatherhood with an honesty and tenderness rarely accorded to the typical secondary parent. In these poems, we see a pair of imperfect men reach toward each other and, indeed, toward the work of both fathering and being fathered. These are the kinds of poems that truly ring of a journey toward healing and forgiveness—but not the saccharine healing we see in media that demands succinct, neat endings. These poems sing of real human healing, which is a messed-up and often incomplete process, but is perhaps the holiest one we can submit to in our lives. Elliott is a bard of the familial experience. These are poems to hold tight.”

—Nate Marshall, author of *Finna*

“A tender meditation on love, memory, and the ghosts that shape us.”

—Tina Chang, author of *Hybrida*

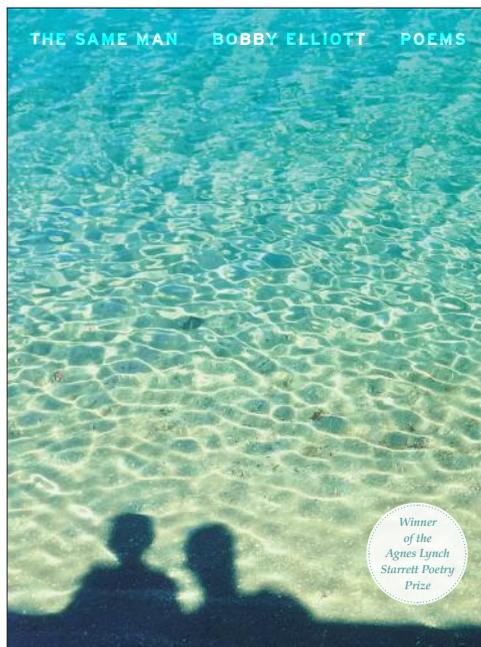
“*The Same Man* is a slim miracle, a book that transcends its classical subject—a son reckoning with his father, the son becoming a father himself—through what I can only call a kind of genius.”

—Edgar Kunz, author of *Fixer*

“How to survive and then spin such daunting material into lyric narratives delicate as a silk thread, yet tensile and strong as a vibrating steel string bestowing a haunted, haunting music? How to map such landscapes of hope, despair, love, and risk? Somehow Bobby Elliott has done just that with rare grace in this lovely debut.”

—Gregory Orr, author of *Selected Books of the Beloved*

A one-of-a-kind debut that asks what we owe those we love, *The Same Man* is an aching chronicle of the early days of parenthood and the wounds of the past. Haunted by memory and powered by the demands and joys of new life, Elliott’s poems wrestle with the father-son relationship at their core and the deep, unspoken harms that shape us. A relentless effort toward expression and autonomy, *The Same Man* is a reckoning and a balm, a rallying call and a father’s song of devotion.



POETRY

September 9, 2025
Paper \$20.00t • £15.00
6 × 8 • 96 pp.
978-0-8229-6749-1
eBook available

PITT POETRY SERIES



Bobby Elliott’s writing has appeared in or is forthcoming from *BOMB*, *The Cortland Review*, *ONLY POEMS*, *Poet Lore*, *Poetry Northwest*, *RHINO*, and elsewhere. Raised in New York City, he earned his BA from Sarah Lawrence College and his MFA from the University of Virginia, where he was a Poe/Faulkner Fellow. He lives in Portland, Oregon, with his wife and sons.

MARKETING PLANS

- National print and online review attention
- Print and online features
- Select author appearances
- Social media outreach
- Online promotion
- Feature at AWP 2026

WHAT WE SEE TOGETHER

Always the trees, always the crows
on the power lines dripping
like an old shower head. Cats
on occasion—one-eared,
tagless—roses
and toddlers breaking out
into a sprint. The minister
and his wife arriving
hand in hand, the church
perennially in need
of a new coat. Yards abandoned
and yards resplendent—
both of us drawn like a bath
to the statue of St. Francis.
Palms of rain, palms of ash,
palms the squirrels
leap to and leave trembling
like a glass. The light
at the base of the maple. The painter
in her studio unknown
and painting. The plane
making you crane your neck
in the stroller. The sunflower,
the mailman. The house
with its fading picture
of a missing child
in the window. The final block home:
our overgrown plum trees
always with more fruit,
our front door and the woman
who brought you into this world
hour by seasick hour
on the other side of it, always
waiting, always what makes you
smile before the door even opens.

No Rhododendron

SAMYAK SHERTOK

Winner of the 2024 Donald Hall Prize for Poetry

“If poetry is, as has been defined, a species of magic, Samyak Shertok has conjured an elegant and sophisticated collection that is full of hybridity in form and subject. This debut collection is an absolute marvel.”

—Kimiko Hahn, judge of the 2024 Donald Hall Prize for Poetry and author of *The Ghost Forest: New and Selected Poems*

“*No Rhododendron* is a gorgeous, formally innovative collection that explores the loss of a father to cancer, the loss of a homeland to war and exile, and the anticipated loss of a mother whose identity contains the final memory of home. A fantastic first collection.”

—Paisley Rekdal, author of *West: A Translation* and winner of the Kingsley Tufts Poetry Award

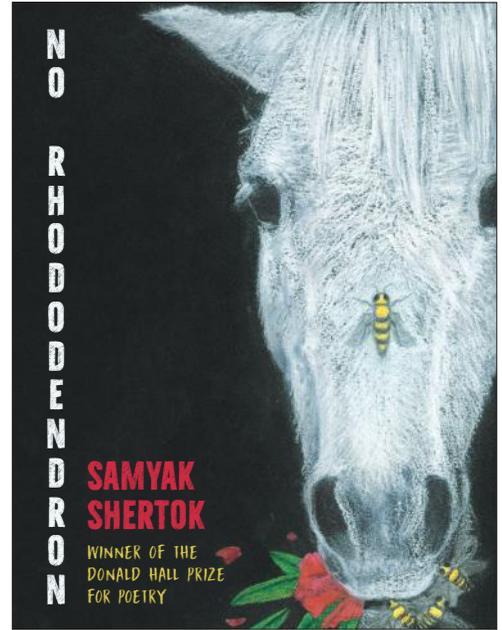
“Here’s a debut that rises out of ash and walks toward us like a ‘walking door of ash,’ shattered but gleaming.”

—Valzhyna Mort, author of *Music for the Dead and Resurrected* and winner of the International Griffin Poetry Prize

“*No Rhododendron* offers elegy and outrage, lyricism and edginess, poems in complex received and invented forms—including a moving sequence of sonnets whose lines must be read from bottom to top—and poems in prose. We have first-person accounts of Nepal’s brutal recent history alongside magical tales and creatures and characters from Nepali folklore. The real and the imaginary often work in tandem. A remarkable debut by a remarkable poet.”

—Jacqueline Osherow, author of *Divine Ratios*

Part elegy, part poetry of witness, and part poetry of exile, *No Rhododendron* is a lament to the poet-speaker’s father and fatherland and a grief-wrought love letter to his mother and mother tongue. The collection is haunted by an existential question about Shertok’s oral mother tongue, Tamang: How do you write about a language that has no script? Exploring the erasure, ambiguity, multiplicity, violence, and unknowability signified by “X,” the poems dwell on the lip of a new ghost language, which ultimately fails itself. The polyphonal witnessing of the decade-long Maoist conflict in his native Nepal from the perspective of schoolchildren reveals how a war can fracture the psyche of an entire generation. The final thread of the book, a “reverse-elegy” for his mother, meditates on the impending loss of a loved one as a potential site of mourning, impermanence, gratitude, memory-making, and mythopoeticism.



POETRY

October 7, 2025
Paper \$20.00t • £15.00
7 × 9 • 120 pp.
978-0-8229-6748-4
eBook available

PITT POETRY SERIES



Samyak Shertok’s poems appear in *The Cincinnati Review*, *The Gettysburg Review*, *The Iowa Review*, *The Kenyon Review*, *Poetry*, *Shenandoah*, *Best New Poets*, and elsewhere. His honors include the Robert and Adele Schiff Award for Poetry, the Gulf Coast Prize in Poetry, and the Auburn Witness Poetry Prize. He has received fellowships from Aspen Words, the Helene Wurlitzer Foundation, and the Fine Arts Work Center in Provincetown. Originally from Nepal, he was the inaugural Hughes Fellow in Poetry at Southern Methodist University and teaches creative writing at Hendrix College.

MARKETING PLANS

- National print and online review attention
- Print and online features
- Select author appearances
- Social media outreach
- Online promotion
- Feature at AWP 2026

HOW TO SKY-BURY YOUR FATHERLAND: A GHAZANELLET

Apa hands him a bodhi seed. *Never look back. Forget this country.*
He swallows it. For every boy, he thinks, there is a sky falling.

Skyborne. Below: the silo emptied for his feathers: prophecy
Of the One-winged Danphe. A voice half-red, half-crown keeps failing

A revolution of, but not, for his sisters in the mouth of the Kali.
Is the river ravenous, he wonders, or are the golden jackals falling?

In the eye of the cyclone, Arjun-eyed, but today he can only
Look back: see the wheat sheaves heave in the wind, Apa's hands filling

With shelled kernels. What new moon recompenses an uprooted story?
Farther he flies, cleaner he hears the seed-music. Not every falling

Boy is a myth. Some gods live just to feed boys to the sea.
In the exiled light, he sees a newborn republic fleeing

Itself like an effigy into the fire. He will have to sky-bury
The boy, Apa plucking a bone, the vultures flaying

A Sher for his fatherland: *For every sky, there is a boy falling . . .*

Flop Era

LARA EGGER

Poetry at the Crossroads of the Ecstatic and the Profane

“These are poems of surprise that demand a reader feel the presence of a vivid and thinking mind. Egger offers us not just elegance but an emotional connection to a speaker who is ‘something winged awash in a glass.’”

—C. Dale Young, author of *Building the Perfect Animal*

“Modern poetry readers who have ever thought, ‘The future is best observed from a Ferris wheel,’ will find Lara Egger’s hair-trigger, rapid-fire associations in *Flop Era* full of hard-won truths like ‘darkness doesn’t fall, but rises’; the pull of her poems taking readers for a satisfying and surprising carnival ride above the quotidian to glimpse the extraordinary.”

—Chris Banks, author of *Deepfake Serenade*

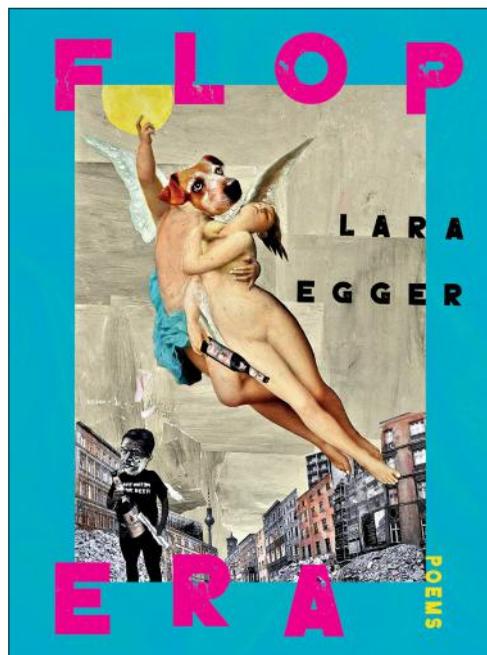
“*Flop Era* is filled with poems of stunning impact. These are fast-talking, wise-cracking, and, at the same time, heartfelt works in which Lara Egger’s inventive use of language is evident in almost every line. A terrific collection!”

—Terence Winch, author of *That Ship Has Sailed*

“Egger’s poems are full of volatility and hunger, invention and wisdom, humor and wit, evasion and honesty.”

—David Dodd Lee, author of *Downsides of Fish Culture and The Bay*

Flop Era reckons with the complications of being human, and therefore, with the consequences of being fundamentally flawed. It contends with failed potential and the certain uncertainty of the future, while interrogating the past for clues that might explain why, as the speaker bemoans, “there are never enough nails in the coffin of poor choices.” While Egger throws confetti on the quotidian, she disarms the reader with earnestness and vulnerability. Rich in metaphor, affable and self-deprecating, the poems in *Flop Era* shine a spotlight on regret, infidelity, the feminine ideal, fear of death, and fear of insignificance.



POETRY

October 21, 2025
Paper \$20.00t • £15.00
6 × 8 • 120 pp.
978-0-8229-6758-3
eBook available

PITT POETRY SERIES



Lara Egger is the author of *How to Love Everyone and Almost Get Away with It*, which received the Juniper Prize for Poetry and the John C. Zacharis First Book Award. Her poems have appeared in *Ploughshares*, *Bemington Review*, *Conduit*, *The Southern Review*, and elsewhere. Egger is the recipient of a fellowship from the Massachusetts Cultural Council, and her poems won the *Arts & Letters* Rumi Prize for Poetry. Egger lives in Watertown, Massachusetts.

MARKETING PLANS

- National print and online review attention
- Print and online features
- Select author appearances
- Social media outreach
- Online promotion
- Feature at AWP 2026

FLOP ERA

It's business as usual
at the pain factory.
I'm experiencing
a lack of taffeta,
a dearth of dance floors.
Please enjoy these pigs
in a blanket. Is it possible
to get worse with practice?
I'm waiting for you to speak to me.
I'm waiting for the dead to speak to me.
The day dissolves like an Alka-Seltzer
yet the hangover remains.
Cheap dharma. A flimsy spatula.
Consumer reports confirm
I'm a manufacturer of disaster.
Why does the moon appear full
when in fact it is merely
approaching fullness?
I opened a window,
and papers flew all over the floor.
I closed the window,
and the room felt stuffy.

No Longer at This Address

ANDREW HEMMERT

Poetry in Love with the World and Mourning Its Loss

“It’s deeply refreshing to encounter poems that invite both dread and delight. This book is disastrously good.”

—Corey Van Landingham, author of *Reader, I*

“The wonderment in an Andrew Hemmert poem spreads far beyond topic or meditation, far beyond moment, era, or epoch, beyond—even—the gravity of our home planet. The joy here is that the poet fixes his lens on everyday experience and chases meaning wherever it takes him, wherever it might be found.”

—Michael McGriff, author of *Inquest* and *Angel Sharpening Its Beak*

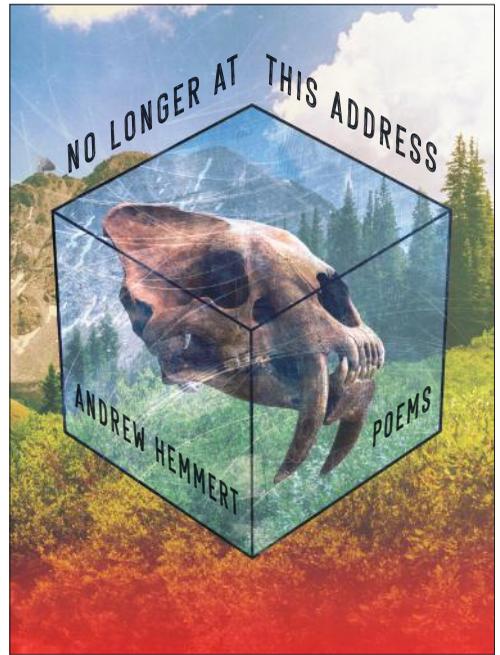
“I thought my heart might be hardened by now, but these poems held out a hand, offering both a reassuring resignation and—not faith exactly, more—some kind of dogged belief in duckweed, spiderwebs, in the absolute miracle of a single horse’s breath.”

—Allison Adair, author of *The Clearing*

“Astonishing poems both contemplative and energetic.”

—Chelsea Dingman, author of *I, Divided*

N*o Longer at This Address* explores place and the psychology of leaving through the inflammatory lens of the American West. The collection uses the lyric-narrative mode to complicate notions of rootedness and address the ephemerality of where one’s from. The poems visit bison ranches in the Rocky Mountains, converse with a collapsed satellite, and find complicated joy among wildfire ash and lost dogs. *No Longer at This Address* is a catalog of various departures and arrivals and ultimately paints a portrait of one man’s attempt to make a new home with his loved ones in a volatile and uncertain future.



POETRY

October 21, 2025
Paper \$20.00t • £15.00
6 × 8 • 96 pp.
978-0-8229-6753-8
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PITT POETRY SERIES



Andrew Hemmert is the author of *Blessing the Exoskeleton* and *Sawgrass Sky*. His poems have appeared in various magazines including *The Cincinnati Review*, *Copper Nickel*, *The Kenyon Review*, *Prairie Schooner*, and *The Southern Review*. He currently lives in Thornton, Colorado.

MARKETING PLANS

- National print and online review attention
- Print and online features
- Select author appearances
- Social media outreach
- Online promotion
- Feature at AWP 2026

A LITTLE BIT OF HISTORY

Like an outdated telephone
I am always waiting
for someone to lift me
from my cradle and wrap themselves
in any correspondence. I no longer
have a cord, though once it was
the only way I ate. Little spaceman,
little stone. I am still incapable
of comparing myself to a gem,
but I loved amethyst as a kid,
and once bought some from the rock shop
in Breckenridge. They had also for sale,
in a thick glass display case,
the skull of a saber tooth tiger.
It yawned like a shipwreck
and devoured my attention
like so many cavemen
and whatever foundational paintings
they never got to make. You
who have gone before us, today
I feel less musical than these crows
resting on their violins of electricity
running parallel to the roads.
I have never used a phone booth,
though like iron maidens
they still wait outside some gas stations
with the emptiest of arms.

Burn

BARBARA HAMBY

Poetry for Dear Friends, Wrestling Partners, Demons, and Angels

“The joy that meets the arrival of a new book by Barbara Hamby is comparable to standing before the many-chambered facade of an Advent calendar: Each page opens onto a new wonder.”

—Rita Dove, *The New York Times*

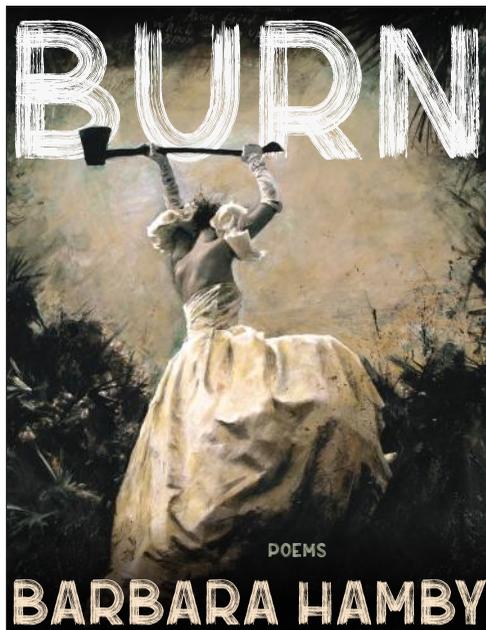
“Barbara Hamby’s big, bawdy odes burn with the hard-won wisdom and delirious energy of a ‘grown woman’ who has lived to tell the tale.”

—Diane Seuss, author of *frank: sonnets and Modern Poetry*

“In *Burn*, Barbara Hamby returns to her signature power odes full of humor and wonder.”

—Denise Duhamel, author of *Pink Lady*

The world is burning with fire and hatred, but at the same time it is filled with love and incredible beauty. The poems in *Burn* tango with why the world is so beautiful and terrible at the same time. Hamby asserts that everything is a mess—how do we walk through it laughing and crying? Sometimes you look back and think, “How was I so lucky? I could have died a thousand times, but I didn’t. But I will.”



POETRY

October 7, 2025
Paper \$20.00t • £15.00
7 × 9 • 88 pp.
978-0-8229-6752-1
eBook available

PITT POETRY SERIES



Barbara Hamby is the author of *Holoholo*, *Bird Odyssey*, and *On the Street of Divine Love: New and Selected Poems*. *Burn* is her eighth book of poems. In 2010 her book of stories about Hawai‘i, *Lester Higata’s 20th Century*, won the Iowa/John Simmons Prize. She has received fellowships from the Guggenheim Foundation and the National Endowment for the Arts. Her poems have appeared in *The New Yorker*, *American Poetry Review*, *Paris Review*, *Poetry*, *Ploughshares*, and many other magazines. She teaches at Florida State University, where she is distinguished university scholar, and lives in Tallahassee, Florida.

MARKETING PLANS

- National print and online review attention
- Print and online features
- Select author appearances
- Social media outreach
- Online promotion
- Feature at AWP 2026

ODE TO THE LOST HOUSE

Why do I leave you deep in sleep and move to another house,
one that has a roof with holes, a live-in possum family,
a kitchen with a floor of snapping teeth, and a secret door
to the underworld that looked like a pantry
when the realtor showed us through, but now I dream of you,
my former house, where I cooked so many meals,
danced to all my 45s, lay under the giant oak with Patsy
and purred into the evening, but in another dream
I drive by you, and you look so small and disheveled,
your yard shaggy, and I don't remember that trailer
next door, or the dogs roaming in packs, and ghosts
smoldering in windows like transparent film noir
extras waiting for their cue to strangle me in the bathtub,
so, thank God I don't live there any more,
but my new house has soulless lime green linoleum
on every floor and running up walls, ready for bleach
after the stab fest that I've been dreading for the last fifty years,
and the man with the knife, I know him—Jesus,
who would have thought he would look so much like my father,
who was so kind in real life, and why can't I wake up,
because now I'm in a car looking for the houses I barely remember,
talking to Wayne in Algiers, who lives in the place
my mother and father rented when I was born in New Orleans,
or driving in France and stopping at the village to find
the house we lived in when I was five, or the little pink house
on Puhano Street in Wai'anae when the plumerias
were blooming. O my lost houses, the little apartments
that were torn down to make lawyers' offices,
the gardens plowed and covered in asphalt, how can I be sure
that you were ever there or that these walls
won't crumble to nothing during the night in the hurricane.
of thoughts ricocheting around my head.

What God in the Kingdom of Bastards

BRIAN GYAMFI

Poetry That Confronts Spiritual and Emotional Violence Perpetuated Through Institutional Harm

“*What God in the Kingdom of Bastards* is a stunning, searing debut.”

—Peter Ho Davies, author of *A Lie Someone Told You About Yourself*

“The tangled roots of reality and dream grow wilder and wilder in Brian Gyamfi’s stunning debut collection. The unabashed vibrance of this new voice reveals layers and seams of diasporic witness, courageous communal testimony, and spiritual incitement in the midst of the ‘storm without rain.’”

—Aaron Coleman, author of *Red Wilderness*

“Gyamfi writes with change-seeking faith. The poems in *What God in the Kingdom of Bastards* seize upon awe’s ancient ability to alter the spirit, so we might wonder and know and reckon anew.”

—Geoffrey Davis, author of *One Wild Word Away*

“Gyamfi is a poet of rare mythic abundance; his imagination seems to have no limits.”

—Linda Gregerson, author of *Canopy*

“This is a breathtaking debut, a dizzily exhilarating and boundary-breaking poetics—at once grounded in dirt and soaring into the dream depths of mythology.”

—Khaled Mattawa, author of *Fugitive Atlas*

What *God in the Kingdom of Bastards* is a poetic exploration of grief, memory, Blackness, and the haunting legacy of familial trauma by way of colonialism, told through the lens of two brothers: Lot, the elder, who is flesh and alive, and Frank, the younger, a ghost navigating his post-suicide existence. Their relationship anchors the collection, weaving themes of love, loss, and the arduous reconciliation between the living and the dead. Combining vivid imagery with fragmented, conversational tones of prayers, laments, and whispered confessions that are surreal and lyrical, Gyamfi delves into the ways trauma—both personal and systemic—permeates family, faith, and identity.

WHAT GOD IN THE KINGDOM OF BASTARDS



POEMS

BRIAN GYAMFI

POETRY

September 9, 2025
Paper \$20.00t • £15.00
6 × 8 • 80 pp.
978-0-8229-6757-6
eBook available

PITT POETRY SERIES



Brian Gyamfi is the recipient of a Pushcart Prize, a National Endowment for the Arts Literature Fellowship, the Zell Fellowship, and two Hopwood Awards. His libretto *The Ants Are Illuminated* was commissioned by Overtone Industries for their *Original Vision* opera. A finalist for the Oxford Poetry Prize and the Poetry International Prize, his writing has appeared in *Poetry*, *Narrative*, *Guernica*, *The Adroit Journal*, and elsewhere. He serves as a contributing editor at *Oxford Poetry*. Gyamfi lives in Washington, DC.

MARKETING PLANS

- National print and online review attention
- Print and online features
- Select author appearances
- Social media outreach
- Online promotion
- Feature at AWP 2026

COCAINE & FLOWERS

When the gods came to America with a bag of cocaine and flowers they were beheaded.
Their death had nothing to do with the president as he burns gods who come to him

with desire and a lie. So when I arrive at the Capitol, do I behead myself or cut out my tongue?
Forget my question, instead, let me give you a memory. Three people in it: a boy, a president,

a father. My story devours lies as desire spits out familiarity, and still, I stand in the mystery
of dead gods. No, I cannot drown the flowers. I crave them the way a man craves

the face of another. It would have been easy never to have wanted the flowers, to watch
the wretched gods leave the bodies of wretched men, to praise the president

for such a heroic exorcism and sweep the floors of the Capitol. Yes, I'm joyous at the death
of death. But no, they didn't behead all the gods. There's one in ghostly orange,

sitting in a prison cell on this American earth. The cell is dirtier than most, smells of the dog
the guard fucked for pleasure, and the sound of water echoes in fragments.

I've avoided visiting but knowing desire can soak death like paper and how to lie to a president,
I'm here. I know my brother has told you so. Find a bridge between America and the sea;

we will walk, I say. The cocaine has blessed the gods with warmth. If I have seen a devil,
it is not a being but the place I stand. My father circumcised me at the president's house

with a certain thrill in his body. Though not every truth should be told, my father's mouth tells
a better memory. He drove for days in the blood heat to find the question he had answered.

but did not know. Do others seek this question too? A dark thing that cannot be seen in the piss
of a fetish priest or found in the many lies we speak to each other. A memory I have lost—no

do not interrupt the guard. Let him fuck his dog. I have a mind for understanding things
that should not be understood. Even the words of death are spoken in the morning. Is there

cocaine in this place? You see, I plan on remaining here as the most foolish god in the world. I fear
questions that should be feared, and I hold my tongue in the presence of men. I have been

circumcised once; twice will be deadly. But I have searched in places, in dirty places, clean places,
better places, American places, for the machete used to behead gods. I dug flowers and buried

bones but the sun is a fool; it will rise for the birth of a god, and it will rise for the beheading of one.

Satan Says

45th Anniversary Edition

SHARON OLDS

Introduction by DIANE SEUSS

A 45th Anniversary Release of Sharon Olds's Daring and Elegant First Book

“Sharon Olds’s extraordinary debut beautifully prefigures her subsequent career as one of the United States’ most sublime poets of embodied existence. Olds’s many fans will rejoice to see this once-inflammatory little paperback dressed up in a handsome hardcover, lovingly introduced by fellow Pulitzer Prize winner Diane Seuss.”

—*Library Journal*

“*Satan Says* is both a lighthouse and a box of shadows. It is more than a book; it is the original mother plant where all the seeds have come from. Brave and brilliant, *Satan Says* changes everyone who reads it. It is a permission slip to be free, made in the shape of a poem. No one has ever been the same.”

—**Ada Limón, 24th Poet Laureate of the United States and author of *The Hurting Kind***

“*Satan Says* enlarged our vision of our own lives and gave us a magnifying lens through which we could reexamine our own fears, pleasures, and victories. It changed our thinking. It changed our language. Olds moved American poetry fifty years closer to our bodies and our hearts.”

—**Toi Derricotte, author of *I: New and Selected Poems***

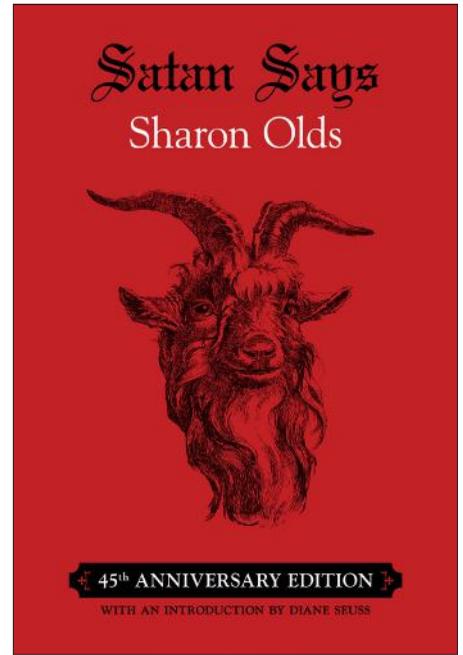
“In *Satan Says*, Olds convincingly, and with astonishing vigor, presents a world which, if not always hostile, is never clear about which face it will show her.”

—*American Book Review*

“In *Satan Says*, Olds peels language down to its red, thudding heart. Olds gives us heat, shadow, and the strange, sweet bloom of daring the body to speak its truths.”

—**Aimee Nezhukumatathil, author of *Bite by Bite: Nourishments and Jamborees***

This 45th anniversary hardcover deluxe edition of the bestselling debut collection of poetry by Sharon Olds now includes an introduction by Diane Seuss. *Satan Says* was originally published in the Pitt Poetry Series in 1980 and received the inaugural San Francisco Poetry Center Award. The dust-jacketed cloth has spot varnish embellishments, while the vibrant red cloth case contains decorative black pigment stamping on the spine and front cover.



POETRY

September 9, 2025
Cloth \$25.00t • £18.00
5.5 × 8 • 112 pp.
978-0-8229-4897-1
eBook available

PITT POETRY SERIES



Sharon Olds was born in San Francisco and educated at Stanford University and Columbia University. She is the author of thirteen books of poetry, most recently *Balladz*, a finalist for the National Book Award; *Arias*, short-listed for the 2020 Griffin Poetry Prize; *Odes*; and *Stag's Leap*, winner of the Pulitzer Prize and England's T. S. Eliot Prize. *The Father* was shortlisted for the T. S. Eliot Prize, and *The Unswept Room* was a finalist for the National Book Award and the National Book Critics Circle Award. Olds teaches in the Graduate Creative Writing Program at New York University. She lives in New York City.

MARKETING PLANS

- National print and online review attention
- Print and online features
- Select author appearances
- Social media outreach
- Online promotion
- Feature at AWP 2026

FIRST NIGHT

I lay asleep under you,
still and dark as uninhabited
countryside, my blood slowly
drying between us, the break in my flesh
beginning to heal, open, a border
permanently dissolved.
The inhabitants of my body began to
get up in the dark, pack, and move.

All night, hordes of people
in heavy clothes moved south in me
carrying houses on their backs, sacks of
seed, children by the hand, under
a sky like smoke. Grazing grounds
shifted by hundreds of miles. Certain animals,
suddenly, were nearly extinct,
one or two odd knobby
shapes in opposite parts of the land.
Other forms multiplied,
masses of deep red wings
pouring out of nowhere. Rivers changed course,
the language turned
neatly about
and started to go the other way.
By dawn the migrations were completed.
The last edge of the blood bond dried,
and like a newborn animal about to be imprinted
I opened my eyes and saw your face.

New & Notable Poetry



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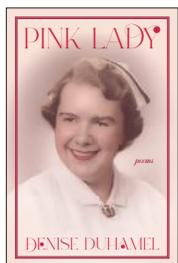


The Law of Truly Large Numbers

JAMES KIMBRELL

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“Here we have one of our best poets writing some of his best work.” —C. Dale Young, author of *Building the Perfect Animal*



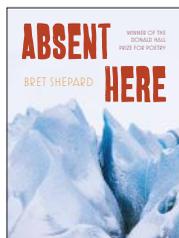
Pink Lady

DENISE DUHAMEL

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“As Duhamel reflects on her transformed role—from child to caretaker to eulogizer—readers will appreciate how beautifully she relates the experience of love and loss. It’s a memorable and affecting collection.” —*Publishers Weekly*

New & Notable Poetry



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—*Only Poems*

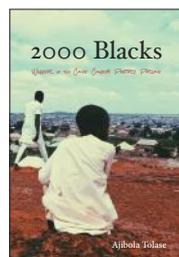


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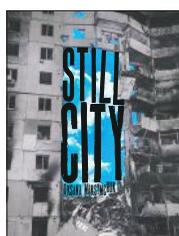
2000 Blacks

AJIBOLA TOLASE

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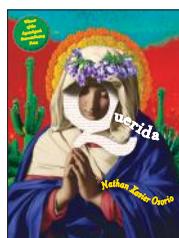


Still City

OKSANA MAKSYMCHUK

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Querida

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“Poem by poem, the collection showcases Osorio’s talents, the life he’s grown into and the culture he breathes with every breath. This collection presents a version of the known world that feels new—and it is beautiful.” —*Pittsburgh Post-Gazette*

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 RMCLAS Thomas McGann Award; Conference on Latin American History's Socolow-Johnson Prize, Bolton-Johnson Prize, and Warren Dean Prize; the Brazilian Studies Association's Roberto Reis Award; and prizes from the Latino Book Awards and the Ecuadorian Studies Section, Mexico Section, the Southern Cone Studies Section, and the Venezuelan Studies Section of the Latin American Studies Association.

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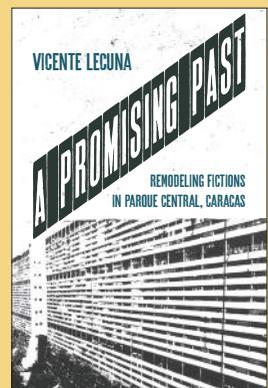
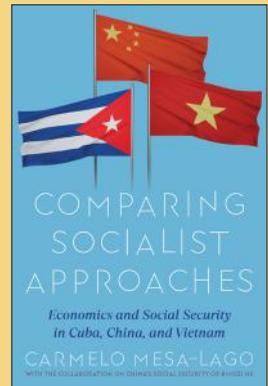
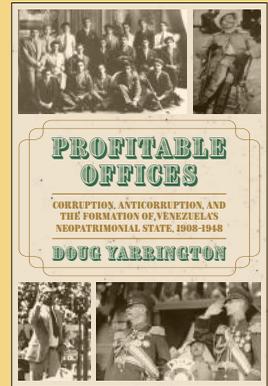
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Development Design

Hotels and Politics in the Hispanic Caribbean

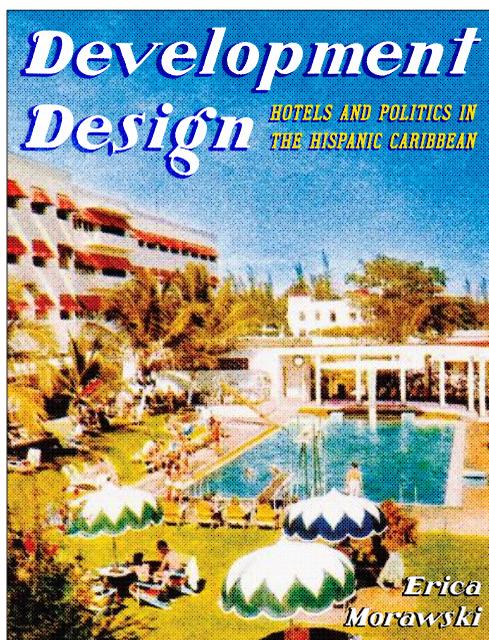
ERICA MORAWSKI

Illustrates How Tourism Is Bound to Larger Histories of Colonialism and Plantation Economies

“Richly illustrated and well written, *Development Design* highlights how hotels in the Hispanic Caribbean were not merely symbols of imperial imposition or touristic fantasy but were also instrumental in driving innovations in modern hotel design and projects of nationalism and geopolitics. Erica Morawski’s work is a comprehensive and carefully studied investigation of Caribbean architecture in its historical context.”

—Joseph Hartman, University of Missouri–Kansas City

Underneath picturesque views of palm trees, fruity cocktails in hotel lounges, and day trips to preserved colonial zones lies a history of tourism design that intersects with larger projects of development and national and cultural identity formation. Locating modernity and coloniality as the key framework within which tourism development takes place, *Development Design* focuses on hotel design and its relation to larger urban and rural landscapes to uncover the way these seemingly carefree spaces are bound to local politics and international relations. Focusing on three sites in the Hispanic Caribbean—San Juan, Ciudad Trujillo, and Havana—Morawski traces different attitudes and approaches to tourism and its material design through five hotels that serve as case studies. Through examination of wicker chairs and lobby interiors, architecture and landscaping, public works and urban planning, *Development Design* illustrates the integral role hotel design played in negotiated and contested histories of development in Puerto Rico, the Dominican Republic, and Cuba.



LATIN AMERICAN STUDIES

November 4, 2025
 Cloth \$120.00s • £89.00
 978-0-8229-4860-5
 Paper \$40.00s • £30.00
 978-0-8229-6797-2
 7 × 9 • 304 pp.
 67 b&w and color illustrations
 eBook available

PITT LATIN AMERICAN SERIES



Photo by José Quevedo

Erica Morawski is assistant professor in the Department of History of Art and Design at Pratt Institute in Brooklyn, New York. Her research and writing center on the history of design in the Americas, with a particular focus on the Caribbean and Latin America. She is dedicated to investigating how design mediates relationships between state and populace through approaches that seek to privilege underrepresented histories.

MARKETING PLANS

- Scholarly reviews
- Online promotion
- Social media outreach
- Feature at LASA 2026

Empires and Exploration

Richard Francis Burton's Travels in Brazil

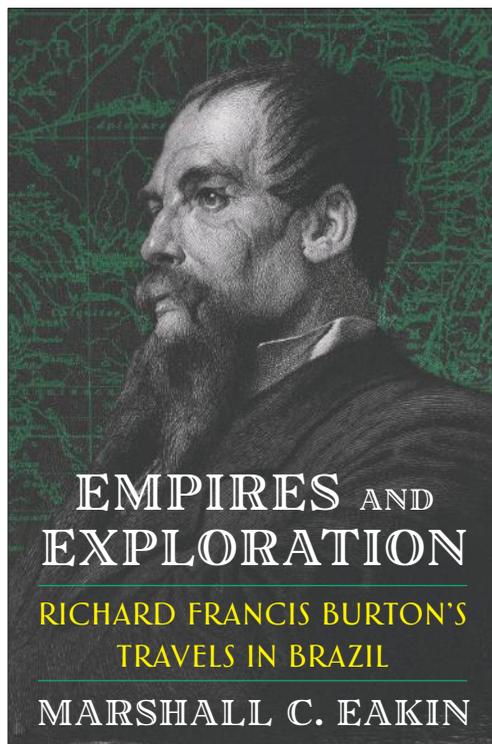
MARSHALL C. EAKIN

What Burton's Explorations Tell Us About the Complex Origins of the Brazilian Nation-State

"*Empires and Exploration* is ably written and highly readable—a real tour de force and demonstration of the author's erudition and love of Brazil. This book is an important contribution to scholarship as well as a thoughtful memoir and reflection about recent changes in Brazil."

—Hendrik Kraay, University of Calgary

Empires and Exploration interweaves nineteenth-century Brazilian history, the extraordinary life of Richard Francis Burton, and the use of travel writing by historians. Burton witnessed the origins of the early processes of nation-building in Brazil, including the power and influence of Great Britain on the Brazilian monarchy that had declared its independence in the 1820s. A seasoned explorer of South Asia, the Middle East, Africa, and the Americas, Burton provided a panoramic view of Brazil, highlighting the obstacles created by region, race, class, religion, and culture and offered advice on how to build a nation from the perspective of an iconoclastic Victorian Englishman. Marshall C. Eakin follows Burton's path and reflects on how the landscape, character, and identity of Brazil have evolved.



LATIN AMERICAN STUDIES

December 16, 2025
Cloth \$120.00s • £89.00
978-0-8229-4872-8
Paper \$40.00s • £30.00
978-0-8229-6785-9
6 × 9 • 384 pp.
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eBook available

PITT LATIN AMERICAN SERIES



Photo by Anne Kaynor

Marshall C. Eakin is distinguished professor of history emeritus at Vanderbilt University, where he taught from 1983 to 2024. A specialist in modern Brazilian history, he is the author of six books, including *The History of Latin America: Collision of Cultures* and *Becoming Brazilians: Race and National Identity in Twentieth-Century Brazil*. From 2004–2011 he served as the executive director of the Brazilian Studies Association. In June and July 2022, he spent six weeks retracing Richard Burton's travels across eastern Brazil.

MARKETING PLANS

- Scholarly reviews
- Online promotion
- Social media outreach
- Feature at LASA 2026

In the Darkness of the Cinema

Gender and Moviegoing in Early Twentieth-Century Urban Brazil

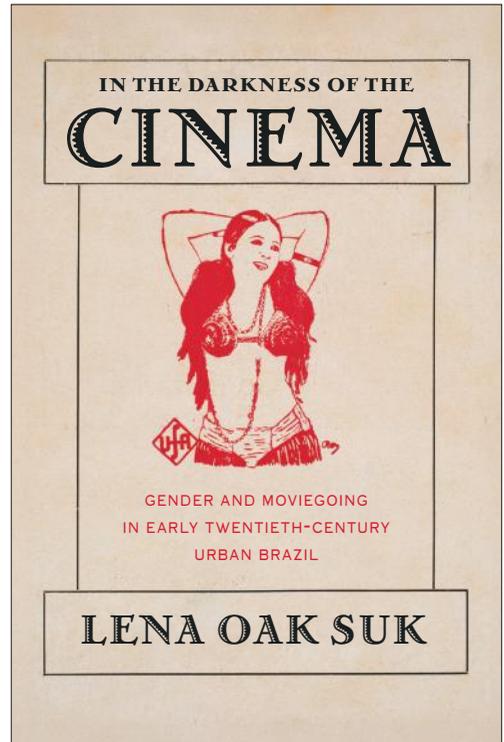
LENA OAK SUK

How Cinema Culture Contributed to Social Change in the Urban Centers of Early Twentieth-Century Brazil

“In the Darkness of the Cinema excavates revealing traces of the gender, racial, and class ideologies that found expression in film and literature and shaped moviegoing habits and theater architecture in twentieth-century Rio de Janeiro and São Paulo. Suk offers an engaging account of how the movies transformed urban space and women’s participation in public life in Brazil.”

—Rielle Navitski, University of Georgia

Gender and sexual morality, and their intersections with race and class, were central to the formation of urban Brazil in the twentieth century. *In the Darkness of the Cinema* takes a wide-ranging and innovative approach to gender and moviegoing culture in Brazilian society. By focusing on the flirtations and romances of the movie theater, as well as the intrigue and moral panic that they caused, Suk creates a rich portrait of spectatorship. Where women went to the movies, who they met, and what they did in the darkness were key questions that brewed among overlapping but disparate circles, from film intellectuals and filmmakers to legislators and public health officials, as well as the moviegoers themselves. Amassing sources located traditionally within film culture as well as outside of it, such as film magazines, interviews, comics, literature, and songs, Suk shows that movie theaters and moviegoers made an indelible mark on the urban landscapes of Rio de Janeiro and São Paulo.



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PITT LATIN AMERICAN SERIES

Lena Oak Suk is a cultural historian of Brazil. She is a research affiliate at the Institute of Historical Studies at the University of Texas at Austin. Her work on gender and popular culture has been published in the *Journal of Social History* and the *Latin American Research Review*.

MARKETING PLANS

- Scholarly reviews
- Online promotion
- Social media outreach
- Feature at LASA 2026

Insurgent Veins

Indigenismo, Indigenous Literatures, and Decolonial Cracks

JOSÉ CARLOS DÍAZ-ZANELLI

Reframes the Relationship Between Indigenismo Studies and Indigenous Literature

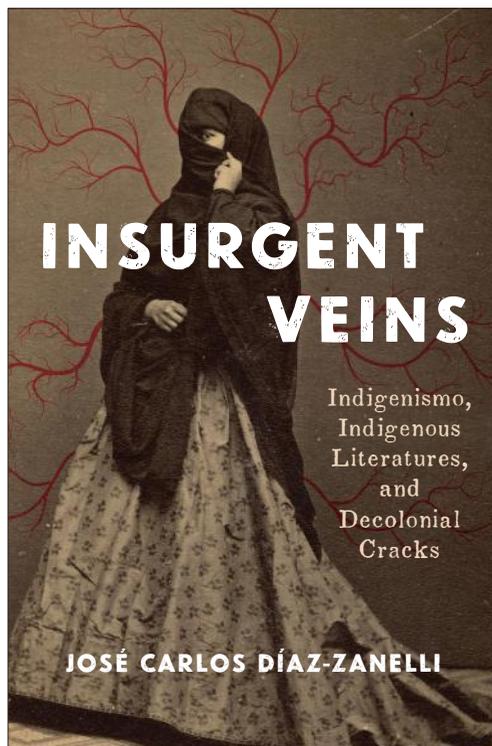
“*Insurgent Veins* is a powerful exploration of indigenista resonances in contemporary Indigenous writing. This type of analysis, of genealogical tracing, provides a much-needed base and framework for further exploration and analysis of the many exciting Indigenous writers who have emerged over the past decades. In that sense, this book is a timely and welcome contribution to Latin American and Native American and Indigenous studies.”

—Anne Lambright, Carnegie Mellon University

“José Carlos Díaz-Zanelli’s *Insurgent Veins* is an important, much-needed introduction to current Indigenous thought and literature in Latin America, as well as to the indigenista tradition that preceded it. By means of an innovative counterpoint between Mesoamerican and Andean authors—both criollo and Indigenous—Díaz-Zanelli explores the evolution of these imbricated traditions and their contributions to a truly global decolonial movement and thought.”

—Juan De Castro, The New School

Insurgent Veins examines the decolonial ideological bridge between the early twentieth-century indigenista literary tradition and its influence on the consolidation of Indigenous literature, which emerged alongside social mobilizations in Mesoamerica and the Andean corridor. Traditionally, Indigenous and indigenista studies have been treated as separate fields of inquiry; *Insurgent Veins* challenges this dichotomy by exploring the thematic and political commonalities between the two subfields. Through a contrapuntal analysis of literary texts and social movements, José Carlos Díaz-Zanelli demonstrates that indigenista proposals have continued to shape the ideological formations of Indigenous literature in recent decades across Latin America. Díaz-Zanelli argues that Indigenous and indigenista studies are not mutually exclusive but overlap in significant ways, including their direct critique of capitalist modernity, their incorporation of race as a framework for struggle, and their engagement with decolonization.



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ILLUMINATIONS: CULTURAL FORMATIONS OF THE AMERICAS

José Carlos Díaz-Zanelli is visiting assistant professor of Hispanic Studies at Hamilton College. He is coeditor of *Worlding Latin America: Corpus, Praxis, and Global Networks*. His scholarship focuses on Indigenous literatures in Latin America and environmental humanities. His work has been published in journals such as *Comparative Literature Studies*, *Journal of Latin American Cultural Studies*, *América Crítica*, and *MLN-Hispanic Issue*.

MARKETING PLANS

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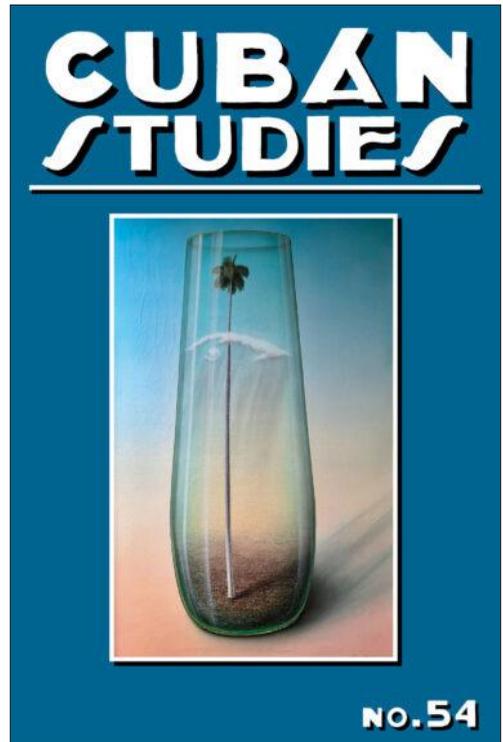
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CUBAN STUDIES



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

MARKETING PLANS

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HISTORY AND PHILOSOPHY OF SCIENCE, TECHNOLOGY, AND MEDICINE

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Our HPSTM titles have recently won the American Institute for the History of Science's Edward Kremers Award, the Royal History Society's Whitfield Prize for a first monograph in the field of British and Irish history, the History of Science Society Philip J. Pauly Prize for best first book on the history of American science, the American Institute of Aeronautics and Astronautics' Gardner-Lasser Aerospace History Literature Award, the Society for Renaissance Studies Book Prize, and numerous Outstanding Academic Title honors from *Choice*, among other honors.

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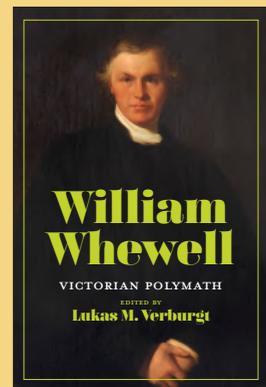
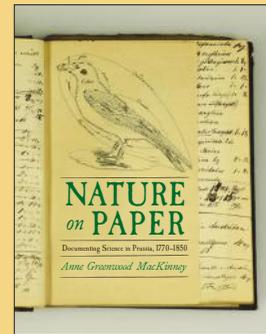
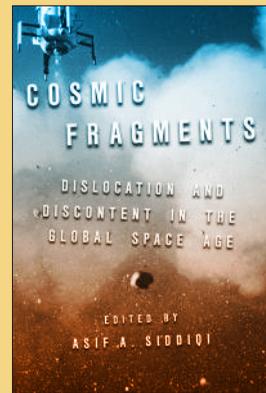
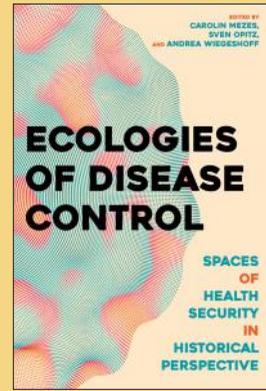
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Commercial and Sublime

Popular Astronomy Lectures in Britain, 1780–1860

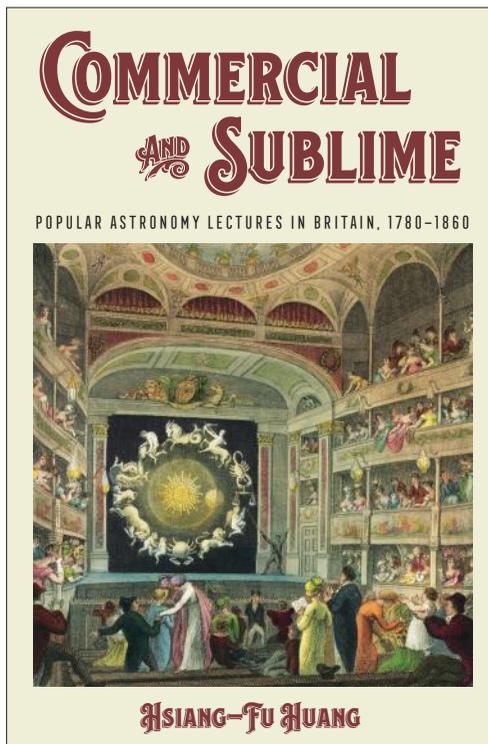
HSIANG-FU HUANG

Reveals the Commercial and Theatrical Side of Popular Astronomy Lectures in Nineteenth-Century Britain

“Hsiang-Fu Huang’s lucid and deeply researched book opens the world of popular astronomy in Regency and early Victorian Britain. He shows how public lecturers created and cultivated an audience by using ingenious machines for theatrical display. A century before Carl Sagan and Neil deGrasse Tyson, these cosmic impresarios instilled in the public mind a sense of the sublime mysteries of the universe.”

—Jan Golinski, University of New Hampshire

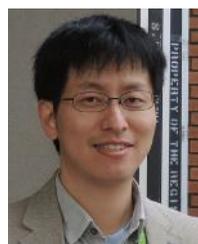
The astronomy lecturing trade in Britain experienced a theatrical turn in the early 1800s, as practitioners relied on larger and more elaborate visual aids to enhance the scenic and dramatic effects of their traveling spectacles. *Commercial and Sublime* explores this phenomenon in the long nineteenth century, a time when astronomical shows rose in popularity and the lecturing trade developed a commercial side where business, profits, and competition took center stage. Astronomy lecturing during this period, Hsiang-Fu Huang reveals, also heavily exploited the notion of the sublime, where displays and the rhetoric of awe and wonder were meant to arouse religious sentiment by pointing to the sublimity of the universe and the Creator behind it. His book explores the various practitioners, sites, curriculums, apparatus, and audiences of popular astronomy lectures, focusing specifically on those outside the scientific elite whose commercial endeavors opened up a flourishing market for various types of performances, including Lent shows in theaters, courses in learned or mechanics’ institutes, and itinerant lectures around provincial towns and in the surrounding countryside.



HISTORY OF SCIENCE

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SCIENCE & CULTURE IN THE NINETEENTH CENTURY



Hsiang-Fu Huang is associate professor of history at Nankai University in Tianjin, China. He is also an honorary research associate in the Department of Science and Technology Studies, University College London. Huang is currently a fellow of the Royal Astronomical Society.

MARKETING PLANS

- Scholarly reviews
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- Social media outreach
- Feature at HSS 2026

From Virile to Sterile

Science, Masculinity, and Modernity in Argentina,
1776–1852

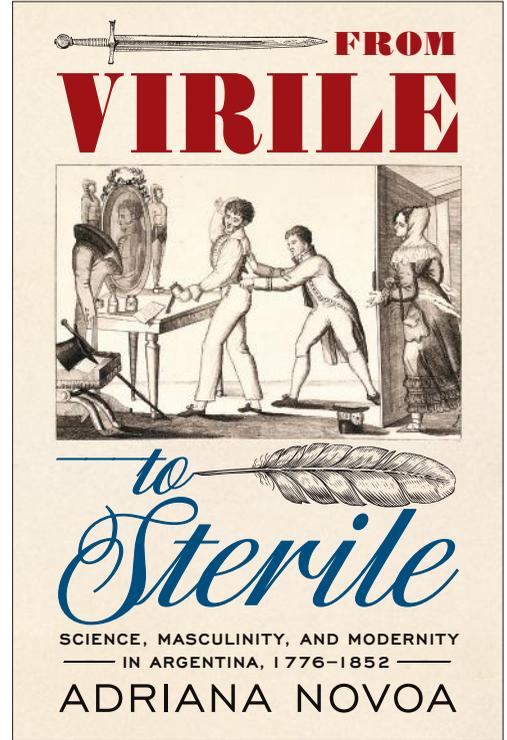
ADRIANA NOVOA

Explores the Complex Gendering of Science, Modernity, and Civilization in Eighteenth- and Nineteenth-Century Argentina

“At the crossroads between intellectual, political, and gender history, *From Virile to Sterile* is a real tour de force. While it shows the evolution of the notion of masculinity in late eighteenth- and early nineteenth-century South America, it takes the reader on a transnational trip into the world of ideas. This book will be required reading for anyone interested in the cultural and political dimensions of the construction of Latin American nations.”

—Mariano Ben Plotkin, Centro de Investigaciones Sociales, Consejo Nacional de Investigaciones Científicas y Técnicas–Instituto de Desarrollo Económico y Social

As rigorous scientific and philosophical discourse circulated during the Enlightenment, aided by the Republic of Letters, a revolutionary understanding of gender emerged that would impact nation building in Europe and the Americas. In *From Virile to Sterile*, Adriana Novoa analyzes the cosmopolitan citizens of this metaphysical republic—an international community of scholars and literary figures—and the first universal modern male identity it established. By the end of the eighteenth century, she reveals, men’s role in society had fundamentally changed. This “man of letters” possessed a masculinity that was learned and shared—different from the warrior model of the past. The modern man represented a new notion of patriotism linked to knowledge and institutions that promoted intellectual dynamism, change, and self-transformation. For a conservatism that despised radical liberalism and its science, this new masculinity was degenerate and villainous, a sign of extinction and sterility. The virile man was stable and unchanging, his authority rooted in continuity and stability. Novoa explores this complex gendering of science, modernity, and civilization in Argentina during the eighteenth and nineteenth centuries, and how a universal characterization of masculinity shaped the politics of the River Plate Viceroyalty and later the creation of the Argentine Republic.



HISTORY OF SCIENCE

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SCIENCE & CULTURE IN THE NINETEENTH CENTURY



Adriana Novoa is a cultural historian who specializes in science in Latin America. She is coauthor, with Alex Levine, of two books about Darwinism in Argentina: *From Man to Ape: Darwinism in Argentina, 1870–1920* and *¡Darwinistas! The Construction of Evolutionary Thought in Nineteenth-Century Argentina*.

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The Danube Empire

An Environmental History of Habsburg State Building and Civic Engagement

ROBERT SHIELDS MEVISSEN

How the Habsburg Monarchy Engineered a River to Unite an Empire

“Mevisen’s original research reveals the profound economic and ecological consequences of the regulation of the Danube, showing us what this feat of engineering meant for local communities and for the Habsburg Monarchy as a whole. *The Danube Empire* is a monumental contribution to Habsburg history.”

—Deborah Coen, Yale University

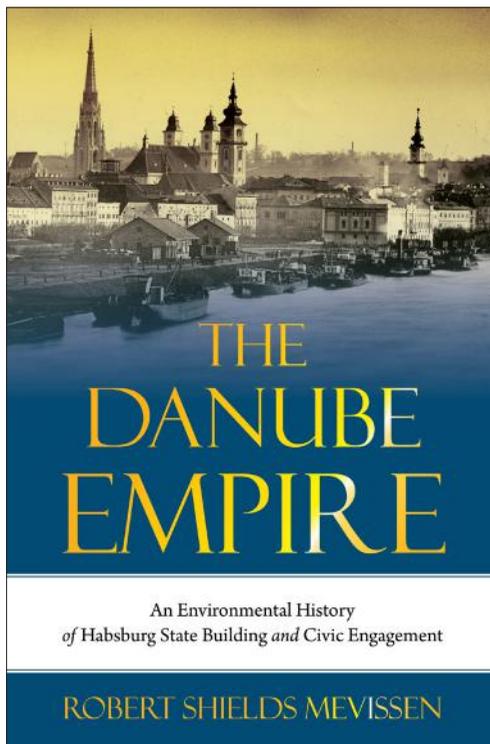
“This book is more than just an account of a great river running through an empire in decline. Mevisen makes clear that all human affairs—may they be political, economic, or cultural—must not be separated from the environments they affect and in which they are embedded.”

—Martin Schmid, BOKU University

“A model of investigating the complex network of economic, social, cultural, and environmental forces at work in managing one of the most critical ecosystems in Central Europe.”

—Alison Frank Johnson, Harvard University

In the nineteenth century, changes to the environment, driven by ideology, natural forces, and burgeoning fossil fuel power, shifted the course of the Habsburg Empire. Along the Danube—Europe’s second longest river—hydraulic engineering projects ranging from bridges to embankments and shipping hubs affected the river’s dynamics, as did new activities related to trade, industrialization, sanitation, recreation, and agriculture. Taking a unique environmental perspective to explore questions of transnational solidarity and identity, *The Danube Empire* argues that the Danube River served as both a catalyst and a tool for institution building. Drawing on primary sources in German and Hungarian, Robert Shields Mevisen reconstructs how various communities throughout the empire viewed and shaped river engineering works as a means to promote material wellbeing and economic vitality. As they negotiated their conflicting and overlapping interests, they engaged government at all levels, from the imperial to the local, through democratic and civic avenues. Offering new insights into the state’s normative development and robust civil society, Mevisen shows how an empire, in reshaping a river, reshaped itself.



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



Robert Shields Mevisen is assistant professor in the Department of Civic Engagement and Leadership at Culver–Stockton College.

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Two Philosophers

Aristotle and Ayn Rand

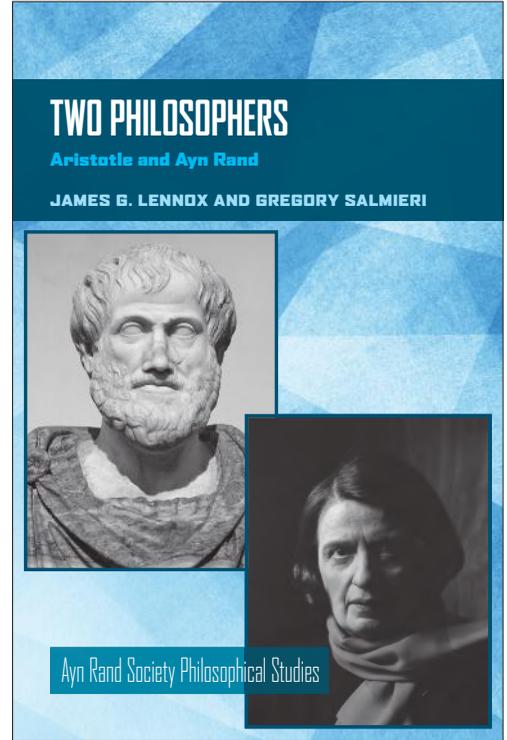
Edited by JAMES G. LENNOX and GREGORY SALMIERI

New Material on the Depth and Range of a Philosophical Relationship

“*Two Philosophers* is a lovely and refined compare-and-contrast treatment of Ayn Rand and Aristotle as regards philosophical topics of the highest importance such as first principles, concept formation, the basis of values, the unity of the virtues, and the relation of self-love and love of another.”

—Michael Pakaluk, Catholic University of America

“If there is a philosophical Atlas who carries the whole of Western civilization on his shoulders,” Ayn Rand wrote, “it is Aristotle. He has been opposed, misinterpreted, misrepresented, and—like an axiom—used by his enemies in the very act of denying him. Whatever intellectual progress men have achieved rests on his achievements.” Such tributes to Aristotle in Rand’s writing have led many readers to study his works. And a number of these, including some of the contributors to this volume, would go on to become scholars of both Aristotle and Rand. It is fitting, then, that there should be an exploration of the relationship between their two philosophies. This volume fosters a deeper appreciation for Ayn Rand’s place in the Aristotelian tradition and in the history of philosophy more generally.



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AYN RAND SOCIETY PHILOSOPHICAL STUDIES



James G. Lennox is professor emeritus of history and philosophy of science at the University of Pittsburgh.

Gregory Salmieri teaches philosophy at the University of Texas, Austin, where he is a senior scholar at the Salem Center for Policy.

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Investigations of Nature

Europe in a Global World, 1450s–1780s

DOMENICO BERTOLONI MELI

**An Introduction to the Study of Nature from the
Invention of the Printing Press to the Enlightenment**

“Domenico Bertoloni Meli’s presentation offers unexpected juxtapositions and up-to-date interpretations from the latest scholarship that give even the scholarly reader new understanding of a familiar period.”

—Anita Guerrini, Oregon State University

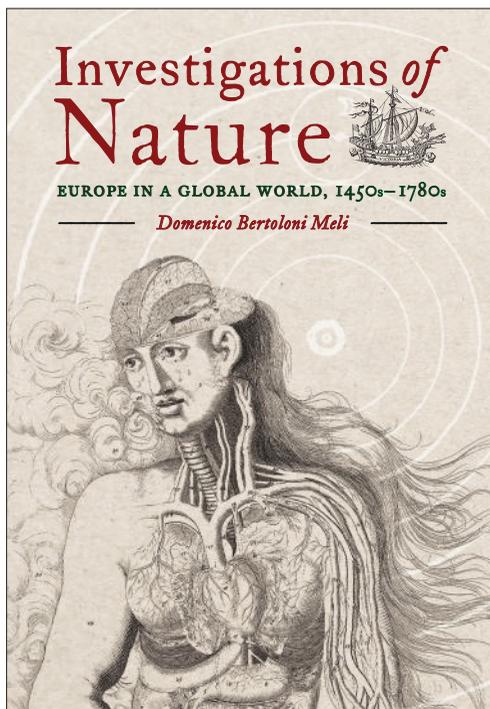
“There is no other scholar like Bertoloni Meli who can claim to have done groundbreaking research in the history of mathematics, mechanics, biology, and medicine, and who can also claim to have opened new avenues of research in the history of scientific instruments, lexicology, and iconology. The author’s extraordinary erudition and historiographical acumen shine through on every page of a textbook that is accessible to teachers and students and equally valuable to professional historians.”

—Niccolò Guicciardini, Università degli Studi di Milano

“*Investigations of Nature* positions Newton’s discoveries as the start of a series of debates and refinements that took place over the eighteenth century rather than a culmination. The organization is great. Each chapter is broken into extremely readable sections, and the symmetry among the three main divisions of the book is a marvel.”

—Craig Martin, Ca’ Foscari University of Venice

Investigations of Nature takes us on a guided tour through history, when voyages of exploration and exploitation were tied to technological advances in navigation and warfare; religious unity was broken with huge political, economic, and intellectual consequences; and the new art of printing led to an explosion of information. After a brief introduction, each part of this book—from sections on the Renaissance to the Epistemic Revolution to the Enlightenment—opens with a chapter discussing a defining characteristic: geography and navigation characterize the Renaissance as the age of discovery and colonialism; astronomy and optics characterize the Epistemic Revolution as the age of new instruments, such as the telescope; and universal gravity in Newton’s time characterizes the Enlightenment as the age of quantification, with welcome and unwelcome consequences and reflection on the status of our theories. Heavily illustrated and with a practical historiographic guide and bibliography for further reading, this book is an indispensable teaching tool for anyone seeking an accessible survey of the Renaissance or the Enlightenment.



HISTORY OF SCIENCE

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Domenico Bertoloni Meli is provost professor in history and philosophy of science and medicine at Indiana University, Bloomington. He has received several fellowships and awards, including a Wellcome Fellowship at Cambridge University, a Dibner Fellowship at the Massachusetts Institute of Technology, a membership at the Institute for Advanced Study, Princeton University, and a John Simon Guggenheim Fellowship.

MARKETING PLANS

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Negotiating Radiation Protection in the Nuclear Age

Edited by MARIA RENTETZI, ANGELA N. H. CREAGER, and M. SUSAN LINDEE

With an afterword by JOHN KRIGE

An International Exploration of Radiation Risk and Protection Policies Since 1945

“This deeply researched collection is a timely reminder of the distributed and often intentionally downplayed risks, both past and present, of the nuclear world.”

—Soraya de Chadarevian, University of California, Los Angeles

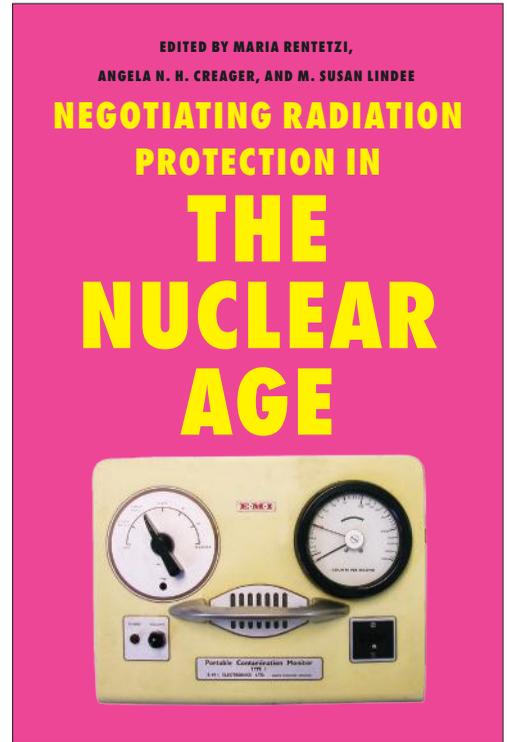
“Spanning many domains, *Negotiating Radiation Protection* demonstrates how debates among stakeholders directly shape radiation protection standards and practices—and the lives of those exposed. It is a timely and groundbreaking volume destined to be a field-defining classic for understanding the origins and future of the global nuclear order.”

—Toshihiro Higuchi, Georgetown University

“Essential reading for scholars and students in the history of biology and technology, as well as those interested in science and diplomacy and international standard-setting.”

—Mary Mitchell, New Jersey Institute of Technology

The development of nuclear technologies for war, medicine, and energy production dramatically increased the number of people exposed to artificial radioactivity and raised new stakes and questions about protecting them. This volume examines how the establishment of standards and protocols for radiation protection was not only a technical process, but also the byproduct of extensive and ongoing negotiations among scientists, states, international bodies, lawyers, economists, companies, unions, and activists. Over time, exposed individuals—whether Japanese survivors, accident or fallout victims, atomic veterans, or workers—have leveraged their own experiences of radiation exposure to challenge powerful institutions and their standards. Contributors explore radiation risk and protection policies across the globe, from Japan to Canada, the United Kingdom to North Africa, and Spain to Greece. They excavate the legal, scientific, diplomatic, and personal challenges posed by radiation protection. Chapters move from the individual and institutional to the global level, arguing that issues of radiation exposure, like so many other forms of risk, are never merely personal but deeply, often invisibly, political and diplomatic.



HISTORY OF SCIENCE

November 4, 2025
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 978-0-8229-4858-2
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 eBook available

Maria Rentetzi is professor and chair of Science, Technology and Gender Studies at Friedrich-Alexander-Universität Erlangen-Nürnberg.

Angela N. H. Creager is the Thomas M. Siebel Professor in the History of Science at Princeton University.

M. Susan Lindee is the Janice and Julian Bers Chair of the History and Sociology of Science at the University of Pennsylvania.

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Exoticizing Consumption

European Drug Cultures, 1670–1740

Edited by E. C. SPARY and JUSTIN RIVEST

How New Drug Imports Disrupted Europe's Medical Marketplace in the Seventeenth and Eighteenth Centuries

“The fascinating chapters in *Exoticizing Consumption* offer a powerful purgative for the assumptions and anachronisms that have obscured our understanding of the exotic in early modern Europe. From Moscow to Manila—with many stops in between and beyond—this volume provides unparalleled insight into the complexities of Europe's engagement with the exotic at the turn of the eighteenth century and truly succeeds in highlighting the significance of drugs as subjects of historical inquiry.”

—Matthew Crawford, Kent State University

“*Exoticizing Consumption* is a landmark contribution to the global history of medicine. From Russian rhubarb to Maduran pills, and from Jesuit beans to Parisian stock lists, the chapters gathered here insist that drugs are not just material substances but complex cultural artifacts whose meanings were forged at the intersection of empire, commerce, and embodiment.”

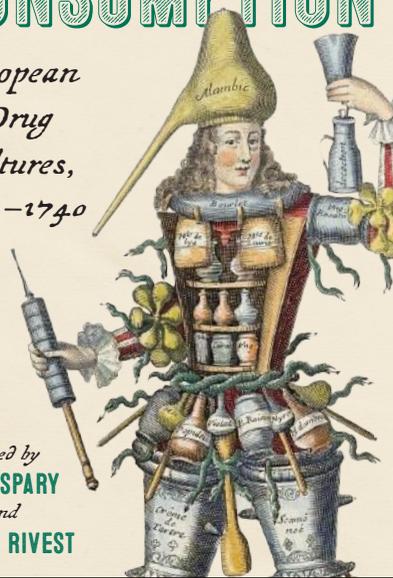
—Benjamin Breen, University of California, Santa Cruz

Exotic drugs and spices, from tea to opium, were among the first fruits of European commercial expansion in the sixteenth century. By the eighteenth, many had become profitable products of the European empires that had spread across the globe. Often, they were objects of appropriation—substances whose curative virtues were known to Indigenous peoples and assimilated into European knowledge and commerce by missionaries, soldiers, and merchants. *Exoticizing Consumption* explores the many ways in which new global drugs disrupted the European medical marketplace, how they came to be known, described, valued, and used in Europe, how they reached European markets, who sold them, and who consumed them. Individual chapters covering many parts of Europe, from Spain in the south to Russia in the north, address the effects of commercial expansion when no central, national, or international system for policing drugs existed. Collectively, they trace the movement of drugs from their sources of extraction all over the world in light of intertwined processes of knowing, healing, using, and selling in the global marketplace and beyond.

EXOTICIZING CONSUMPTION

*European
Drug
Cultures,
1670–1740*

Edited by
E. C. SPARY
and
JUSTIN RIVEST



HISTORY OF SCIENCE

October 21, 2025
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E. C. Spary is professor in the history of modern knowledge at the University of Cambridge, and a fellow of Corpus Christi College, Cambridge. She is the author of *Utopia's Garden*, *Eating the Enlightenment*, and *Feeding France*, and the coeditor of several collections of essays, including *Cultures of Natural History*.

Justin Rivest is an assistant professor in the Department of History at Kenyon College in Gambier, Ohio. His work has appeared in *Early Science and Medicine*, the *Bulletin of the History of Medicine*, *The Canadian Journal of History*, *Ambix*, and the *New England Journal of Medicine*.

MARKETING PLANS

- Scholarly reviews
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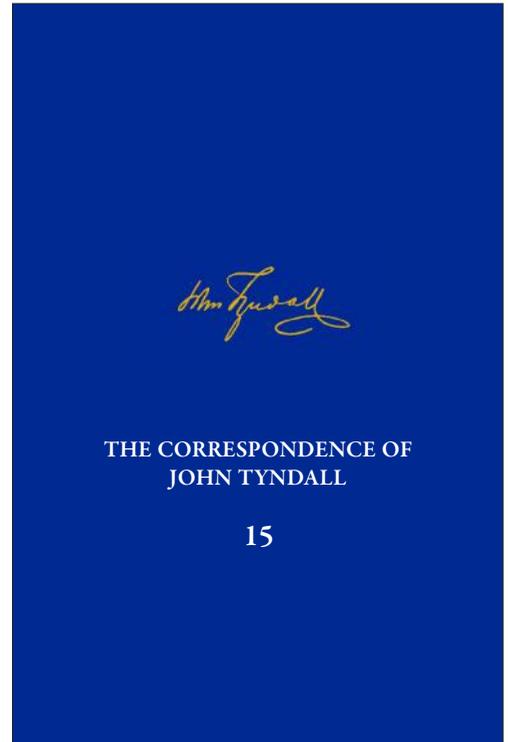
The Correspondence of John Tyndall, Volume 15

The Correspondence, November 1875–
December 1877

Edited by RICHARD ENGLAND and TANYA O'SULLIVAN

Tyndall Continues Scientific Experiments and Marries Louisa Hamilton

The fifteenth volume of *The Correspondence of John Tyndall* contains 466 letters covering the period from November 1875 to December 1877. Tyndall was by now an established man of science with a far-reaching reputation. The most significant work he undertook in this period involved his experiments on spontaneous generation and his consulting for Trinity House on lighthouse illuminations and sound-signaling. Alongside these projects, he married Louisa Hamilton in a small ceremony in London on February 29, 1876. This event offers a brief respite from the intense scientific and technical communications that dominate his life in the mid-1870s, and subsequent letters reveal his newfound domestic happiness.



HISTORY OF SCIENCE

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THE CORRESPONDENCE OF JOHN TYNDALL



Richard England is a professor of philosophy and dean of the Pine Honors College at Eastern Illinois University. With Bernard Lightman and Catherine Marshall, he edited the *Papers of the Metaphysical Society* as well as a volume of essays about them.

Tanya O'Sullivan is an independent researcher based in Northern Ireland. She is the author of *Geographies of City Science: Urban Lives and Origin Debates in Late Victorian Dublin*.

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Dianne Harris is dean of the College of Arts & Sciences at the University of Washington. From 2017 to 2021 she was a senior program officer at the Andrew W. Mellon Foundation. Prior to that she served as dean of the College of Humanities and as professor of history at the University of Utah.

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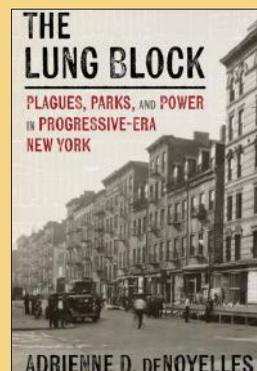
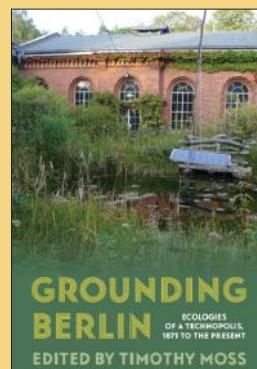
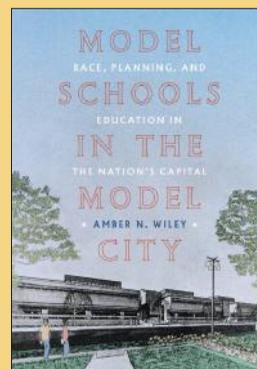
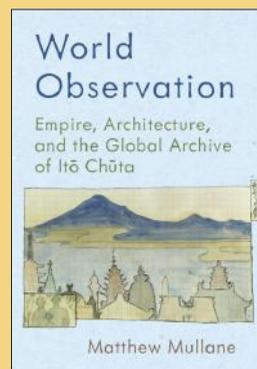


Martin V. Melosi is Cullen Professor Emeritus of History and founding director of the Center for Public History at the University of Houston. He has received the Distinguished Research Award and the Distinguished Service Award from the American Society for Environmental History, the Distinguished Service Award from the Urban History Association, and the Esther Farfel Award from the University of Houston.



Joel A. Tarr is Richard S. Caliguiri University Professor Emeritus of History and Policy at Carnegie Mellon University. He is the recipient of the Leonardo da Vinci Medal from the Society for the History of Technology, the Distinguished Service Award from the American Society for Environmental History, and the Distinguished Scholar Award

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Sanitizing Moscow

Waste, Animals, and Urban Health in Late Imperial Russia

ANNA MAZANIK

A Novel Look at Environmental History and Urban Public Health in Imperial Russia

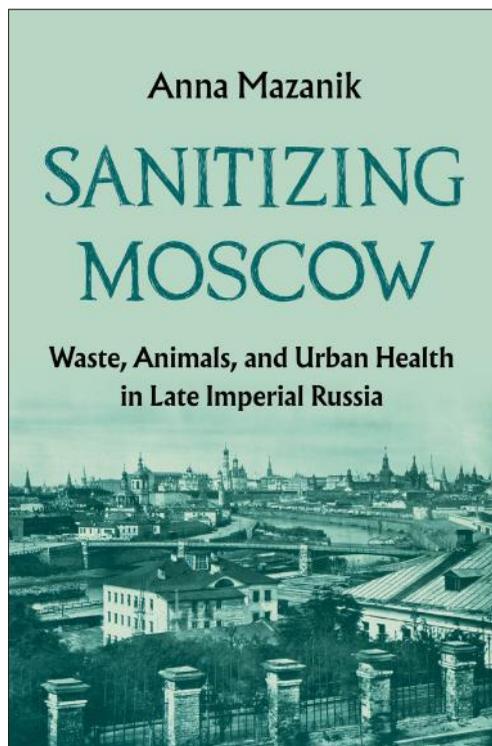
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Photo by Brendan Koder

Anna Mazanik is an environmental and medical historian of Russia and a research fellow at the Max Weber Network Eastern Europe in Germany. Born in Moscow, she has studied in Russia, Hungary, Germany, and the United States and holds a PhD in history from Central European University. She lives in Munich.

MARKETING PLANS

- Scholarly reviews
- Online promotion
- Social media outreach
- Feature at ASEH 2026

COMPOSITION AND RHETORIC

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

Books in the CLC series recently have won the David H. Russell Award from the National Council of Teachers of English, the Top Book Award from the National Communication Association's Communication Ethics Division, and several Outstanding Book Awards from the Conference on College Composition and Communication. CLC books also recently received honorable mentions in the Rhetoric Society of America Book Awards and Society for the Study of American Women Writers Book Awards, among other honors.

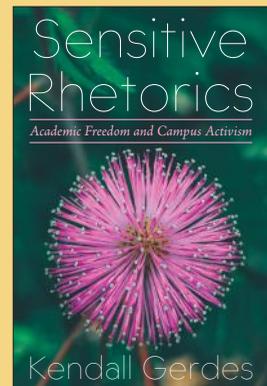
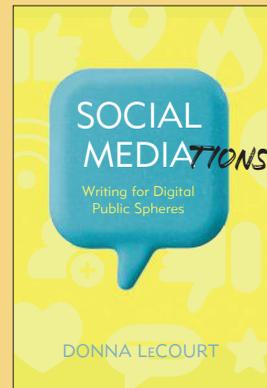
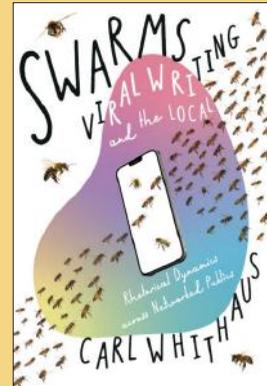
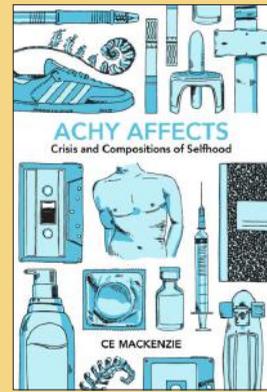
ABOUT THE SERIES EDITORS



Aja Y. Martinez is associate professor of Latina/Latino studies at the University of Illinois Urbana-Champaign. She is author of the award-winning *Counterstory: The Rhetoric and Writing of Critical Race Theory* (2nd edition forthcoming) and co-author, with Robert O. Smith, of *The Origins of Critical Race Theory: The People and Ideas That Created a Movement*.



Stacey Waite is the Susan Rosowski Associate Professor of English at the University of Nebraska and the author of *Teaching Queer: Radical Possibilities for Writing and Knowing*. Waite is also the coeditor of *Ways of Reading: An Anthology for Writers*, 11th ed., and *The Best of the Independent Rhetoric and Composition Journals 2011* and has published four collections of poetry.



Immigrants, Brokers, and Literacy as Affinity

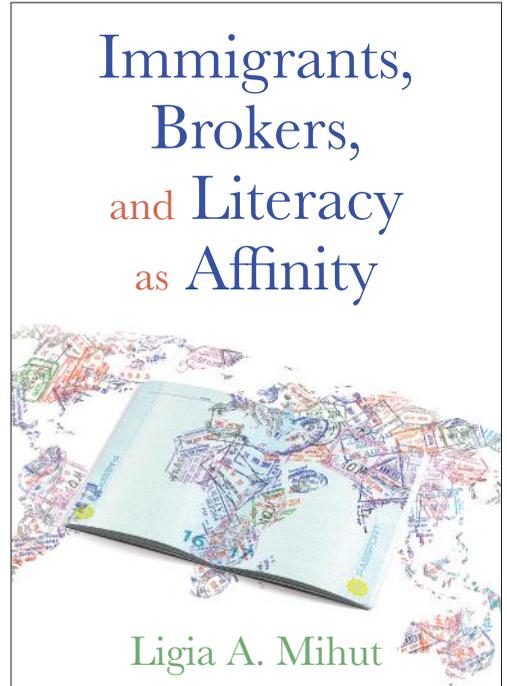
LIGIA A. MIHUT

A Groundbreaking Ethnography Exploring the Immigrant Literacy Journey

“Ligia A. Mihut’s book foregrounds affective work in immigrant literacy practice through such concepts as ‘literacy as affinity’ and ‘co-brokering.’ Both a historical and an ethnographic study, the book is a timely contribution to transnational writing studies as we seek ethical approaches to understanding migration amidst environmental and political crises.”

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Drawing on two years of ethnographic research mixed with archival work, *Immigrants, Brokers, and Literacy as Affinity* explores literacy’s entanglement in networks of economic and political forces. Ligia A. Mihut proposes and theorizes the figure of the literacy broker, embodied by those who help immigrants with reading and writing as they cross national, cultural, and linguistic borders. Whether these brokers use personal stories, language of empathy, or social connections, they collectively develop an emotional discourse repertoire that Mihut has coined as literacy as affinity. As such, literacy as affinity is explored in various locales where unequal power dynamics may emerge: local communities, schools, libraires, workplaces, or homes. Literacy brokers are intermediaries, advocating for those who, based on their economic, national, or political identity, find themselves reaching for the American dream.



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COMPOSITION, LITERACY, AND CULTURE



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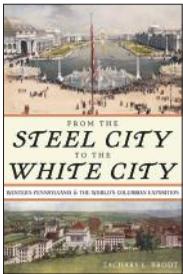
Ligia A. Mihut is associate professor in the Department of Writing Studies at the University of Miami. Her areas of research include transnational literacies, community-based research, emergent technologies, and emotion studies. Her work has been published in *College Composition and Communication*, *Literacy in Composition Studies*, *Reflections*, and several edited collections.

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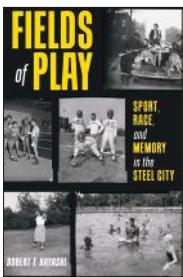
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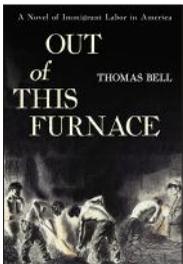
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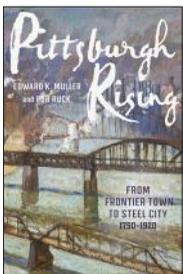
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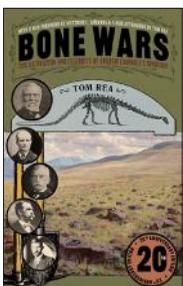
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