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Front cover photo: St. Bernard’s Church, Pittsburgh, PA.
From Pittsburgh: A New Portrait by Franklin Toker

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The Cult of Pythagoras
Math and Myths
Alberto A. Martínez

“Martínez not only rigorously compares the exciting myths about Pythagoras with the sparse, and mostly contradictory, historical sources, he also explains why we have these myths and the purposes they serve. His book will be a natural first port of call for people who like to get this sort of thing right.”
—Jeremy Gray, The Open University

“Mathematics is the last subject one would expect to be infested with mythology, but even mathematicians can fall for myths, particularly those concerning the history of their subject. In this delightful exposé, Alberto Martínez finally busts the many myths of math, and the results are both sobering and fascinating.”
—John C. Stillwell, University of San Francisco

In this follow-up to his popular Science Secrets, Alberto A. Martínez discusses various popular myths from the history of mathematics: that Pythagoras proved the hypotenuse theorem, that Archimedes figured out how to test the purity of a gold crown while he was in a bathtub, that the Golden Ratio is in nature and ancient architecture, that the young Galois created group theory the night before the pistol duel that killed him, and more. Some stories are partly true, others are entirely false, but all show the power of invention in history. Pythagoras emerges as a symbol of the urge to conjecture and “fill in the gaps” of history. He has been credited with fundamental discoveries in mathematics and the sciences, yet there is nearly no evidence that he really contributed anything to such fields at all. This book asks: how does history change when we subtract the many small exaggerations and interpolations that writers have added for over two thousand years?

The Cult of Pythagoras is also about invention in a positive sense. Most people view mathematical breakthroughs as “discoveries” rather than invention or creativity, believing that mathematics describes a realm of eternal ideas. But mathematicians have disagreed about what is possible and impossible, about what counts as a proof, and even about the results of certain operations. Was there ever invention in the history of concepts such as zero, negative numbers, imaginary numbers, quaternions, infinity, and infinitesimals?

Martínez inspects a wealth of primary sources, in several languages, over a span of many centuries. By exploring disagreements and ambiguities in the history of the elements of mathematics, The Cult of Pythagoras dispels myths that obscure the actual origins of mathematical concepts. Martínez argues that an accurate history that analyzes myths reveals neglected aspects of mathematics that can encourage creativity in students and mathematicians.
First Films of the Holocaust

Soviet Cinema and the Genocide of the Jews, 1938–46

Jeremy Hicks

“First Films of the Holocaust tackles a little known but deeply important subject—Soviet filmmakers, who were the first ones to visualize the mass murder of Jews and others on the Eastern front, the event we now call the Holocaust. In this important book, Jeremy Hicks shows how the filmmakers documented their horrible subject and then how the Soviet government used this frightening footage to galvanize a population. A fusion of film analysis and history, this book will be a must-have for anyone interested in filmic representations of the Holocaust.”

—David Shneer, University of Colorado

Most early Western perceptions of the Holocaust were based on newsreels filmed during the allied liberation of Germany in 1945. Little, however, was reported of the initial wave of material from Soviet filmmakers who were in fact the first to document these horrors. In First Films of the Holocaust, Jeremy Hicks presents a pioneering study of Soviet contributions to the growing public awareness of the horrors of Nazi rule.

Even before the war, the Soviet film Professor Mamlock, which premiered in the United States in 1938 and coincided with the Kristallnacht pogrom, helped reinforce anti-Nazi sentiment. Yet, Soviet films were often dismissed or even banned in the West as Communist propaganda. Ironically, in the brief 1939–1941 period of Nazi and Soviet alliance, such films were also banned in the Soviet Union, only to be reclaimed after the Nazi attack on the Soviet Union in 1941, and suppressed yet again during the Cold War.

Jeremy Hicks recovers much of the major film work in Soviet depictions of the Shoa and views them within their political context, both locally and internationally. Overwhelmingly, wartime films were skewed to depict Soviet resistance, “Red funerals,” and calls for vengeance, rather than the singling out of Jewish victims by the Nazis. Almost no personal testimony of victims or synchronous sound was recorded, furthering the disconnection of the viewer to the victims.

Hicks examines correspondence, scripts, reviews, and compares edited with unedited film, to unearth the deliberately hidden Jewish aspects of Soviet depictions of the German invasion and occupation. To Hicks, it’s in the silences, gaps, and ellipses that the films speak most clearly. Additionally, he details the reasons why Soviet Holocaust films have been subsequently erased from collective memory in the West and the Soviet Union: their graphic horror, their use as propaganda tools, and the postwar rise of the Red Scare in the United States and anti-Semitic campaigns in the Soviet Union.
The Walls Behind the Curtain
East European Prison Literature, 1945–1990
Harold B. Segel

“The work of a master scholar and translator, this is a powerful and moving collection of works by those who suffered in the infamous prisons of Communist Europe. The range of experiences reflected in these writings reveals the nobility and resilience individuals are capable of in the face of totalitarian inhumanity. Readers of Segel’s latest magisterial contribution to our understanding of the literature and experience of this region will find themselves again profoundly in his debt.”
—Paul Knoll, University of Southern California

“Harold Segel has made another extraordinary contribution to our understanding of the history and literature of Eastern Europe. These poems, stories, letters, and essays, by writers who were imprisoned under Communist governments, are the fascinating and moving documents of one crucial aspect of European intellectual life in the age of the Cold War. Such writings enhance our understanding of numerous national literatures while, at the same time, suggesting a more comprehensive literature of Eastern Europe, based on common historical experience. Only a scholar of Segel’s tremendous erudition and dedication could have envisioned and carried out such an important and revelatory project.”
—Larry Wolff, New York University

Because of their visibility in society and ability to shape public opinion, prominent literary figures were among the first targets of Communist repression, torture, and incarceration. Authors such as Aleksandr Solzhenitsyn famously documented the experience of internment in Soviet gulags. Little, however, has been published in the English language on the work of writers imprisoned by other countries of the Soviet bloc.

For the first time, The Walls Behind the Curtain presents a collection of works from East European novelists, poets, playwrights, and essayists who wrote during or after their captivity under communism. Harold B. Segel paints a backdrop of the political culture and prison and labor camp systems of each country, detailing the onerous conditions that writers faced. Segel then offers biographical information on each writer and presents excerpts of their writing. Notable literary figures included are Václav Havel, Eva Kantůrková, Milan Šimečka, Adam Michnik, Milovan Dijlas, Paul Goma, Tibor Déry, and Visar Zhiti, as well as many other writers.

This anthology recovers many of the most important yet overlooked literary voices from the era of Communist occupation. Although translated from numerous languages, and across varied cultures, there is a distinct commonality in the experiences documented by these works. The Walls Behind the Curtain serves as a testament to the perseverance of the human spirit and a quest for individual liberty for which many writers forfeited their lives.
Whirlwind
Sharon Dolin

“In Whirlwind Sharon Dolin’s trademark quick wit and candor are infused with an uncanny mix of flirt and fury. Anchored by women who ride and are ridden by the blues, these expert poems shift between ode, testimonial, and elegy. Here is the ‘oh boy woe’ that prompts serious play; here is the intensity a woman displays when ‘her head is lifted above some suffering.’ Whirlwind is a book of wonderful whimsy, grace, and bite.”
—Terrance Hayes

Past praise for Sharon Dolin

“Whatever else she does with the American language, Dolin has fun: the New York City–based poet’s fourth volume combines great verbal ingenuity with a vast set of subjects. . . . Attentive readers will find credible emotions, real problems of divided love and of middle-aged worry, amid the sometimes baroque surfaces of Dolin’s poems. But the surfaces matter: they are the gift she brings.”
—Publishers Weekly on Burn and Dodge

“She writes at the edge of compression, with such pop to her lines that I’m reminded of Auden’s definition of poetry—‘memorable speech.’”
—Bob Hicok on Burn and Dodge

“The strength of this book is that the [narrative] tapestry changes to a living, hurtful theater: the poems keep breaking their own elegant surface to reveal the shadows of loss and memory and fear. These fine poems pull the reader in—enchanting, disturbing, and consoling, all at the same time.”
—Eavan Boland on Realm of the Possible

Excerpt from
TO THE FURIES WHO VISITED ME IN THE BASEMENT OF DUANE READE

I bow and give thanks—not as moth to the flame
but as the singeing flame You made me quake as I stood
with my dog waiting behind the line to get to the counter Stuck
as if struck with palsy between the painkillers and
the glasses for close reading I spied there waiting at the Drop-Off
line—or was it the Pick-Up line—the two of them fluttering eyes

at each other in their blind love-bubble she—whom I had never
seen before in profile with her serpentine
graying hair gazing up at him who had twelve years

before almost to the day gazed in and given me a ring and who still
wore the ring I had given him I am my Beloved’s
inscribed within. Now which Beloved was that?
Here I Throw Down My Heart

Colleen J. McElroy

“The always smart and effective poetry of Colleen McElroy becomes seductive in Here I Throw Down My Heart. On topics from marriage to the military to ageing, McElroy’s poems are film noir voodoo magic.” —Diane Wakoski

“Here I Throw Down My Heart is amazing. . . . I’m especially drawn to the [women] warrior poems. That series is magnificent in its tearless awfulness with that note of sweet, appalled regret at the end. One of McElroy’s very best, I think. Having just read about women in combat in the New York Times recently . . . these poems yanked every sad nerve. Kafka says art should mangle us, and McElroy has done it.” —Valerie Trueblood

“We will cross where the borders are porous.’ In McElroy’s Here I Throw Down My Heart, meaning beats a tattoo in four distinct chambers, adding up, magically, to pure connection. Slavery’s echo in modern times, what it means to be a woman in battle, hunger and greed, and a paradise up for grabs . . . ‘if our purse is fat enough.’ These are significant poems that address our complex human condition, in language that illuminates with frankness and beauty.” —Katherine Hastings

Praise for McElroy’s earlier work:

“Sleeping with the Moon is a voyage, a map of images that captures what we humans do to survive with grace. The revelations unfold one after the other, enlarging this needful journey, each poem caught in its profound imagery and poignant singing, until we become suspended in a music that enlightens.” —Yusef Komunyakaa

“Each place lives a thriving and illuminated existence through McElroy’s mastery of language. This mastery is evident not only in the literary aspects of the poems, but also in the music sounding behind the language.” —Genevieve Lebaron

WHERE FORGOTTEN THINGS BELONG

she woke up with the smell
of burning paper filling
her nostrils the house

was dark and still outside
car wheels moved
on a cushion of snow slowly

she separated herself
from the dream where she was
the rebel stone faced like Strelnikov

coming home on an ice-coated train
roaring into clouds of snow
mad as hell lips scarred

with the memory of love she knows
Zhivago never wrote what turns
to burnt paper curling back into itself

like a blackened fist but the word:
murder drifts past the window like leaves
and long after the bullet

has entered the beveled pane hung
low as a grade school door
she wonders once again

how it could have happened
in our town with all we’ve done
to keep each other safe

Photo by Ingrid Pape-Sheldon
Appetite
Aaron Smith

“These poems about how vulnerable desire makes us and how far we are willing to go despite everything waving us off begin frequently enough by following some stranger’s happy trail, but where they lead is the happier, much stranger, surprise. Let’s just say that anyone who can note that stars are ‘strung like bulbs too small to be useful’ and who, if taken at his word, is ‘willing to regret it all’ is after something worth chasing. More often than not Smith succeeds in getting into its pants and, panting, we smell those smells before being singled by the unnameable: ‘What the hell just happened?!’ That’s what I’m looking for in a new poem, and it’s surprisingly hard to find. For me it was in the poems of James Wright, and damn if it isn’t here again.”
—Craig Lucas

“I have been waiting for the follow-up to Aaron Smith’s Blue on Blue Ground with tremendous interest, and Appetite delivers. These poems showcase Smith’s compassionate intelligence with wit, joy, and lyric aplomb. Appetite is a book to live with, swoon over, and be chastened by. Give it to your friends. Give it to your enemies. This voice matters.”
—Tracy K. Smith

“Aaron Smith has inherited, from the openly gay poets of the New York school, a commitment to telling it like it is. His lack of pretense is enhanced by his anger at the intolerance of heteronormacy and religiosity. Like Frank O’Hara, Smith knows the true gods are at the movies. Shirtless male celebrities—for this poet, there’s no better paradise.”
—David Trinidad

MAKE HIM THINK YOU COULD PULL A GUN

Make him think you’re crazy, make him think you could pull a gun. He’ll remember you this way. Men respond to grand gestures, men respond, in their deepest parts, to fear. Tell him you’ve met before, you’re sure of it, you never forget a face twisted in pleasure, panic. Watch his mouth dissolve, watch it betray him. Show him a knife slicing a body (more surprise than pain).

He’ll pretend he’s comfortable, that you really don’t scare him. But it’s all anxious lie. You’ve seen the movies, and every scene is your scene: the psycho singing love songs to the man he loves, blood, a perfect sunset, on the dead mother’s cheek—

you can taste that light. Tell him nobody belongs to him more than you. Let him think he has some room. Let him think he can choose.
LAURA READ teaches composition, literature, and creative writing courses at Spokane Falls Community College. She has published poems in a variety of journals, most recently in Rattle, Mississippi Review, Third Wednesday, and Bellingham Review. Her chapbook, The Chewbacca on Hollywood Boulevard Reminds Me of You, was the 2010 winner of the Floating Bridge Chapbook Award.

Instructions for My Mother’s Funeral
Laura Read

Winner of the 2011 Donald Hall Prize in Poetry
Selected by Dorianne Laux

“Instructions for My Mother’s Funeral uncovers the mysteries of girlhood in haunting tableaus and synesthesiac encounters with the past and then gradually moves us into the domestic present. The death of a father and remarriage of a mother, a complicated relationship with a brother, seen through a child’s eyes; a house stoppered like a bottle where she sits alone in the quiet aftermath. Strange in that way all art is strange, light come to light, but always a palpable darkness riding beneath; a mature lyrical voice translating memory’s turbulent, wordless world.”
—Dorianne Laux

“The poems in Laura Read’s Instructions for My Mother’s Funeral are at once dreamy, precise, innocent, and sinister. One brick at a time they build a house of lives suffused with love, blood, loss, and a magic so simple and clear we cannot resist the feeling that we and everyone we know has, in some sense, lived there. I am astonished by the book’s cohesive charm and freshness and by its deadly accuracy. Bravo! to the nth power.”
—Christopher Howell

“There is so many words for clothing; le pantalon, la jupe, des chaussures, laid out on the pages, flat like the paper clothes you fold onto the collarbones of dolls, false like the dickey sewn into the navy blue jacket I wore when I interviewed for this job. I asked for a glass of water, the waxed cup shook, the principal stared at me until I thought the dickey had come loose, he could see my breasts. There’s not enough fabric, and my arms are hot, they want me to take everything off, le manteau, la robe, and you, your soft stomach exhaling in my hand when the stars shine in the windows. I get dressed when it’s still dark out, pull on une chemise, sleeves cut from the sky. They’re pink-flowered like my arms beneath their thin cover, white spots of hydrocortisone over the eczema. When I’m at the board asking How do you say scarf, skirt, I’ll feel them, flush with knowing.
If One of Us Should Fall
Nicole Terez Dutton

Winner of the 2011 Cave Canem Poetry Prize
Selected by Patricia Smith

“Nicole Terez Dutton’s fierce and formidable debut throbs with restless beauty and a lyrical undercurrent that is both empowered and unpredictable. Every poem is unsettling in that delicious way that changes and challenges the reader. There is nothing here that does not hurtle forward.”
—Patricia Smith

THE KILLING WAIT FOR A TELEPHONE HELLO

In my home seven hundred miles east of this phone booth, you spin the one record you like best. It is good to take Scotch slow. Etta James at age 23, a pool hustler’s unclaimed daughter, knew the truth when she walked into the studio and laid down tracks to her platinum and permanently fractured heart. Proving there is reason to learn and remember every note, to drink what burns slowly.

In my phone booth seven hundred miles from my home, the receiver is sticky. The ringing continues. My eyes take in tin shacks in nattered fields but I don’t leave a message. You will find the way, following the gandy dancer’s sweat song. The girl in the bar, beaded like a glass bottle, skirt hitched, and his lips on her neck making music of her while together they dance—you will follow the midnight of that. These are the tracks. This is the better story. The one that wakes you up, satisfied. The place my voice is an unnamed animal in the kingdom of impossible things. Where Etta sings a burn that travels a body slowly, where everything you have is enough.
Dore Kiesselbach was raised in California and studied English and creative writing at Oberlin College and at the University of Iowa where he held a Javits fellowship. He has published widely, in magazines such as the Antioch Review, Field, New Letters, and Poetry. In 2009, he won Britain’s Bridport Prize.

Winner of the 2011 Agnes Lynch Starrett Poetry Prize

“Dore Kiesselbach’s poems reveal the particularity and/or strangeness of the commonplace— but many good poems do that. What strikes me about his, though, are the ways that visual imagery, diction, and cadence are modulated to fit his subjects. Thus in ‘Rake’ the inanimate object speaks (as in an Anglo-Saxon kenning) to describe the way it touches ‘death / that life may be revealed / in green stupidity . . . fluid / as underwater hair.’ In ‘Hickey,’ a diver swimming among stingrays asks, ‘How long does it take us / in water sunlight permeates / to forget needing ever to be told?’; the unusual diction suggests both the speaker’s suspension in water as well as his apprehension of joy. The reader may hear faint echoes of Hopkins or the early Dylan Thomas, but the language is Kiesselbach’s own.”
—Ed Ochester

“I have followed, with pleasure, Dore Kiesselbach’s sinuous poems for several years. Some of them remind me of pythons wrapped around a tree limb above a riverbank. Those make me nervous. Others remind me of a favorite shirt, a shirt one will never relinquish, never. His poems, each one a tiny defibrillator, are a wonder.”
—Thomas Lux

“Such perfected attention to these nimbly alert, plainspoken poems, which go quiet where many go loud! Encyclopedic, from augers to monarchs to wild turkeys and witch trees, they leave ‘hoofprints’ on the mind. Kiesselbach keeps his eye (‘the predominant poet’s organ’ William Carlos Williams said) on the unfolding, shifting mysteries crisscrossing our tracks; only teaching what he knows, outing speculative imagination; helping us ‘to let go.’”
—Stuart Friebert

“As the diver beholds ‘a moon dissolved in salt,’ so we behold the world transformed in these elegant, rigorous, unsparing poems by Dore Kiesselbach. With the problem-solving logic of syntax, a turkey falls dead from a tree, the duelist’s bullet turns a pocket watch to shrapnel, a stepfather works his world of harm. Morally acute and musically distillate, this is a book to celebrate.”
—Linda Gregerson

THE PAINTED HALL, LASCAUX

Mineral sweat beads patches of the ceiling
of the Sistine Chapel of paleolithic
cave art—calcium carbonate,
crystallized hexagonally
into cauliflower bumpiness
flint tools couldn’t smooth.
In what depends on art,
absence must be chosen
not imposed,
so the painter put
the pigment in his mouth—
manganese, toxic in high
doses, for black
and brown, iron oxide
for red ochre—mixed it,
bitterer than March grass
cropped through snow,
with saliva,
sent it to the stone
in tonguey bursts,
the roughness he covered
with his own wet self
chemically identical
to the bones of what
his color led him through.
**The Source of Life and Other Stories**

*Beth Bosworth*

Winner of the 2012 Drue Heinz Literature Prize
Selected by Sven Birkerts

“Beth Bosworth has a voice capable of a great performative range: comic, rueful, alert to implication, sophisticated. The overall vision encompassed in *The Source of Life and Other Stories* is aware of all the ills and grievances and worse that being human entails, but its spirit is nonetheless tolerant, at key moments redemptive. When I turned the last page I had the sensation I used to have in movie theaters as a kid when the credits rolled and the lights went on: that I had been somewhere that had felt very real, and that I wasn’t quite ready to go back outside.”

—Sven Birkerts

“Beth Bosworth has an exuberant and assured voice and a flair for humor. Her collection is a wry look at contemporary life, with a particular focus on that messy, often ridiculous phenomenon, the family. This is a beautiful group of stories, driven by a clear and complex understanding of family relationships and an irrepressible mirth.”

—Tina May Hall, author of *The Physics of Imaginary Objects*, winner of the 2010 Drue Heinz Literature Prize

From “The Eight Rhetorical Mode”

Later he asked, “Would you like to go for a hike sometime?” and two trains of thought left the station: *He means to get to know me and we might leave the city together* and *it’s been a long time since I climbed a mountain.* That train chugged into a wider brighter country all the time. The other train went by another route through the panicked interior: *He’s a lunatic,* it whistled. *He’s been in and out of hospitals.* *He will take you to a mountaintop and throw you right off into the bright air:* choo choo!

Post-divorce dating is one more cause for celebration (or a quick call in to the police) in Beth Bosworth’s revelatory new book, *The Source of Life and Other Stories*. The spine of this collection is a series of linked stories about Ruth Stein, a Brooklyn author whose first book has exposed her father’s abuses; while the voice here, speaking across a lifetime, ranges from bittersweet to humorous to lethal. In other stories Bosworth’s narrators—a mother left to care for her son’s suicidal dog, an editor haunted by a dog-eared manuscript—seem to grab hold of the reins and run off with their fates. Meanwhile Bosworth explores the extended family, the bonds of friendship, an apocalyptic Vermont, the rank yet redeemable Gowanus Canal; also rites of passage, race relations, divorce, middle-aged romance, dementia, funerals, alcoholism, and the Jewish religion. Reality is just another stumbling block for Bosworth’s characters, who might help themselves but don’t always choose to. There are leaps of faith here, nonetheless, as the collection dispenses a kind of narrative psychotropic for survival and redemption, with a chaser of humor mixed in.

*Photo by Rick Raphael*
Fear
Across the Disciplines
Edited by Jan Plamper and Benjamin Lazier

“Plamper and Lazier have rendered a major service by bringing this impressive set of contributions into conversation. Moving deftly from neuroscience and psychology to history and cinematography, they interrogate the scholarly, social, and political treatments of what is so often taken as the most hardwired of all emotions.”
—Michael Laffan, Princeton University

“What a great book. It’s important for the sciences and humanities to interact, and this is a wonderful example, covering fear from many angles. I recommend it.”
—Joseph LeDoux, author of The Emotional Brain and Synaptic Self

This volume provides a cross-disciplinary examination of fear, that most unruly of our emotions, by offering a broad survey of the psychological, biological, and philosophical basis of fear in historical and contemporary contexts. The contributors, leading figures in clinical psychology, neuroscience, the social sciences, and the humanities, consider categories of intentionality, temporality, admixture, spectacle, and politics in evaluating conceptions of fear.

Individual chapters treat manifestations of fear in the mass panic of the stock market crash of 1929, as spectacle in warfare and in horror films, and as a political tool to justify security measures in the wake of terrorist acts. They also describe the biological and evolutionary roots of fear, fear as innate versus learned behavior in both humans and animals, and conceptions of human “passions” and their self-mastery from late antiquity to the early modern era. Additionally, the contributors examine theories of intentional and non-intentional reactivity, the process of fear-memory coding, and contemporary psychology’s emphasis on anxiety disorders.

Overall, the authors point to fear as a dense and variable web of responses to external and internal stimuli. Our thinking about these reactions is just as complex. In response, this volume opens a dialogue between science and the humanities to afford a more complete view of an emotion that has shaped human behavior since time immemorial.
Nature’s Entrepôt
Philadelphia’s Urban Sphere and Its Environmental Thresholds

Edited by Brian C. Black and Michael J. Chiarappa

“In evaluating the adaptability of an environmental ethos forged early in the nation’s history, Nature’s Entrepôt reveals a complex and often troubled course of development in America’s ‘first city.’ Rich with detail both about particular sites and the greater Philadelphia region, this collection represents a welcome addition to urban and environmental studies.”
—Howard Gillette, Rutgers University, emeritus

“In Nature’s Entrepôt, Black and Chiarappa have assembled a fascinating environmental history of one of America’s preeminent metropolises, tracing how humans shaped—and were shaped by—the landscape and ecology of the country’s ‘first city.’ This book greatly enhances our understanding of how Americans have controlled, loved, and exploited the natural world.”
—Fen Montaigne, senior editor, Yale Environment 360

“The insightful chapters of Nature’s Entrepôt explore the interplay of economic development, technology, and the environment in Philadelphia. Philadelphians routinely exploited, shaped, and degraded their city’s natural resources and landscape with most ‘solutions’ to inconvenient ecological obstacles long since buried in time and memory. This collection successfully inserts environmental history into the understanding of Philadelphia’s life and landscape in the past and today.”
—Edward Muller, University of Pittsburgh

“Nature’s Entrepôt provides fascinating and refreshing perspectives on the environmental history of one of our most intriguing and complex metropolitan areas. The diversity of topics, concerns, approaches, and time periods included make this an important and provocative volume.”
—Peter Siskind, Arcadia University

In Nature’s Entrepôt, the contributors view the planning, expansion, and sustainability of the urban environment of Philadelphia from its inception to the present. The chapters explore the history of the city, its natural resources, and the early naturalists who would influence future environmental policy. They then follow Philadelphia’s growing struggles with disease, sanitation, pollution, sewerage, transportation, population growth and decline, and other byproducts of urban expansion. Later chapters examine efforts in the modern era to preserve animal populations, self-sustaining food supplies, functional landscapes and urban planning, and environmental activism.

Philadelphia’s place as an early seat of government and major American metropolis has been well documented by leading historians. Now, Nature’s Entrepôt looks particularly to the human impact on this unique urban environment, examining its long history of industrial and infrastructure development, policy changes, environmental consciousness, and sustainability efforts that would come to influence not just this region but also the nation.
Between Ruin and Restoration

An Environmental History of Israel

Edited by Daniel E. Orenstein, Alon Tal, and Char Miller

“A truly exceptional group of people—academics, policy people, and activists—gathered together to produce this remarkable book, offering, for the first time, various perspectives on Israel’s environmental history. This book is a must read for anybody interested in this field.”

—Avner de Shalit, The Hebrew University of Jerusalem

“This is a state-of-the-art survey of environmental history in Israel, showing how politics, law, and international relations are related to nature in the land of Israel. The authors are uniquely qualified and bring new, up-to-date information from excellent sources. They have contrasting views, but all are thought provoking. There is no other collection on this subject that is so inclusive and of such quality. It will be a classic.”

—J. Donald Hughes, University of Denver

“A superb collection of studies on virtually every aspect of Israeli environmental history, ranging from the ecological impact of Bedouin herders in Turkish-ruled Palestine of the nineteenth century to contemporary controversies over population growth, water policy, urban land use, and others. Written from a diverse array of disciplinary and political perspectives by a group of leading environmental scholars and activists, this book is an essential read for anyone with an interest in the environmental challenges and history of Israel and the Middle East more generally.”

—Noga Morag-Levine, Michigan State University College of Law

The environmental history of Israel is as intriguing and complex as the nation itself. Situated on a mere 8,630 square miles, bordered by the Mediterranean Sea and Persian Gulf, varying from desert to forest, Israel’s natural environment presents innumerable challenges to its growing population. The country’s conflicted past and present, diverse religions, and multitude of cultural influences powerfully affect the way Israelis imagine, question, and shape their environment. Zionism, from the late nineteenth onward, has tempered nearly every aspect of human existence. Scarcities of usable land and water coupled with border conflicts and regional hostilities have steeled Israel’s survival instincts. As this volume demonstrates, these powerful dialectics continue to undergird environmental policy and practice in Israel today.

Between Ruin and Restoration assembles leading experts in policy, history, and activism to address Israel’s continuing environmental transformation from the biblical era to the present and beyond, with a particular focus on the past one hundred and fifty years. The chapters also reflect passionate public debates over meeting the needs of Israel’s population and preserving its natural resources.

The chapters detail the occupations of the Ottoman Empire and British colonialists in eighteenth and nineteenth century Palestine, as well as Fellahaen and pastoralist Bedouin tribes, and how they shaped much of the terrain that greeted early Zionist settlers. Following the rise of the Zionist movement, the rapid influx of immigrants and ensuing population growth put new demands on water supplies, pollution controls, sanitation, animal populations, rangelands and biodiversity, forestry, marine policy, and desertification. Additional chapters view environmental politics nationally and internationally, the environmental impact of Israel’s military, and considerations for present and future sustainability.
Distant Publics
Development Rhetoric and the Subject of Crisis

Jenny Rice

“With Distant Publics, one of rhetoric’s foremost theorists presents a riveting picture of development, weaving together history, theory, and observational analysis into a case for rhetoric’s centrality to urban development and development’s importance for rhetorical theory. This book should be read and taught far and wide; its method and theory are very much grounded in ground: material things, concrete issues (and issues of concrete). Its contributions to material rhetoric and to theories of subjectivity, publics, and citizenship are as important as they will be lasting.”
—Debra Hawhee, Pennsylvania State University

“To say that Distant Publics is about the rhetoric of development is really an oversimplification. This book is a deep exploration of how rhetoric, ecology, sustainability, spatial theory, citizenry, and subjectivity converge. It is unique and powerful, asking us to rethink not just urban spaces and rhetorics but the very ways in which we conceptualize rhetoric. Distant Publics asks readers to engage what amount to the most pressing issues of writing studies and rhetoric in fresh, smart ways. Jenny Rice speaks directly to and within rhetoric and composition, but she asks us to see beyond disciplinary limits in provocative ways that demand we not settle for the safety and comfort of familiar conversations.”
—Sid Dobrin, University of Florida

Urban sprawl is omnipresent in America and has left many citizens questioning their ability to stop it. In Distant Publics, Jenny Rice examines patterns of public discourse that have evolved in response to development in urban and suburban environments. Centering her study on Austin, Texas, Rice finds a city that has simultaneously celebrated and despised development.

Rice outlines three distinct ways that the rhetoric of publics counters development: through injury claims, memory claims, and equivalence claims. In injury claims, rhetors frame themselves as victims in a dispute. Memory claims allow rhetors to anchor themselves to an older, deliberative space, rather than to a newly evolving one. Equivalence claims see the benefits on both sides of an issue, and here rhetors effectively become nonactors.

Rice provides case studies of development disputes that place the reader in the middle of real-life controversies and evidence her theories of claims-based public rhetorics. She finds that these methods comprise the most common (though not exclusive) vernacular surrounding development and shows how each is often counterproductive to its own goals. Rice further demonstrates that these claims create a particular role or public subjectivity grounded in one’s own feelings, which serves to distance publics from each other and the issues at hand.

Rice argues that rhetoricians have a duty to transform current patterns of public development discourse so that all individuals may engage in matters of crisis. She articulates its sustainability as both a goal and future disciplinary challenge of rhetorical studies and offers tools and methodologies toward that end.
Experimental Writing in Composition
Aesthetics and Pedagogies

Patricia Suzanne Sullivan

“In Experimental Writing in Composition, Sullivan creates a new framework for current discussions about multimedia writing by examining composition studies within the context of experimental writing. In doing so, Sullivan presents an innovative way of understanding the history of new trends in the field. This book not only revises what we think we know about our theories and practices, it offers us new methods for reading our pasts and composing our futures.”
—Nancy C. DeJoy, Michigan State University

“Patricia Sullivan offers a timely challenge to naturalized conceptions of ‘experimental writing’ as inherently liberatory or counter-cultural. By illuminating the aesthetic theories that have shaped our field’s history, Sullivan encourages us to attend to the inherited aesthetics and values that inform our pedagogies, assignments, and readings of student texts. Her compelling book reminds us that there are no shortcuts to imaginative, critical writing practices; instead, we must work with students to theorize aesthetics and rhetorics that rewrite experimentation as agency.”
—Shari Stenberg, University of Nebraska-Lincoln

From the outset, experimental writing has been viewed as a means to afford a more creative space for students to express individuality, underrepresented social realities, and criticisms of dominant socio-political discourses and their institutions. Yet, the recent trend toward multimedia texts has left many composition instructors with little basis from which to assess these new forms and to formulate pedagogies. In this original study, Patricia Suzanne Sullivan provides a critical history of experimental writing theory and its aesthetic foundations and demonstrates their application to current multimodal writing.

Sullivan unpacks the work of major scholars in composition and rhetoric and their theories on aesthetics, particularly avant-gardism. She also relates the dialectics that shape these aesthetics and sheds new light on both the positive and negative aspects of experimental writing and its attempts to redefine the writing disciplines. Additionally, she shows how current debates over the value of multimedia texts echo earlier arguments that pitted experimental writing against traditional models. Sullivan further articulates the ways that multimedia is and isn’t changing composition pedagogies, and provides insights into resolving these tensions.
Multimodal Literacies and Emerging Genres

Edited by Tracey Bowen and Carl Whithaus

“Bowen and Whithaus’s Multimodal Literacies and Emerging Genres assembles an impressive range of experiences and theoretical frameworks. This volume is sure to be of great use to writing teachers interested in expanding their thinking about and teaching with computers.”
—Johndan Johnson-Eilola, Clarkson University

“This collection is a must-read for anyone interested in multimodal composition (and that should include all of us). Each chapter weaves together theory, perspectives from multiple stakeholders, and practical examples for classrooms and programs. Together, the chapters model how to consider thoughtfully the impact of intertwined modes, media, and genres.”
—Karen Lunsford, University of California, Santa Barbara

A student’s avatar navigates a virtual world and communicates the desires, emotions, and fears of its creator. Yet, how can her writing instructor interpret this form of meaningmaking?

Today, multiple modes of communication and information technology are challenging pedagogies in composition and across the disciplines. Writing instructors grapple with incorporating new forms into their curriculums and relating them to established literary practices. Administrators confront the application of new technologies to the restructuring of courses and the classroom itself.

Multimodal Literacies and Emerging Genres examines the possibilities, challenges, and realities of multimodal composition as an effective means of communication. The chapters view the ways that writing instructors and their students are exploring the spaces where communication occurs, while also asking “what else is possible.” The genres of film, audio, photography, graphics, speeches, storyboards, PowerPoint presentations, virtual environments, written works, and others are investigated to discern both their capabilities and limitations. The contributors highlight the responsibility of instructors to guide students in the consideration of their audience and ethical responsibility, while also maintaining the ability to “speak well.” Additionally, they focus on the need for programmatic changes and a shift in institutional philosophy to close a possible “digital divide” and remain relevant in digital and global economies.

Embracing and advancing multimodal communication is essential to both higher education and students. The contributors therefore call for the examination of how writing programs, faculty, and administrators are responding to change, and how the many purposes writing serves can effectively converge within composition curricula.
Fascination and Enmity
Russia and Germany as Entangled Histories, 1914–1945
Edited by Michael David-Fox, Peter Holquist, and Alexander M. Martin

“Rather than once again comparing the horrors of Nazism and Stalinism, this important new volume brings together contributions by major scholars engaged in interrogating the tangled relationship between Russia and Germany in the first part of the twentieth century. By focusing on the events surrounding the two world wars, the authors provide crucial insights into the manner in which Germans and Russians viewed each other and how such perceptions influenced their actions in what has been called the age of extremes.”
—Omer Bartov, Brown University

“This volume, which collects pioneering work by outstanding historians of Russia and Germany, reveals the enormous promise of transnational history. Every chapter places significant events in a new light, enriching our understanding of perhaps the most crucial relationship of the twentieth century.”
—Timothy Snyder, Yale University

“This innovative book splinters the ice in which humanly wrenching dramas of twentieth-century German-Russian interactions have been locked: the fate of prisoners of war, ordinary soldiers—and prominent intellectuals’—feelings for their enemies and their own cause, the brutality of the Soviet occupation of defeated Germany. The politics of official propaganda and international communism also appear in a new light. These imaginative explorations of newly accessible sources push scholarship’s cutting edge forward.”
—William W. Hagen, Professor Emeritus, University of California, Davis

Russia and Germany have had a long history of significant cultural, political, and economic exchange. Despite these beneficial interactions, stereotypes of the alien Other persisted. Germans perceived Russia as a vast frontier with unlimited potential, yet infused with an “Asianness” that explained its backwardness and despotic leadership. Russians admired German advances in science, government, and philosophy, but saw their people as lifeless and obsessed with order.

Fascination and Enmity presents an original transnational history of the two nations during the critical era of the world wars. By examining the mutual perceptions and misperceptions within each country, the contributors reveal the psyche of the Russian-German dynamic and its use as a powerful political and cultural tool.

Through accounts of fellow travelers, POWs, war correspondents, soldiers on the front, propagandists, revolutionaries, the Comintern, and wartime and postwar occupations, the contributors analyze the kinetics of the Russian-German exchange and the perceptions drawn from these encounters. The result is a highly engaging chronicle of the complex entanglements of two world powers through the great wars of the twentieth century.
The Workers’ State
Industrial Labor and the Making of Socialist Hungary, 1944–1958

Mark Pittaway

“Mark Pittaway makes a powerful argument for the necessity of studying industrial communities to understand the dynamics of early socialist state formation in Hungary. Pittaway takes full advantage of the rich archival materials he has carefully studied, giving us a nuanced sense of everyday life, as well as indicating how poor our conception of Hungarian industrial working class experience in the 1950s has been.”
—Martha Lampland, University of California, San Diego

“In this imaginatively conceived and meticulously researched book, the late Mark Pittaway masterfully reconstructs the history of Hungary’s working class in the early years of Communist rule. Fiercely committed to a ‘history from below’ in all its messy complexity, Pittaway uncovers the strategies of negotiation, bargaining, and resistance with which Hungarian workers made a place for themselves in the newly created workers’ state. This is social history at its finest, theoretically sophisticated, lucidly argued, and provocative in its claims. It will be essential reading for all historians of East-Central Europe.”
—Paul Hanebrink, Rutgers University

In 1956, Hungarian workers joined students on the streets to protest years of wage and benefit cuts enacted by the Communist regime. Although quickly suppressed by Soviet forces, the uprising led to changes in party leadership and conciliatory measures that would influence labor politics for the next thirty years.

In The Workers’ State, Mark Pittaway presents a groundbreaking study of the complexities of the Hungarian working class, its relationship to the Communist Party, and its major political role during the foundational period of socialism (1944–1958). Through case studies of three industrial centers—Újpest, Tatabánya, and Zala County—Pittaway analyzes the dynamics of gender, class, generation, skill level, and rural versus urban location, to reveal the embedded hierarchies within Hungarian labor. He further demonstrates how industries themselves, from oil and mining to armaments and textiles, possessed their own unique labor subcultures.

From the outset, the socialist state won favor with many workers, as they had grown weary of the disparity and oppression of class systems under fascism. By the early 1950s, however, a gap between the aspirations of labor and the goals of the state began to widen. In the Stalinist drive toward industrialization, stepped up production measures, shortages of goods and housing, wage and benefit cuts, and suppression became widespread.

Many histories of this period have focused on Communist terror tactics and the brutal suppression of a pliant population. In contrast, Pittaway’s social chronicle sheds new light on working-class structures and the determination of labor to pursue its own interests and affect change in the face of oppression. It also offers new understandings of the role of labor and the importance of local histories in Eastern Europe under communism.
Swans of the Kremlin
Ballet and Power in Soviet Russia

Christina Ezrahi

“In Swans of the Kremlin Christina Ezrahi reconstructs long-ago debates and makes us hear—as though we were flies on the wall—voices arguing about what is or isn’t Soviet and even the quality of Russian versus Czech tights. She views Soviet ballet as a dynamic enterprise negotiating the daily demands of a state cultural project and professional issues that often became an expression of political resistance.”

—Lynn Garafola, Columbia University

“Ezrahi’s study addresses the basic questions surrounding the mysteries of the production of art in the Soviet Union: Who called the shots, and how did they do it? Her meticulous archival research finally answers questions regarding the autonomy of the artist and institution, with analyses that are thoughtful, provocative, and illuminating.”

—Tim Scholl, Oberlin College

Classical ballet was perhaps the most visible symbol of aristocratic culture and its isolation from the rest of Russian society under the tsars. In the wake of the October Revolution, ballet, like all of the arts, fell under the auspices of the Soviet authorities. In light of these events, many feared that the imperial ballet troupes would be disbanded. Instead, the Soviets attempted to mold the former imperial ballet to suit their revolutionary cultural agenda and employ it to reeducate the masses. As Christina Ezrahi’s groundbreaking study reveals, they were far from successful in this ambitious effort to gain complete control over art.

Swans of the Kremlin offers a fascinating glimpse at the collision of art and politics during the volatile first fifty years of the Soviet period. Ezrahi shows how the producers and performers of Russia’s two major troupes, the Mariinsky (later Kirov) and the Bolshoi, quietly but effectively resisted Soviet cultural hegemony during this period. Despite all controls put on them, they managed to maintain the classical forms and traditions of their rich artistic past and to further develop their art form. These aesthetic and professional standards proved to be the power behind the ballet’s worldwide appeal. The troupes soon became the showpiece of Soviet cultural achievement, as they captivated Western audiences during the Cold War period.

Based on her extensive research into official archives, and personal interviews with many of the artists and staff, Ezrahi presents the first-ever account of the inner workings of these famed ballet troupes during the Soviet era. She follows their struggles in the postrevolutionary period, their peak during the golden age of the 1950s and 1960s, and concludes with their monumental productions staged to celebrate the fiftieth anniversary of the revolution in 1968.
**Speaking Soviet with an Accent**

*Culture and Power in Kyrgyzstan*

*Ali İğmen*

“Drawing on the rich history of comparative colonialism, Dr. İğmen’s fascinating account of the Cultural Revolution in Kyrgyzstan analyzes the many ways in which the Kyrgyz intelligentsia appropriated and refashioned the Soviet project in Central Asia.”

—Choi Chatterjee, California State University, Los Angeles

“İğmen’s research in Kyrgyzstan links rural to urban and local to national in an exploration of the cultural construction of ‘Kyrgyzness.’ In this admirable example of cultural history, the Soviet state shaped the structures through which Kyrgyz were to become modern, but İğmen elucidates the content of culture, drawing on many voices of Kyrgyz who articulate the ways that their own concepts of Kyrgyzness infused new cultural forms, rendering them meaningful.”

—Marianne Kamp, University of Wyoming

*Speaking Soviet with an Accent* presents the first English-language study of Soviet culture clubs in Kyrgyzstan. These clubs profoundly influenced the future of Kyrgyz cultural identity and fostered the work of many artists, such as famed novelist Chingiz Aitmatov.

Based on extensive oral history and archival research, Ali İğmen follows the rise of culture clubs beginning in the 1920s, when they were established to inculcate Soviet ideology and create a sedentary lifestyle among the historically nomadic Kyrgyz people. These “Red clubs” are fondly remembered by locals as one of the few places where lively activities and socialization with other members of their ail (village or tribal unit) could be found.

Through lectures, readings, books, plays, concerts, operas, visual arts, and cultural Olympiads, locals were exposed to Soviet notions of modernization. But these programs also encouraged the creation of a newfound “Kyrgyzness” that preserved aspects of local traditions and celebrated the achievements of Kyrgyz citizens in the building of a new state. These ideals proved appealing to many Kyrgyz, who, for centuries, had seen riches and power in the hands of a few tribal chieftains and Russian imperialists.

This book offers new insights into the formation of modern cultural identity in Central Asia. Here, like their imperial predecessors, the Soviets sought to extend their physical borders and political influence. But İğmen also reveals the remarkable agency of the Kyrgyz people, who employed available resources to meld their own heritage with Soviet and Russian ideologies and form artistic expressions that continue to influence Kyrgyzstan today.
Gender, State, and Medicine in Highland Ecuador

Modernizing Women, Modernizing the State, 1895–1950

A. Kim Clark

“By examining policies and institutions that focused on reproduction, sexuality, and medicine, Clark exposes the gendered relations at the nodes where political and social reforms reframed private behaviors as public concerns. Writing with sympathy for and insight into the lives of the historical actors peopling the book’s rich social landscape, Clark makes a valuable contribution to Andean gender history.”
—Ann S. Blum, University of Massachusetts, Boston

“Kim Clark offers a deeply grounded, nuanced study of state modernization in postcolonial Ecuador. By addressing how women have been both objects and agents of Ecuador’s modernization project, and by revealing the emancipatory appeal as well as the contradictions of state programs that target women, Clark presents us with one of the richest historical analyses of state formation and its gendered articulations in Ecuadorian and Latin American studies to date.”
—Amy Lind, University of Cincinnati

In 1921 Matilde Hidalgo became the first woman physician to graduate from the Universidad Central in Quito, Ecuador. Hidalgo was also the first woman to vote in a national election and the first to hold public office.

Author Kim Clark relates the stories of Matilde Hidalgo and other women who successfully challenged newly instituted Ecuadorian state programs in the wake of the Liberal Revolution of 1895. New laws, while they did not specifically outline women’s rights, left loopholes wherein women could contest entry into education systems and certain professions and vote in elections. As Clark demonstrates, many of those who seized these opportunities were unattached women who were socially and economically disenfranchised.

Political and social changes during the liberal period drew new groups into the workforce. Women found novel opportunities to pursue professions where they did not compete directly with men. Training women for work meant expanding secular education systems and normal schools. Healthcare initiatives were also introduced that employed and targeted women to reduce infant mortality, eradicate venereal diseases, and regulate prostitution.

Many of these state programs attempted to control women’s behavior under the guise of morality and honor. Yet highland Ecuadorian women used them to better their lives and to gain professional training, health care, employment, and political rights. As they engaged state programs and used them for their own purposes, these women became modernizers and agents of change, winning freedoms for themselves and future generations.
Transformations and Crisis of Liberalism in Argentina, 1930–1955

Jorge A. Nállim

“This book is an outstanding contribution to our understanding of Argentine history. Drawing on a wide range of primary and secondary sources, and filling a notable gap in the scholarly literature, Nállim provides a nuanced and sophisticated description and analysis of Argentine liberalism over a crucial quarter century. He also raises provocative questions about the connection between traditional liberalism and the rise of ‘neoliberalism’ that will be of interest to a wide audience.”

—Richard J. Walter, emeritus, Washington University in St. Louis

“Often dismissed as narrowly elitist, liberalism was claimed and reformulated by Argentine progressives and conservatives alike, as Jorge Nállim shows. Even as it lost its hegemony, liberalism remained a critical reference point for intellectuals and politicians. This nuanced and cogent book demonstrates the centrality of liberalism in twentieth-century Argentina. It is vital reading for those interested in the study of Argentina, Latin America, and ideology.”

—Sandra McGee Deutsch, University of Texas at El Paso

“This book is an important reenvisioning of Argentine intellectual history. Jorge Nállim demonstrates that Argentine liberal thought between the Great Depression and the fall of Juan Perón did not belong only to conservatives. Rather many intellectual movements on the Left still looked to their liberal roots.”

—Joel Horowitz, St. Bonaventure University

In this original study, Jorge A. Nállim chronicles the decline of liberalism in Argentina during the volatile period between two military coups—the 1930 overthrow of Hipólito Yrigoyen and the deposing of Juan Perón in 1955. While historians have primarily focused on liberalism in economic or political contexts, Nállim instead documents a wide range of locations where liberalism was claimed and ultimately marginalized in the pursuit of individual agendas.

Nállim shows how concepts of liberalism were espoused by various groups who “invented traditions” to legitimatize their methods of political, religious, class, intellectual, or cultural hegemony. In these deeply fractured and corrupt processes, liberalism lost political favor and alienated the public. These events also set the table for Peronism and stifled the future of progressive liberalism in Argentina.

Nállim describes the main political parties of the period and deconstructs their liberal discourses. He also examines major cultural institutions and shows how each attached liberalism to their cause.

Nállim compares and contrasts the events in Argentina to those in other Latin American nations and reveals their links to international developments. While critics have positioned the rhetoric of liberalism during this period as one of decadence or irrelevance, Nállim instead shows it to be a vital and complex factor in the metamorphosis of modern history in Argentina and Latin America as well.

THE AFTERTHINK OF PRISONS BECAME AN IMPORTANT TOOL IN THE “FORGETTING” OF PAST POLITICS, WHILE ALSO SERVING AS A REMINDER TO CITIZENS OF THE LIBERTIES THEY NOW ENJOYED. IN DRAPER’S ANALYSIS, THESE SYMBOLS LED THE POPULACE TO BELIEVE THEY HAD ATTAINED FREEDOM, ALTHOUGH THEY HAD ONLY WITNESSED THE VENEER OF DEMOCRACY—IN THE ABILITY TO VOTE AND CONSUME.

IN SELECTED LITERARY WORKS BY ROBERTO BOLAÑO, ELEUTERIO FERNÁNDEZ HUIDOBORO, AND DIAMELA ELTIT AND FILMS BY ALEJANDRO AGRESTI AND MARCO BECHIS, DRAPER FINDS FURTHER EVIDENCE OF THE EMPTINESS AND MELANCHOLY OF UNDERACHIEVED GOALS IN THE AFTERTHINK OF DICTATORSHIPS. THE SOCIAL CHANGES THAT DID NOT OCCUR, THE INABILITY TO EFFECTIVELY MOURN THE LOSSES OF A NOW-HIDDEN PAST, THE HOMOGENIZING EFFECTS OF MARKET ECONOMIES, AND A YEARNING FOR THE PROMISES OF TRUE FREEDOM ARE THEMATIC CURRENTS UNDERLYING MUCH OF THESE TEXTS.

DRAPER’S STUDY OF THE MANIPULATION OF CULTURE AND CONSUMERISM UNDER THE GUISE OF DEMOCRACY WILL HAVE POWERFUL IMPLICATIONS NOT ONLY FOR LATIN AMERICANISTS BUT ALSO FOR THOSE STUDYING NEOLIBERAL TRANSFORMATIONS GLOBALLY.
On Leibniz

Expanded Edition

Nicholas Rescher

“Besides the value of his historical research and his interpretive proposals, Rescher can be credited for having shed light not only on the motives that, albeit in a different theoretical framework, speak in favour of a Leibnizian style in philosophy but also on some of the elements of Leibniz’s metaphysics relevant to our metaphysical problems.”

—Studia Leibnitiana on the original edition

“This collection of Rescher’s work . . . is an invaluable record of his contributions to our understandings of Leibniz’ thought in the last quarter century.”

—Philosophy in Review on the original edition

“This with this extraordinary collection we are reminded of Rescher’s philosophical roots and his inspiration. The topics covered help reveal both Leibniz’s interests and times and the enormous value of the rigor of Rescher’s scholarship.”

—Joseph C. Pitt, Virginia Tech, on the original edition

Contemporary philosopher John Searle has characterized Gottfried Wilhelm Leibniz (1646–1716) as “the most intelligent human being who has ever lived.” The German philosopher, mathematician, and logician invented calculus (independently of Sir Isaac Newton), topology, determinants, binary arithmetic, symbolic logic, rational mechanics, and much more. His metaphysics bequeathed a set of problems and approaches that have influenced the course of Western philosophy from Kant in the eighteenth century until the present day.

On Leibniz examines many aspects of Leibniz’s work and life. This expanded edition adds new chapters that explore Leibniz’s revolutionary deciphering machine; his theoretical interest in cryptography and its ties to algebra; his thoughts on eternal recurrence theory; his rebuttal of the thesis of improvability in the world and cosmos; and an overview of American scholarship on Leibniz.

Other chapters reveal Leibniz as a substantial contributor to theories of knowledge. Discussions of his epistemology and methodology, its relationship to John Maynard Keynes and Talmudic scholarship, broaden the traditional view of Leibniz. Rescher also views Leibniz’s scholarly development and professional career in historical context. As a “philosopher courtier” to the Hanoverian court, Leibniz was associated with the leading intellectuals and politicians of his era, including Spinoza, Huygens, Newton, Queen Sophie Charlotte, and Tsar Peter the Great.

Rescher extrapolates the fundamentals of Leibniz’s ontology: the theory of possible worlds, the world’s contingency, space-time frameworks, and intermonadic relationships. In conclusion, Rescher positions Leibniz as a philosophical role model for today’s scholars. He argues that many current problems can be effectively addressed with principles of process philosophy inspired by Leibniz’s system of monadology.
Cuban Studies 43

Cuban Studies is the preeminent journal for scholarly work on Cuba. Each volume includes articles in English and Spanish and a large book review section. Cuban Studies has been published annually by the University of Pittsburgh Press beginning with volume 16 in 1985.

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NEW IN PAPER

The Commodification of Academic Research
Science and the Modern University

Edited by Hans Radder

“[The Commodification of Academic Research provides] the first book-length analysis of the trend of science to become a sales method in modern universities. It offers philosophical and social analysis by scholars of research and ethics and other areas, discussing the moral responsibilities of universities and considering the sociopolitical issues of the organization of science. No college-level science collection should be without it!”

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“Science research, medical research, and engineering projects at the modern university have been changing rapidly in recent years with the influx of larger amounts of corporate and government monies targeted at specific topic areas. . . . This provocative collection . . . raises an awareness of the controversial issues. . . . This text, along with useful index, notes and references, will appeal to researchers in ethics and the philosophy of science.”

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Selling science has become a common practice in contemporary universities. This commodification of academia pervades many aspects of higher education, including research, teaching, and administration. This volume examines the epistemic and moral responsibilities of universities from several philosophical standpoints. The contributors discuss the pertinent epistemological and methodological questions, the sociopolitical issues of the organization of science, the tensions between commodified practices and the ideal of “science for the public good,” and the role of governmental regulation and personal ethical behavior. They consider alternatives to commodified research and offer practical recommendations for establishing appropriate research standards, methodologies and institutional arrangements, as well as a corresponding normative ethos.

HANS RADDER is professor of philosophy of science and technology at Vrije Universiteit Amsterdam. He is the author of The World Observed/The World Conceived, In and About the World: Philosophical Studies of Science and Technology, and The Material Realization of Science. Radder is also the editor of The Philosophy of Scientific Experimentation.
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