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Front cover art: Escultura plana, by Ever Fonseca Cerviño, from Grupo Antillano: The Art of Afro-Cuba

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Inaugural poet RICHARD BLANCO is the author of three poetry collections: City of a Hundred Fires, winner of the Agnes Lynch Starrett Poetry Prize; Directions to the Beach of the Dead, winner of the Beyond Margins Award from the PEN American Center; and Looking for The Gulf Motel, winner of the Paterson Poetry Prize. Blanco’s poems have appeared in a number of journals and magazines, including the Nation, New Republic, and Ploughshares. His work has been widely anthologized, including The Best American Poetry and Bread Loaf Anthology of New American Poets.

Boston Strong is a commemorative chapbook that beautifully reproduces Richard Blanco’s poignant poem presented May 30, 2013 at the benefit concert to help the people most affected by the tragic events that occurred on April 15, 2013 during the Boston Marathon.

The net proceeds from the sale of this book benefit The One Fund Boston. The One Fund Boston was established through the generosity of businesses, foundations, and individual donors. The Victim Relief Fund of The One Fund Boston will be used to assist those families of the victims who were killed and the victims who were most seriously affected as a result of the tragic events during the Boston Marathon on April 15, 2013, and related events on April 18 and April 19.
One Today
A Poem for Barack Obama’s
Presidential Inauguration
January 21, 2013

Richard Blanco

“One Today is a commemorative chapbook that elegantly reproduces Richard Blanco’s inaugural poem, presented January 21, 2013, during President Barack Obama’s inauguration ceremony.”

EXCERPT FROM One Today

One sun rose on us today, kindled over our shores, peeking over the Smokies, greeting the faces of the Great Lakes, spreading a simple truth across the Great Plains, then charging across the Rockies.

One light, waking up rooftops, under each one, a story told by our silent gestures moving behind windows.

My face, your face, millions of faces in morning’s mirrors, each one yawning to life, crescendoing into our day: pencil-yellow school buses, the rhythm of traffic lights, fruit stands: apples, limes, and oranges arrayed like rainbows begging our praise. Silver trucks heavy with oil or paper—bricks or milk, teeming over highways alongside us, on our way to clean tables, read ledgers, or save lives—to teach geometry, or ring-up groceries as my mother did for twenty years, so I could write this poem.
ALSO BY Richard Blanco

Looking for The Gulf Motel

WINNER OF THE 2013 PATERNER POETRY PRIZE and the 2013 THOM GUNN AWARD

“W. H. Auden, asked to define poetry from the other written arts, wrote that poetry was ‘memorable speech.’ Richard Blanco’s speech invites the reader in with its search for home. His lyrics open doors onto his Cuban immigrant family, his father’s early death, and his own migration from a life in Florida to a life in Maine. His speech houses a generous love of others and a persistent reach for what is absent. There is nothing here you will not remember.”
—Spencer Reece

“Every poem in Looking for The Gulf Motel packs an emotional wallop and an intellectual caress. A virtuoso of art and craft who juggles the subjective and the objective beautifully, Blanco is at the height of his creative prowess and one of the best of the best poets writing today.”
—Jim Elledge

City of a Hundred Fires

WINNER OF THE AGNES LYNCH STARRETT POETRY PRIZE

“In a keenly impressive debut, Blanco, a Cuban raised in the United States, records his threefold burdens: learning and adapting to American culture, translating for family and friends, and maintaining his own roots. . . . Blanco is already a mature, seasoned writer, and his powers of description and determination to get every nuance correct are evident from the first poem. . . . Absolutely essential for all libraries.”
—Library Journal

“Unlike most contemporary minority poetry, City of a Hundred Fires introduces readers to the fullness and richness of ethnic life, and not only the frustration and isolation so often associated with it. Richard Blanco exquisitely portrays the triumphs and defeats of a land and a people that have just barely survived revolution and time, and, without sentiment or cliche, affirms the ability within us all to achieve wholeness.”
—Indiana Review
Hyperboreal
Joan Naviyuk Kane

WINNER OF THE 2012 DONALD HALL PRIZE IN POETRY
Selected by Arthur Sze

"’Arnica nods heavy-headed on the bruised slope.’ In these vivid, disturbing, and mysterious poems, written in English and Inupiaq, Joan Kane writes out of the landscape and language of the far north. Hyperboreal is situated at a threshold between cultures, between inner and outer worlds, and the poems are voiced with a ‘knife blade at the throat’s slight swell.’ Her compelling vision is earned through a language that will dislocate in order to relocate and whose tonal shifts are exact and exacting.”
—Arthur Sze

"Kane’s lyric voice is terse, lapidary; each of these poems is, as John Taggart would have it, a ‘room for listening.’ There is an immense and insistent stillness here, ‘From / the forest / the wind / has all revised’ to the ‘dreams inlaid with rigid marrow.’ These are songs of ‘intaction,’ of that which endures, poised against ‘the / long fermata of dusk / and its promised repetition.’"
—G. C. Waldrep

"I am mesmerized by these poems, their sonorous pathways across time and place; how they absorb and let me linger awhile in their stark beauty. Joan Kane has created a genuine indigenous poetic, irreducible, a point of reorigination and new beginnings. Hyperboreal will be remembered and celebrated."
—Sherwin Bitsui

Muğnatunjiñana / I am not tired

I was beneath linked stars
One among many exiles—

The returned light floods
Again a world unmoved,

Its translucent sky rifts
At a ring of mountains.

I could cup the small stone
Of the heart percussing.

Moving in the muddy arc
Of a thing afloat as pebbles

Slope toward the shores’ end,
Turning toward them warm

And familiar. The ocean, eared,
Roaring and familiar.
Chapel of Inadvertent Joy
Jeffrey McDaniel

“Reading Jeffrey McDaniel’s gorgeously dark and utterly compelling Chapel of Inadvertent Joy reminds me that he is probably the most important poet in America. The book in your hands was written by a master of metaphor and a poet of huge imagination and fierce ingenuity, a fine antidote to realism. Get this voice in your head.”
—Major Jackson

“What strikes me most about Jeffrey McDaniel’s surrealist atmospherics in Chapel of Inadvertent Joy is his ability to bring us together, often ‘half-naked, with the rest of America, / wearing only a credit card and cashmere scarf.’ Better than the vast majority of poets writing today, he can make a metaphor out of anything—the Olympic diver in the eyebrows of Kate Winslet, the fire licking the hips of the Pacific shore, and the dresses worn by teenage girls made from the skins of apples. With Dante and Tsvetaeva under his arm, he chronicles the emotions that jolt us as we stare into the abyss and pulls us away when we’ve seen enough. Funny and melancholic, Chapel of Inadvertent Joy is a deeply moving book.”
—Khaled Mattawa

Past praise for Jeffrey McDaniel

“McDaniel possesses one of the most extraordinary senses of metaphor in which I have ever taken delight. His work abounds in metaphor and simile, each or both always revealing an utterly lucid, rich, complex, passionate, contradictory, original way of confronting/praising this business of walking around on earth. Read his books, listen to him read his poems aloud: it will change you.”
—Thomas Lux, from the introduction to The Spoken Word Revolution: Slam, Hip-Hop, and the Poetry of a New Generation

THE CUCKOLD CONTEMPLATES THE MALIBU FIRES

The fire chooses the coastline
because it enjoys its own reflection,
its thousand licking tongues lashing
across the rippling hips of the sea.
The moon’s borrowed light suddenly
seems inferior. The fire whispers
to the moon: See how your woman
writhes for me? The moon sits stoically,
like a husband, knowing this blast
of passion will pass, that even this luster,
derisible in its heat, will be gone
in forty-eight hours, and then
it will be moon and ocean again, sharing
an early dinner, before he kisses her
foamy shoulders and rises for work.
Listening Long and Late

Peter Everwine

“What a rich array of music lies within Listening Long and Late. With refreshing authenticity, Everwine wedds playfulness to practice, lyricism to narrative, pathos to the ordinary. Indeed, he has listened ‘long and late’ to the music of such venerable masters as Tu Fu, the hidden genius on the street, and the anonymous Aztec poets of the fourteenth and fifteenth centuries. Everwine writes with the same ‘deified heart’ that divines the mystery of his quotidian subjects in a language that is at once plain and poetic. His own work seamlessly segues into his translations from the Hebrew and Nahuatl, as if all the poems belonged to the same poet, which they in fact do, as the glorious multitudes of Peter Everwine, one of the masters of our age.”

—Chard deNiord

“The poems in Peter Everwine’s Listening Long and Late are woven out of memory and mystery, with surprising translations from the Nahuatl and Hebrew. Everwine is a faithful listener, always keeping ‘one ear cocked for the unsayable.’ These elegiac poems murmur and sing and celebrate the most humble creatures among us.”

—Anne Marie Macari

Past praise for Peter Everwine

“[Everwine’s] poems . . . possess the simplicity and clarity I find in the great Spanish poems of Antonio Machado and his contemporary Juan Ramón Jiménez but in contemporary English and in the rhythms of our speech, that rhythm glorified.”

—Philip Levine, Ploughshares

“Peter Everwine is a poet’s poet, the kind of writer other poets read with equal parts of envy, gratitude, and joy . . . [His] poems are crystalline, pared to essentials; they are heartrending, and they are beautiful.”

—Gary Young

RAIN

Toward evening, as the light failed
and the pear tree at my window darkened,
I put down my book and stood at the open door,
the first raindrops gusting in the eaves,
a smell of wet clay in the wind.
Sixty years ago, lying beside my father,
half asleep, on a bed of pine boughs as rain
drummed against our tent, I heard
for the first time a loon’s sudden wail
drifting across that remote lake—
a loneliness like no other,
though what I heard as inconsolable
may have been only the sound of something
untamed and nameless
singing itself to the wilderness around it
and to us until we slept. And thinking of my father
and of good companions gone
into oblivion, I heard the steady sound of rain
and the soft lapping of water, and did not know
whether it was grief or joy or something other
that surged against my heart
and held me listening there so long and late.
Kimonos in the Closet
David Shumate

“These are enormously arresting, odd, wryly humorous, gripping poems. And the variety of subject matter is astounding. I don’t know when I’ve enjoyed reading a book so much.”
—David Budbill

“Don’t be fooled by the corners on David Shumate’s exquisite texts. They may be shaped like footstools, but they move across your mind like racing shells, leaving bright images and big ideas in their wake. Emily Dickinson tells us that literature will take us where no mere boat goes, and Shumate proves her right with these poems of great beauty, of startling insight.”
—David Kirby

“I’ve run out of adjectives to describe David Shumate’s genius and trajectory as a writer, thinker, and witness to history. To find yourself in the wilderness of a Shumate poem is to be confronted with looming questions: For whom, truly, do we have compassion, and how deep are we willing to go within ourselves to find such compassion? Kimonos in the Closet is as subtle as it is inventive, as inventive as it is indispensable.”
—Michael McGriff

Past praise for David Shumate

“David Shumate’s devotion to the prose poem is persuasive evidence of its movement in from the margins (or perhaps of poetry’s movement out to the margins). High Water Mark: Prose Poems reads like the work of a conversational free-verse poet who has decided that line breaks are a needless vestigial reflex. His funny, tender little allegories are how Carl Dennis or Billy Collins might write if the Return keys fell off their laptops.”
—New York Times

“Shumate’s High Water Mark is absolutely fresh and unpredictable. I hope it gathers the attention of everyone who truly cares for poetry in our time. You will be surprised by your confrontation with the utterly first rate.”
—Jim Harrison

THE ART OF THE MOORS

Last night the Moors loaded their artists on ships and sent them abroad. They believe they have designs that come directly from the divine and want to share them with us. They would like the keys to our churches. Our schoolhouses. Our subways. So they can fill them with floral patterns. With the patterns of peacocks. And such small deer. To demonstrate the purity of their intent, the Moors have covered the hulls of several ships with wondrous blue mosaics. Just now one is sailing into our harbor. It looks like a mosque turned inside out. Or an Alhambra lifted from the land. Their kind-faced artists are waving from the deck. They seem anxious to join us on the piers. The choice is ours. Shower them with flowers. Or place sentinels on the shore.
**Keeper**

*Kasey Jueds*

**WINNER OF THE 2012 AGNES LYNCH STARRETT POETRY PRIZE**

“This perceptive, sensual history of a soul grows more bold and mysterious as it unfolds: to show a life pondering what to keep, what to lose, what to leave, and what to find: and discovering that, as an old gravestone says, what we had, we have.”

—Jean Valentine

“Kasey Jueds’s poems make my arterial blood rush! She is so uniquely attuned to the world, such a close noticer of both the human and the natural world (and both as one) that I often feel her poems are not so much about something as they are the actual things, the actual embodiments of their subjects. Isn’t that what good poems are supposed to do? I say, yes!”

—Thomas Lux

“From the very first poem, ‘The Bat’ we know we are in the presence of a vibrant new voice, confident and true. Jueds has a sensitive ear and a sharp eye. These poems of memory, of the natural world, and of art go from the specific to the abstract with amazing ease. ‘How perfect the things we are not meant to see’ she tells us, even as she is showing us these very things.”

—Linda Pastan

**GIRL IN THE BACKSEAT, WISCONSIN WINTER**

Between towns she studies the habits of dusk, how bright things turn brighter just before it’s dark, and farm lights stutter on. Mailbox, stopsign: she counts them without sound,

the backs of her parents’ heads ahead of her and duskings, too. She knows to keep the window shut, her hands inside, remembers her mother’s warning: how her hands could be hurt if they reached out, if they fluttered open in that blackness but they don’t.

In between lights she holds her breath, thinking if she breathes just right, in time with them, she’ll own these fields, snow-struck, winter-polished, her skin scratchy with cold and on its way to somewhere else. Her breath’s a solid thing but she knows she’s liquid still, slipped like melt from icicles on the phone poles that pin the road in place, steady in the headlights, the shivering-down night—so steady, now, she’s breathing

with them, too, one quick inhale each time they pass, the voices they carry flooding the wires, she could hear them if she tried, if she stretched into this dark that’s different from sleep, hollowed as birds’ bones,

that emptiness at the center that lets them fly.
“Nothing gets by the poet Jennifer Maier, whether it be the oddness of celebrating the New Year instead of mourning the old or the way the smell of frying bacon can evoke a Depression era drama between neighbors or how what she calls ‘a life of ordinary good’ can be lost in an instant. Her poems capture the essence of their subjects with the wit and style of a lucid and profoundly merciful intelligence. She sees again and again into the flawed heart of things, even into her own heart, and offers an understanding that is like forgiveness.”
—Mark Jarman

“What a rare joy it is to linger in the lucid, transcendent worlds of Jennifer Maier’s poems. In taut, precise language and lapidary images, Now, Now explores myriad pathways of connection, the ways desire, longing, and imaginative possibility brush up against the everyday, revealing a keen, fiercely compassionate intelligence—a sensibility so finely attuned and so clearly in love with the world that you would follow it almost anywhere.”
—Rick Hilles

“Now, Now is a collection dwelling in possibility, where memory works forward as well as back, turning time into a ‘collapsible cup,’ and where clarity of impassioned thought coexists in uncanny relation to ambiguity of meaning. With remarkable grace and wit, Maier brings to light the seen and the unseen; and with a coolness of tone possessing unmistakable authority she transforms glimpses and impressions into images and metaphors that carry us into the heart of things.”
—Phillis Levin

A PUZZLE

for R. J. Wedgwood

Beautiful agnostic friend,
I found your jigsaw puzzle on the table,
the tumbled wreckage of a pastoral scene:
red of New England maples spilled, two broken silos—
time’s fabled harvest and all labors’ end.
I heard a cow low from her piece of green
and thought of hay that would be fitted into bales
bound for the barn you’re raising chink by chink

beside the gabled farmhouse, where, to the unifying eye
of the mind, a woman stands at the sink,
musing on all it takes to keep a willful entropy at bay:
beds made, clothes washed, each daily surface swept

and put away. This she approves: beauty is order, she’ll say,
and truth the lamp that switches on at dusk, restoring the colors
of the perishable day, through which, from time to time,
a hand-like shadow hesitates, then moves.
The Old Priest
Anthony Wallace

WINNER OF THE 2013 DRUE HEINZ LITERATURE PRIZE
Selected by Amy Hempel

“Along with a title story that has the scale and scope of a novel, these stories feature people who ‘struggle every day with good and evil.’ Whether it’s a digressive story of family dissolution with a touch of the magical or a casino worker’s evocative drive home along the Jersey Shore, the author is finely attuned to those defining moments when hope and giving up become difficult to distinguish. The stories are always provocative; they overturn our expectations, and the characters’ lack of self-pity is just one source of their power. The prose is often powered by yearning and takes us through recklessness and defiance to deliver a benediction where we would not expect to find one.”
—Amy Hempel

“The Old Priest is a wonderfully nuanced collection, whose stories are well grounded and vibrant with lively characters and revealing details. A splendid debut.”
—Ha Jin

“This writer’s ‘beat’ is mostly southern New Jersey—with a few side trips to Las Vegas—and he knows the tawdry casinos, sex clubs, and trailers not from the vantage of tourists but from the people who live and work there. The acid voices that tell these stories of losers and self-deluders are cut a tiny bit by the sugar of pity, but never by self-pity. There’s a stern moral force behind the gaze of this writer, who sees and tells and does not look away.”
—April Bernard

The Old Priest is a book of transformations. From the cigar-smoke-and-mirrors world of casino life, to the collection’s title character morphing into a goat-man before the narrator’s eyes, to a family drama upended by a miniature dinosaur in the backyard, Anthony Wallace writes about life-changing events. The characters seek to escape their earthly boundaries through artifice and fantasy, and those boundaries can be as elegant and fragile as a martini glass or as hardscrabble as an Indian reservation. In these eight vividly detailed short stories we encounter cheating husbands, neurotic housewives, out-of-control teenagers, desperate gamblers, deluded alcoholics, and a host of others who would like a chance at something more. Some face the consequences of their actions, while others simply begin to see what they’ve been missing all along. Through wry, ironic prose—and what feels like firsthand experience—Wallace describes a comic and often misguided search for self-knowledge in the most unlikely locations—like the Emerald City, a low-rent gambling den where a cocktail waitress dressed as an X-rated Dorothy offers gamblers more than a Scotch on the rocks; or the Bastille Hotel-Casino, where a dealer dressed as an eighteenth century footman deals five-dollar blackjack to a reminiscing Holocaust survivor. Occasionally a real demon appears, but the collection is mostly about personal demons and the possibility of exorcising them. The stories in The Old Priest have to do with time and memory, and they convincingly open up beyond ordinary daily time to reveal something else—the present moment, perhaps, but a larger, more mysterious conception of it.
Seeking the Greatest Good
The Conservation Legacy of Gifford Pinchot

Char Miller

“Char Miller effectively chronicles the important story of the Pinchot Institute and its place in American conservation. In particular, Seeking the Greatest Good tells this story while carefully grounding it in the place and people that compose its essence—the spirit that has allowed it to accomplish many significant achievements. Indeed, Miller’s account demonstrates how the Pinchot Institute served as a lightning rod and inspiration during the formative period of modern environmentalism.”
—Brian C. Black, Pennsylvania State University

Praise for Gifford Pinchot and the Making of Modern Environmentalism

“Miller’s zeal to explicate Pinchot’s true legacy enlivens his episodic biography, the first in decades. A man of convictions who loved public debate, Pinchot advocated responsible logging practices and was prescient in his concern about pollution and the need for affordable and sustainable energy sources. Rich in insight and fascinating detail, Miller’s animated biography presents Pinchot in all his fervor, and environmentalism in all its complexity.”
—ALA Booklist

President John F. Kennedy officially dedicated the Pinchot Institute for Conservation on September 24, 1963 to further the legacy and activism of conservationist Gifford Pinchot (1865–1946). Pinchot was the first chief of the United States Forest Service, appointed by Theodore Roosevelt in 1905. During his five-year term, he more than tripled the national forest reserves to 172 million acres. A pioneer in his field, Pinchot is widely regarded as one of the architects of American conservation and an adamant steward of natural resources for future generations.

Author Char Miller highlights many of the important contributions of the Pinchot Institute through its first fifty years of operation. As a union of the United States Forest Service and the Conservation Foundation, a private New York-based think tank, the institute was created to formulate policy and develop conservation education programs. Miller chronicles the institution’s founding, a donation of the Pinchot family, at its Grey Towers estate in Milford, Pennsylvania. He views the contributions of Pinchot family members, from the institute’s initial conception by Pinchot’s son, Gifford Bryce Pinchot, through the family’s ongoing participation in current conservation programming. Miller describes the institute’s unique fusion of policymakers, scientists, politicians, and activists to increase our understanding of and responses to urban and rural forestry, water quality, soil erosion, air pollution, endangered species, land management and planning, and hydraulic fracking.

Miller explores such innovative programs as Common Waters, which works to protect the local Delaware River Basin as a drinking water source for millions; EcoMadera, which trains the residents of Cristobal Colón in Ecuador in conservation land management and sustainable wood processing; and the Forest Health-Human Health Initiative, which offers health-care credits to rural American landowners who maintain their carbon-capturing forestlands. Many of these individuals are age sixty-five or older and face daunting medical expenses that may force them to sell their land for timber.

Through these and countless other collaborative endeavors, the Pinchot Institute has continued to advance its namesake’s ambition to protect ecosystems for future generations and provide vital environmental services in an age of a burgeoning population and a disruptive climate.
River City and Valley Life

An Environmental History of the Sacramento Region

Edited by Christopher J. Castaneda and Lee M. A. Simpson

“In this fine set of essays on Sacramento, a distinguished group of historians ask what made and makes the city unique. The collection provides fascinating snapshots of agriculture, the gold rush, railroads, urban planning, boosterism, flood control, the New Deal, military bases, nuclear power, Old Sacramento, the American River Parkway, Indians, and Indian gaming. The collection will appeal to urban historians as well as to specialists in the West, California, and the environment.”

—Donald Pisani, University of Oklahoma

“River City and Valley Life makes a valuable contribution to the environmental history of America’s cities. Individually, its well-written chapters bring an essential environmental perspective to topics as diverse as gold mining, flood control, nuclear power, and suburbanization. Together, they paint a compelling portrait of a city firmly embedded in the natural world.”

—Michael Rawson, Brooklyn College and the CUNY Graduate Center

Often referred to as “the Big Tomato,” Sacramento is a city whose makeup is significantly more complex than its agriculture-based sobriquet implies. In River City and Valley Life, seventeen contributors reveal the major transformations to the natural and built environment that have shaped Sacramento and its suburbs, residents, politics, and economics throughout its history.

The site that would become Sacramento was settled in 1839, when Johann Augustus Sutter attempted to convert his Mexican land grant into New Helvetia (or “New Switzerland”). It was at Sutter’s sawmill fifty miles to the east that gold was first discovered, leading to the California Gold Rush of 1849. Nearly overnight, Sacramento became a boomtown, and cityhood followed in 1850.

Ideally situated at the confluence of the American and Sacramento Rivers, the city was connected by waterway to San Francisco and the surrounding region. Combined with the area’s warm and sunny climate, the rivers provided the necessary water supply for agriculture to flourish. The devastation wrought by floods and cholera, however, took a huge toll on early populations and led to the construction of an extensive levee system that raised the downtown street level to combat flooding.

Great fortune came when local entrepreneurs built the Central Pacific Railroad, and in 1869 it connected with the Union Pacific Railroad to form the first transcontinental passage. Sacramento soon became an industrial hub and major food-processing center. By 1879, it was named the state capital and seat of government.

In the twentieth century, the Sacramento area benefitted from the federal government’s major investment in the construction and operation of three military bases and other regional public works projects. Rapid suburbanization followed along with the building of highways, bridges, schools, parks, hydroelectric dams, and the Rancho Seco nuclear power plant, which activists would later shut down. Today, several tribal gaming resorts attract patrons to the area, while “Old Sacramento” revitalizes the original downtown as it celebrates Sacramento’s pioneering past.

This environmental history of Sacramento provides a compelling case study of urban and suburban development in California and the American West. As the contributors show, Sacramento has seen its landscape both ravaged and reborn. As blighted areas, rail yards, and riverfronts have been reclaimed, and parks and green spaces created and expanded, Sacramento’s identity continues to evolve. As it moves beyond its Gold Rush, Transcontinental Railroad, and government-town heritage, Sacramento remains a city and region deeply rooted in its natural environment.
Fossil fuels propelled industries and nations into the modern age and continue to powerfully influence economies and politics today. As Energy Capitals demonstrates, the discovery and exploitation of fossil fuels has proven to be a mixed blessing in many of the cities and regions where it has occurred.

With case studies from the United States, Canada, Mexico, Norway, Africa, and Australia, this volume views a range of older and more recent energy capitals, contrasts their evolutions, and explores why some capitals were able to influence global trends in energy production and distribution while others failed to control even their own destinies. Chapters show how local and national politics, social structures, technological advantages, education systems, capital, infrastructure, labor force, supply and demand, and other factors have affected the ability of a region to develop and control its own fossil fuel reserves. The contributors also view the environmental impact of energy industries and demonstrate how, in the depletion of reserves or a shift to new energy sources, regions have or have not been able to recover economically.

The cities of Tampico, Mexico, and Port Gentil, Gabon, have seen their oil deposits exploited by international companies with little or nothing to show in return and at a high cost environmentally. At the opposite extreme, Houston, Texas, has witnessed great economic gain from its oil, natural gas, and petrochemical industries. Its growth, however, has been tempered by the immense strain on infrastructure and the human transformation of the natural environment. In another scenario, Perth, Australia, Calgary, Alberta, and Stavanger, Norway have benefitted as the closest established cities with administrative and financial assets for energy production that was developed hundreds of miles away.

Whether coal, oil, or natural gas, the essays offer important lessons learned over time and future considerations for the best ways to capture the benefits of energy development while limiting the cost to local populations and environments.
Democracy Assistance from the Third Wave

Polish Engagement in Belarus and Ukraine

Paulina Pospieszna

“Democracy Assistance from the Third Wave examines Poland’s democracy assistance programs to the neighboring states of Ukraine and Belarus. It is based on Pospieszna’s thorough reading of the secondary literature, archival research, and interviews with several dozen state officials and NGO professionals. Its contribution and novelty lies in the fact that it delves deeply into something not examined before, a democracy assistance program by a new democracy.”

—Michael Bernhard, University of Florida

The role of Western NGOs in the transition of postcommunist nations to democracy has been well documented. In this study, Paulina Pospieszna follows a different trajectory, examining the role of a former aid recipient (Poland), newly democratic itself, and its efforts to aid democratic transitions in the neighboring states of Belarus and Ukraine.

Belarus is widely regarded as the most authoritarian state in the region, while Ukraine is witnessing a slow, if often troubled, democratic consolidation. Each state presents a different set of challenges to outside agencies. As Pospieszna shows, Poland is uniquely positioned to offer effective counsel on the transition to democracy. With similarities of language and culture, and a shared history, combined with strong civic activism and success within the European Union, Poland’s regional policies have successfully combined its need for security and a motivation to spread democracy as primary concerns. Pospieszna details the founding, internal workings, goals, and methods of Poland’s aid programs. She then compares the relative degrees of success of each in Belarus and Ukraine and documents the work yet to be done.

As her theoretical basis, Pospieszna analyzes current thinking on the methods and effectiveness of NGOs in transitions to democracy, particularly U.S.- and European-led aid efforts. She then views the applicability of these methods to the case of Poland and its aid recipients. Overwhelmingly, Pospieszna finds the greatest success in developmental programs targeting civil society—workers, intellectuals, teachers, students, and other NGO actors.

Through extensive interviews with government administrators and NGO workers in Poland and the United States, coupled with archival research, Pospieszna assembles an original perspective on the mitigation of the ‘postcommunist divide’. Her work will serve as a model for students and scholars of states in transition, and it provides an overview of both successful and unsuccessful strategies employed by NGOs in democracy assistance.
The Afterlife of Austria-Hungary
The Image of the Habsburg Monarchy in Interwar Europe

Adam Koźuchowski

“In this slender volume we find a light-hearted but thorough analysis of the various musings, analyses, and conversations that created the images of Austria-Hungary that would define what it had been to those who had never seen it. Essayists, novelists, journalists, and historians are laid alongside one another as contributors to a joint project of memorializing the empire—its successes and failures—not in a vacuum but in the context of the turmoil and tragedy of the twentieth century. An interesting study for anyone interested not only in history but also in how it is made.”

—Alison Frank Johnson, Harvard University

“For those interested in the history of the Habsburg monarchy, Koźuchowski’s study of its image in the interwar period will prove a delightful addition to the available literature. It is clearly written, full of insights, and covers the views of historians, novelists, political scientists, and political survivors. It is not an analysis of the fall of the monarchy but an examination of how different streams of memory and criticism fashioned a Habsburg myth. How seriously the monarchy should be taken historically is left deliciously hanging in the balance.”

—Alan Sked, London School of Economics and Political Science

“In 1918 the Austro-Hungarian monarchy disappeared. This book describes and analyzes discourses on the Habsburg empire in the following postwar period. While historians were dealing with causes of its decline and fall, political essays focused on the shaping of an Austrian identity, and novelists displayed Austria-Hungary as a fictional country. A superb book that illustrates how images of a past world were constructed and how such discourses influence our interpretation of the past today.”

—Annemarie Steidl, University of Vienna Institute of Economic and Social History

The assassination of Archduke Franz Ferdinand in 1914 was just one link in a chain of events leading to World War I and the downfall of the Austro-Hungarian empire. By 1918, after nearly four hundred years of rule, the Habsburg monarchy was expunged in an instant of history. Remarkably, despite tales of decadence, ethnic indifference, and a failure to modernize, the empire enjoyed a renewed popularity in interwar narratives. Today, it remains a crucial point of reference for Central European identity, evoking nostalgia among the nations that once dismembered it.

The Afterlife of Austria-Hungary examines histories, journalism, and literature in the period between world wars to expose both the positive and the negative treatment of the Habsburg monarchy following its dissolution and the powerful influence of fiction and memory over history. Originally published in Polish, Adam Koźuchowski’s study analyzes the myriad factors that contributed to this phenomenon. Chief among these were economic depression, widespread authoritarianism on the continent, and the painful rise of aggressive nationalism. Many authors of these narratives were well-known intellectuals who yearned for the high culture and peaceful kingdom of their personal memory.

Koźuchowski contrasts these imaginaries with the causal realities of the empire’s failure. He considers the aspirations of Czechs, Poles, Romanians, Hungarians, and Austrians, and their quest for autonomy or domination over their neighbors, coupled with the wave of nationalism spreading across Europe. Koźuchowski then dissects the reign of the legendary Habsburg monarch, Franz Joseph, and the lasting perceptions that he inspired.

To Koźuchowski, the interwar discourse was a reaction to the monumental change wrought by the dissolution of Austria-Hungary and the fear of a history lost. Those displaced at the empire’s end attempted, through collective (and selective) memory, to reconstruct the vision of a once great multinational power. It was an imaginary that would influence future histories of the empire and even became a model for the European Union.
The Sacrificed Body
Balkan Community Building and the Fear of Freedom
Tatjana Aleksić

“A multifaceted analysis of sacrifice and violence, Aleksić’s book will have a major impact on Balkan studies because it takes issue with feminism’s idealization of the female body; it conducts an analysis of cultural material from diverse nations; it shows the survival of key literary and cultural tropes; it demonstrates the interrelation between culture and politics, nation and state, literature and identity; and because it examines the victim without falling into the trap of victimology.”
—Gregory Jusdanis, The Ohio State University

“Historians do not generally doubt that intercommunal violence can plague any society on earth, but they are generally in agreement that different regions or sets of cultures express the causes and dynamics of that violence in unique ways. Tatjana Aleksić, in this solidly researched study, focuses on culture, specifically literature, as a way of describing intercommunal violence in the Balkans. What we see in examples from Serbia, Albania, Greece, Croatia, and Romania is that nationalist violence in Southeastern Europe, or ‘ethnic conflict,’ is a kind of subordination of individuality to the perceived demands of centralized rule or state building.”
—John K. Cox, North Dakota State University

Living in one of the world’s most volatile regions, the people of the Balkans have witnessed unrelenting political, economic, and social upheaval. In response, many have looked to building communities, both psychologically and materially, as a means of survival in the wake of crumbling governments and states. The foundational structures of these communities often center on the concept of individual sacrifice for the good of the whole. Many communities, however, are hijacked by restrictive ideologies, turning them into a model of intolerance and exclusion.

In The Sacrificed Body, Tatjana Aleksić examines the widespread use of the sacrificial metaphor in cultural texts and its importance to sustaining communal ideologies in the Balkan region. Aleksić further relates the theme to the sanctioning of ethnic cleansing, rape, and murder in the name of homogeneity and collective identity. Aleksić begins her study with the theme of the immurement of a live female body in the foundation of an important architectural structure, a trope she finds in texts from all over the Balkans. The male builders performing the sacrificial act have been called by a higher power who will ensure the durability of the structure and hence the patriarchal community as a whole.

In numerous examples ranging from literature to film and performance art, Aleksić views the theme of sacrifice and its relation to exclusion based on gender, race, class, sexuality, religion, or politics for the sake of community building. According to Aleksić, the sacrifice narrative becomes most prevalent during times of crisis brought on by wars, weak governments, foreign threats, or even globalizing tendencies. Because crisis justifies the very existence of restrictive communities, communalist ideology thrives on its perpetuation. They exist in a symbiotic relationship. Aleksić also acknowledges the emancipatory potential of a genuine community, after it has shaken off its ideological character.

Aleksić employs cultural theory, sociological analysis, and human rights studies to expose a historical narrative that is predominant regionally, if not globally. As she determines, in an era of both Western and non-Western neoliberalism, elitist hegemony will continue to both threaten and bolster communities along with their segregationist tactics.
**Home**

A Century of Change

Edited by Sofia Dyak

“A richly illustrated and fascinating overview of Eastern Europe’s 20th-century housing history. Examined at a range of scales, from the complex insertion of domestic space into new urban planning schemes, to the material culture of everyday life, this book advances our sense of the relationships that existed between dwelling and politics, utopian schemes and reality, in relatively under-examined cities such as Lviv, Cracow, Vilnius, Minsk, and many others—cities transformed by wrenching social, economic, and political change during housing’s most dynamic century.”

—Dianne Harris, University of Illinois, Urbana-Champaign

*Home: A Century of Change* depicts the evolution of domestic space and the meaning of home during the twentieth century, with an emphasis on East Central Europe. This region is also placed firmly within a global context and similar developments are highlighted across the former east-west divide. Sofia Dyak first discusses broad social forces, including modernization, design, housing policy, utopias, and future forms of living that affected domestic life, and then analyzes the basic functional units within the home. Dyak interprets each unit according to its essential social and cultural characteristics: the corridor (public/private), living room (comfort), kitchen (gender), bathroom (hygiene), and bedroom (intimacy). The units also exemplify the pursuit of individuality and the creation of a lifestyle that reflects contemporary consumer tastes and values. This analysis includes a consideration of domestic appliances from televisions to vacuum cleaners to refrigerators, which were all typically purchased to enhance the visualization and utility of the defined space. Overall, the volume offers a fascinating glimpse at how the twentieth century changed the functionalities and aesthetics of domestic environments across Europe, Eastern Europe, the Soviet Union, and the United States.
Tropic Tendencies
Rhetoric, Popular Culture, and the Anglophone Caribbean

Kevin Adonis Browne

“A Browne’s excellent contribution to cultural studies in the Anglophone Caribbean is grounded in a rhetorical praxis that ranges over several expressive forms, including poetry, masquerade, music, folklore, fiction, and digital media. The compelling analysis is impressive both in coverage and insight.”
—Glyne A. Griffith, University at Albany, State University of New York

A legacy of slavery, abolition, colonialism, and class struggle has profoundly impacted the people and culture of the Caribbean. In Tropic Tendencies, Kevin Adonis Browne examines the development of an Anglophone Caribbean rhetorical tradition in response to the struggle to make meaning, maintain identity, negotiate across differences, and thrive in light of historical constraints and the need to participate in contemporary global culture.

Browne bases his study on the concept of the “Caribbean carnivalesque” as the formative ethos driving cultural and rhetorical production in the region and beyond it. He finds that carnivalesque discourse operates as a “continuum of discursive substantiation” that increases the probability of achieving desired outcomes for both the rhetor and the audience. Browne also views the symbolic and material interplay of the masque and its widespread use to amplify efforts of resistance, assertion, and liberation.

Browne analyzes rhetorical modes and strategies in a variety of forms, including music, dance, folklore, performance, sermons, fiction, poetry, photography, and digital media. He introduces chantwells, calypsonians, old talkers, jamettes, stickfighters, badjohns, and others as exemplary purveyors of Caribbean rhetoric and deconstructs their rhetorical displays. From novels by Earl Lovelace, he also extracts thematic references to kalinda, limbo, and dragon dances that demonstrate the author’s claim of an active vernacular sensibility. He then investigates the re-creation and reinvention of the carnivalesque in cyber culture, demonstrating the ways participants both flaunt and defy normative ideas of “Caribbeanness” in online and macro environments.
Narrating Narcos

Culiacán and Medellín

Gabriela Polit Dueñas

“Narrating Narcos succeeds admirably in explaining the origins of the ‘narco novels,’ as well as in offering trenchant close readings of works by Elmer Mendoza, Fernando Vallejo, and Héctor Abad Faciolince, and placing these fictions in a broader cultural and artistic context that includes painting, music, and film. It’s a must-read book about an urgently important phenomenon.”

—Aníbal González-Pérez, Yale University

“As Polit Dueñas posits, the phenomenon of narco trafficking expresses an overwhelming challenge of representation. In this sense the author has successfully met the challenge head on. The text brings a fresh interdisciplinary mix of archival work and ethnographic involvement that fruitfully explores the conundrums of Latin American narco culture. As such it is a genuine contribution for understanding the troubled historical narco legacies of our time.”

—Oswaldo Benavides, Fordham University

Narrating Narcos presents a probing examination of the prominent role of narcotics trafficking in contemporary Latin American cultural production. In her study, Gabriela Polit Dueñas juxtaposes two infamous narco regions, Culiacán, Mexico, and Medellín, Colombia, to demonstrate the powerful forces of violence, corruption, and avarice and their influence over locally based cultural texts.

Polit Dueñas provides a theoretical basis for her methods, citing the work of Walter Benjamin, Pierre Bourdieu, and other cultural analysts. She supplements this with extensive ethnographic fieldwork, interviewing artists and writers, their confidants, relatives, and others, and documents their responses to the portrayal of narco culture. Polit Dueñas offers close readings of the characters, language, and milieu of popular works of literature and the visual arts and relates their ethical and thematic undercurrents to real life experiences. In both regions, there are few individuals who have not been personally affected by the narcotics trade. Each region has witnessed corrupt state, police, and paramilitary actors in league with drug capos. Both have a legacy of murder.

Polit Dueñas documents how narco culture developed at different times historically in the two regions. In Mexico, drugs have been cultivated and trafficked for over a century, while in Colombia the cocaine trade is a relatively recent development. In Culiacán, characters in narco narratives are often modeled after the serrano (highlander), a romanticized historic figure and sometime thief who nobly defied a corrupt state and its laws. In Medellín, the oft-portrayed sicario (assassin) is a recent creation, an individual recruited by drug lords from poverty stricken shantytowns who would have little economic opportunity otherwise. As Polit Dueñas shows, each character occupies a different place in the psyche of the local populace.

Narrating Narcos offers a unique melding of archival and ground-level research combined with textual analysis. Here, the relationship of writer, subject, and audience becomes clearly evident, and our understanding of the cultural bonds of Latin American drug trafficking is greatly enhanced. As such, this book will be an important resource for students and scholars of Latin American literature, history, culture, and contemporary issues.
Grupo Antillano

The Art of Afro-Cuba

Edited by Alejandro de la Fuente

CONTRIBUTORS:
Guillermina Ramos Cruz, Judith Bettelheim, José Veigas Zamora, Alejandro de la Fuente

This bilingual (English and Spanish) volume offers the first comprehensive study of Grupo Antillano, an Afro-Cuban visual arts and cultural movement that thrived between 1978 and 1983 and has been virtually erased from Cuban cultural and artistic history. Grupo Antillano articulated a vision of Cuban culture that underscored the importance of Africa and of Afro-Caribbean influences in the formation of the Cuban nation. In contrast to the official characterization of Santería and other African religious and cultural practices as primitive and outdated during the 1970s, Grupo Antillano valiantly proclaimed the centrality of African practices in national culture. They viewed Africa and the surrounding Caribbean as a vibrant, ongoing, and vital influence that continued to define what it meant to be Cuban. Some Afro-Cuban intellectuals proclaimed that a “new,” authentic Cuban art (radical, popular, black) had been born. This book seeks to recover and to honor that art.

Grupo Antillano is divided into five sections. The first offers testimonials by artists and intellectuals linked to Grupo Antillano, including its creator, Rafael Queneditt. The second section contains essays by Cuban and American art critics and historians. The third uses documents, catalogs, photographs, and press notes to reconstruct the exhibits of Grupo Antillano between 1978 and 1983. A fourth section examines the work of each of the artists in the group, including Cuba’s most famous painter Wifredo Lam, who worked with Grupo Antillano between 1979 and 1982, the year of his death. The final section follows contemporary artists who participate in an exhibit that pays tribute to the work of Grupo Antillano.
NEW IN PAPER

Second Suburb
Levittown, Pennsylvania

Edited by Dianne Harris

“Successfully proving that there is more than one way to walk the fine line between Gemeinschaft and Gesellschaft, Second Suburb, edited by Dianne Harris, considers a truly remarkable range of stories in pursuit of the meaning of Levittown, Pennsylvania, to the history of postwar American suburbanization.”

—Technology and Culture

“Handsomely produced with an extensive number of photographs, floor plans, cartoons, and achievements, Second Suburb provides a solid, smart contribution to our understanding of postwar suburbs by viewing a single suburban community through multiple historical lenses.”

—Pennsylvania Magazine of History and Biography

“Editor Harris and co-contributors have produced a model multidisciplinary study of the second Levittown (Bucks County, Pennsylvania) through the 1970s. . . . A careful examination of the second Levittown and the Levittown phenomenon in general, finally disproving some long-accepted myths.”

—Choice

Carved from eight square miles of Bucks County farmland northeast of Philadelphia, Levittown, Pennsylvania, is a symbol of postwar suburbia and the fulfillment of the American Dream. Begun in 1952, after the completion of an identically named community on Long Island, the second Levittown soon eclipsed its New York counterpart in scale and ambition, yet it continues to live in the shadow of its better-known sister and has received limited scholarly attention. Second Suburb uncovers the unique story of Levittown, Pennsylvania, and its significance to American social, architectural, environmental, and political history.
NEW IN PAPER

The Cult of Pythagoras
Math and Myths

Alberto A. Martínez

“Martínez explores the legends and myths of mathematics. Beginning with the many apocryphal stories linked to Pythagoras over the centuries, he documents how historical errors begin and propagate. . . . Beyond authenticating or disproving myths, Martínez takes readers into the philosophical questions behind them, such as whether mathematicians are in the process of discovering something preexistent, inventing something new, or some combination of the two . . . an engaging study.”
—Library Journal

“Martínez explains concepts like ‘imaginary numbers’ and ‘velocity calculation’ in a manner that makes them easy for even a non-math person to understand. . . . An unexpectedly engaging book on a subject often considered very dry. While the book will certainly be of interest to students and scholars of math, Martínez has situated the subject in broader themes of human nature in a way that will appeal to a much wider audience.”
—Texas Books in Review

In this follow-up to his popular Science Secrets, Alberto A. Martínez discusses a variety of well-known 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 little evidence that he 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?

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.
Shifting Standards
Experiments in Particle Physics in the Twentieth Century
Allan Franklin

“Philosophers of science should take cognizance of Franklin’s analyses and their consequences, for here we have a faithful presentation of an important aspect of the scientific practice.”
—Giora Hon, University of Haifa, Israel

Past praise for No Easy Answers: Science and the Pursuit of Knowledge

“Franklin’s superb contributions to the history and philosophy of science over many years have provided the foundation for this excellent book in which he makes the inner workings of science accessible to a broad audience of well-educated nonscientists. By examining wrong experiments as well as correct ones, he shows how scientists make rational arguments and follow reasonable strategies to sort out competing claims. In the process, he answers some of the most serious critics of science.”
—William E. Evenson, former editor, History of Physics Newsletter

In Shifting Standards, Allan Franklin provides an overview of notable experiments in particle physics. Using papers published in Physical Review, the journal of the American Physical Society, as his basis, Franklin details the experiments themselves, their data collection, the events witnessed, and the interpretation of results. From these papers, he distills the dramatic changes to particle physics experimentation from 1894 through 2009.

Franklin develops a framework for his analysis, viewing each example according to exclusion and selection of data; possible experimenter bias; details of the experimental apparatus; size of the data set, apparatus, and number of authors; rates of data taking along with analysis and reduction; distinction between ideal and actual experiments; historical accounts of previous experiments; and personal comments and style.

From Millikan’s tabletop oil-drop experiment to the Compact Muon Solenoid apparatus measuring approximately 4,000 cubic meters (not including accelerators) and employing over 2,000 authors, Franklin’s study follows the decade-by-decade evolution of scale and standards in particle physics experimentation. As he shows, where once there were only one or two collaborators, now it literally takes a village. Similar changes are seen in data collection: in 1909 Millikan’s data set took 175 oil drops, of which he used 23 to determine the value of e, the charge of the electron; in contrast, the 1988–1992 E791 experiment using the Collider Detector at Fermilab, investigating the hadroproduction of charm quarks, recorded 20 billion events. As we also see, data collection took a quantum leap in the 1950s with the use of computers. Events are now recorded at rates as of a few hundred per second, and analysis rates have progressed similarly.

Employing his epistemology of experimentation, Franklin deconstructs each example to view the arguments offered and the correctness of the results. Overall, he finds that despite the metamorphosis of the process, the role of experimentation has remained remarkably consistent through the years: to test theories and provide factual basis for scientific knowledge, to encourage new theories, and to reveal new phenomenon.
The Spectator and the Topographical City
Martin Aurand

“The highest compliment I can pay Aurand’s book is that it transforms us, the readers, into the ideal spectators Aurand’s topographical city deserves. Once we become that spectator we can never see Pittsburgh and its architectural history in the same way again.”
—Journal of the Society of Architectural Historians

“This is, in a sense, a book that needed to be written, which you’ll see as you read through and realize the wealth of information that Aurand has brought together in accomplishing this study. Many sources and other studies of Pittsburgh have touched on portions of this material, but this book pulls it all together in a satisfying way that has not been fully explored before.”
—Columns (AIA)

Chatham Village
PITTSBURGH’S GARDEN CITY
Angelique Bamberg

“Bamberg’s beautifully designed, well-illustrated, and carefully crafted book traces the lineage of Chatham Village from the insemination of the Garden City ideal by British Court stenographer Ebenezer Howard in the 1890s through antecedents such as John Nolen’s Mariemont, Ohio, to the village today as an immaculately preserved and still highly livable Pittsburgh community.”
—Pennsylvania Magazine of History and Biography

“Angelique Bamberg delves into fundamental issues regarding the ways people interact with the spaces where they live and play. . . . Bamberg’s handsomely illustrated and often illuminating book . . . makes a valuable contribution to the history of planned communities in the United States.”
—H-Net Reviews

Palace of Culture
ANDREW CARNEGIE’S MUSEUMS AND LIBRARY IN PITTSBURGH
Robert J. Gangewere

“Handsome, meticulously researched, and beautifully written . . . packed with amusing details, fastidiously intricate descriptions of the museum’s vast holdings, and delightful portraits of some of the more notable personalities. . . . Gangewere’s narrative greatly enhances our appreciation of the Carnegie Museums and Library.”
—Pittsburgh Post-Gazette

“Palace of Culture chronicles the complex story of Andrew Carnegie’s Institute and Library. Gangewere succeeds admirably in presenting the history of this extraordinary organization and its individual units, each of which has its own tale. This study provides valuable insights for those interested in museum studies and nonprofit management as well as for those seeking a better understanding of Carnegie’s philanthropism and the city of Pittsburgh, which has benefited so greatly from his generosity.”
—Edward A. Aiken, Syracuse University

Scientific Models in Philosophy of Science
Daniela M. Bailer-Jones

“A book that all of us who have been working and teaching models always wanted to have. . . . Overall, Bailer-Jones gives a balanced treatment of the many topics covered and the philosophers whose work she is discussing, which makes this book an excellent textbook. . . . It will inspire many scholars and students in the years to come.”
—International Studies in the Philosophy of Science

“This user-friendly introduction to models in scientific reasoning is the first book-length discussion of this important philosophy of science topic. Indeed, some philosophers are beginning to consider scientific models as key components in scientific investigations. Researchers will appreciate the chapter notes and references as well as the chronological bibliography and an extensive index.”
—Choice
The Challenge of the Social and the Pressure of Practice
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Edited by Martin Carrier, Don Howard, and Janet Kourany

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TEXTUAL STRUGGLES, EDUCATION, AND LAND IN THE ANDES
Denise Y. Arnold with Juan de Dios Yapita

“A highly ambitious book about writing and the contestations of texts in the context of a postcolonial history of the Andes and a contemporary education reform that is being implemented in Bolivia. Its theoretical point of departure is a Derridean approach to writing and text which emphatically understands writing as all techniques of symbolization in which the spoken words interact with a technology of representation to produce a text. . . . The book thus aims to make a serious theoretical contribution through an historical understanding of knowledge and text covering at least six centuries, and to contribute to contemporary debates about intercultural education. . . . The authors succeed in their aims through a wonderfully rich ethnography and careful reading of historical research.”
—Journal of Latin American Studies

Spanish King of the Incas
THE EPIC LIFE OF PEDRO BOHORQUES
Ana Maria Lorandi
Translated by Ann de León
With a Foreword by Peter Klarén

“Ana María Lorandi masterfully retells Bohorques’s complex story. With meticulous research and skillful writing, Lorandi communicates a passion for her material that will be felt by her readers. . . . The true brilliance of Lorandi’s work, however, lies in its reconsideration of seventeenth-century Spanish America. Lorandi employs Bohorques’s life as a means to demonstrate that our assumptions about the stability of seventeenth-century society in Peru are mistaken.”
—Americas

“A little by little, without always telling the reader what is coming, Lorandi reveals sections of her historical tapestry. By the end she has shown Bohorques as someone who exploited indigenous and Spanish historical memories to create his own identity. . . . This masterful book requires careful reading but offers profound insights into the ethnic and social tensions of the colonial Andes.”
—American Historical Review

A History of Russian Literary Theory and Criticism
THE SOVIET AGE AND BEYOND
Edited by Eugeny Dobrenko and Galin Tihanov
Winner of the 2012 Efim Etkind Prize

“This is a uniquely important book. Unique, because there is no other serious scholarly history that encompasses the whole spectrum of modern Russian literary theory and criticism. Important, because the schools and thinkers who are studied in this anthology have played a crucial role in shaping debates about literature and its relation to society all over the globe. The contributors constitute a who’s who of contemporary Slavic scholarship, and they cover every significant move from the October Revolution to the post-Soviet present, including émigré developments. No responsible student of modern literary theory can ignore this instant classic.”
—Michael Holquist, Yale University

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THE SOCIALIST REVOLUTIONARIES AND THE BOLSHEVIK DICTATORSHIP, 1918–1923
Scott B. Smith

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