Re-Collecting Black Hawk
Landscape, Memory, and Power in the American Midwest
Nicholas A. Brown and Sarah E. Kanouse

The name Black Hawk permeates the built environment in the upper Midwestern United States. It has been appropriated for everything from fitness clubs to used car dealerships. Makataimeshekiakiak, the Sauk Indian war leader whose name loosely translates to “Black Hawk,” surrendered in 1832 after hundreds of his fellow tribal members were slaughtered at the Bad Axe Massacre.

Re-Collecting Black Hawk examines the phenomena of this appropriation in the physical landscape, and the deeply rooted sentiments it evokes among Native Americans and descendants of European settlers. Nearly 170 original photographs are presented and juxtaposed with texts that reveal and complicate the significance of the imagery. Contributors include tribal officials, scholars, activists, and others, such as George Thurman, the principal chief of the Sac and Fox Nation and a direct descendant of Black Hawk. These image-text encounters offer visions of both the past and present and the shaping of memory through landscapes that reach beyond their material presence into spaces of cultural and political power. As we witness, the evocation of Black Hawk serves as a painful reminder, a forced deference, and a veiled attempt to wipe away the guilt of past atrocities. Re-Collecting Black Hawk also points toward the future. By simultaneously unsettling and reconstructing the Midwestern landscape, Re-Collecting Black Hawk envisions new modes of peaceful and just coexistence and suggests alternative ways of inhabiting the landscape.

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UNIVERSITY OF PITTSBURGH PRESS
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“Re-Collecting Black Hawk is an important and exciting work of cultural geography and Native studies. Featuring a fascinating photo-essay and foregrounding the voices of tribal administrators, Native scholars and artists, this innovative book will be accessible and valuable to a diverse range of readers interested in memory and landscape in the American Midwest.”
—Bill Anthes, Pitzer College, The Claremont Colleges

“Through an original and highly provocative pairing of image and text, Brown and Kanouse explore the complicated legacy of white colonization of an indigenous world. Now called the American Midwest, that world bears the imprint of its previous inhabitants as filtered through the conquerors. The book’s brilliance resides in the incessant questioning of that legacy—why it’s selectively remembered and forgotten. Re-Collecting Black Hawk will change how readers make their own memories of this place.”
—Steven Hoelscher, University of Texas at Austin

“The decade’s smartest and most destabilizing book on Indians, Americans, amnesia, and memory. This book unsettles conventional wisdom of all kinds. Straightforward images document the massive and mysterious project by citizens of Iowa, Wisconsin, and Illinois to inscribe the name of a nineteenth-century Indian leader on a staggering variety of stores, parks, bars, nursing homes, teams, and schools. An instant classic, in the tradition of Michael Lesy’s Wisconsin Death Trip.”
—Paul Chaat Smith, author of Everything You Know about Indians Is Wrong

NATIVE AMERICAN STUDIES / GEOGRAPHY / PHOTOGRAPHY

MARCH
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167 Illustrations
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CULTURE, POLITICS, AND THE BUILT ENVIRONMENT

Nicholas A. Brown is a visiting assistant professor in the American Indian and Native Studies program at the University of Iowa.

Sarah E. Kanouse is an associate professor in the school of art and art history at the University of Iowa.

With contributions by George Thurman, Johnathan Buffalo, Sandra Massey, Yolanda Pushetonequa, Dylan A.T. Miner, and Waziyatawin

OF RELATED INTEREST:
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Kaleidoscope of Poland is a highly readable volume containing short articles on major personalities, places, events, and accomplishments from the thousand-year record of Polish history and culture. Featuring approximately 900 compact text entries and 600 illustrations, it will be a handy reference at home, a perfect supplement to traditional guide books when traveling, an aid to language study, or simply browsed with enjoyment from cover to cover by anyone with an interest in Poland.

The entries describe essential features of Poland from the mundane to the sublime. Whether it is bagels or the Bug River, Chopin or Madame Curie, the authors offer colorful and often witty snapshots of significant individuals, customs, folklore, historic events, phrases, places, geography, and much, much more. Beginning with the emergence of the Polish state in 966 under Mieszko I, to the resurrection of present-day Poland within the European Union, it’s also a sweeping account of the tumult and triumphs the nation has witnessed through much of its history.

This highly entertaining yet informative book is essentially a “cultural dictionary”—offering a knowledge base that can be referred to time and time again. Kaleidoscope of Poland will be welcomed by readers of Polish descent, students of Polish, or anyone planning to visit Poland—anyone seeking a greater insight into this fascinating land.

Kaleidoscope of Poland
A Cultural Encyclopedia
Oscar E. Swan with Ewa Kołaczek
Foreword by Adam Zamoyski

“Kaleidoscope of Poland is a book that will give you a basic yet very authentic knowledge of Poland, without being in any way dry. It will also impress you with its detailed information on the contemporary culture of the country, so you’ll quickly discover who’s who in Poland and even familiarize yourself with the country’s celebrities. Its many entries on Poland’s rich history and the Poles’ passionate drive for freedom through often turbulent times make it a must-read for anyone wanting to learn about Poland.”
—Mariusz Siara, PROLOG Polish Language School, Kraków

“This book is full of insights into the Polish state of mind. As such, it is an absolute must for anyone meaning to visit the country, do business there or gain some idea of what has been going on in that part of the world for centuries—in an accessible and pleasurable way. But its usefulness is by no means confined to novices. Even after decades of living with and struggling to understand what ‘Poland’ really is, I will be quietly dipping into it to find out things I never got round to enquiring about.”
—Adam Zamoyski, from the foreword
Architektura Drewniana (wooden architecture). Poland, and southern Poland in particular, is a repository of some of the best examples of monumental wooden architecture in Europe. In practice this usually means churches, taverns, manor houses, windmills, and other structures, the oldest of which survive from the fourteenth century. Various regions of Poland have their own szlak architektury drewnianej (trail of wooden buildings) for tourists. The movement in Poland to preserve old wooden buildings is among the most active in Europe. Many historic wooden structures are preserved in skanseny, i.e., outdoor building museums; others are slowly rotting where they stand. The wooden architecture of southern Poland as a collective is on UNESCO's list of World Heritage Sites.

Faktorowicz, Maksymilian (Max Factor, 1875 or 1877–1938). A Łódź-born Jewish cosmetologist, hair stylist, wig-maker, and pioneer of the modern cosmetics industry, credited with coining the word makeup. After serving for a while as cosmetics expert to the Russian royal family, in 1904 he emigrated to the United States, changed his name to Max Factor, and ended up in Los Angeles where he developed theatrical greasepaint specifically adapted to the needs of the emerging film industry. He became known as cosmetician to the stars, including the actresses Gloria Swanson, Mary Pickford, and Jean Harlow, among many others. Factor received an honorary Oscar in 1929 for his contributions to the film industry, and he has a star on the Hollywood Walk of Fame. His cosmetics are still among the most popular in the industry.

Krakowiak. The krakowiak (cracovienne) is a lively Polish folk dance from the environs of Kraków, set for several couples. Its meter is a syncopated 2/4 and said to imitate the movement of horses. The krakowiak rhythm was adopted by various composers, both serious and popular. It is often danced to a song sung by the lead male dancer and the jingling of metal disks on the men’s belts. The word itself means “resident of Kraków,” where the regional folk costume is the nation’s most recognized. Dolls in Krakowiak outfits are a big seller in Cepelia stores.

Przysięga Kościuszki. (Kościuszko’s Oath to the Polish Nation). On March 24, 1794, in the Rynek Główny (main market square) in Kraków, on a spot marked today by a commemorative stone slab, Tadeusz Kościuszko proclaimed an armed insurrection against tsarist Russian rule, giving his oath to the Polish nation that he would not use his military power for any personal gain but only to defend the territorial integrity of Poland. He thereby assumed the position of the sole leader of the rebellion. The vow is reenacted yearly by the Polish military as part of the celebration of Święto Wojska Polskiego (Polish Armed Forces Day, August 15).
Nicholas Rescher presents the first comprehensive chronology of philosophical anecdotes, spanning from antiquity to the current era. He introduces us to the major thinkers, texts, and historical periods of Western philosophy, recounting many of the stories philosophers have used over time to engage with issues of philosophical concern: questions of meaning, truth, knowledge, value, action, and ethics. Rescher’s anecdotes touch on a wide range of themes—from logic to epistemology, ethics to metaphysics—and offer much insight into the breadth and depth of philosophical inquiry. This book illustrates the various ways philosophers throughout history have viewed the issues in their field, and how anecdotes can work to inform and encourage further philosophical thought.

“A Journey through Philosophy in 101 Anecdotes is just that—and much more. The book is immensely wide-ranging, highly instructive, and a delight for anyone interested in ideas, intellectual puzzles, and the breadth of philosophical imagination. The engaging narrative style invites reading for pleasure; the range gives the book relevance to scores of philosophical topics; and the sketches themselves contribute ideas on major issues.”

—Robert Audi, University of Notre Dame

“Rescher has culled from the entire history of philosophy its most pungent stories, puzzles, and paradoxes. The result is a satisfying tapas-style introduction to the main periods and ideas of Western thought. Wherever you dip into this book, whether you’re new to philosophy or an experienced scholar, you’re assured a burst of intellectual stimulation.”

—Scott Samuelson, author of The Deepest Human Life: An Introduction to Philosophy for Everyone

Nicholas Rescher

PHILOSOPHY

FEBRUARY

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5.5 x 8.5 • 168 pp.
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Nicholas Rescher is Distinguished University Professor of Philosophy at the University of Pittsburgh and chairman of the Center for Philosophy of Science. A member of the American Academy of Arts and Sciences, he has served as president of the Eastern Division of the American Philosophical Association, the Leibniz Society of North America, the Charles S. Peirce Society, the American Catholic Philosophical Association, and the Metaphysical Society of America. Rescher is the author or editor of more than one hundred books, including Aporetics: Rational Deliberation in the Face of Inconsistency, Ignorance (On the Wider Implications of Deficient Knowledge), and Philosophical Inquiries: An Introduction to Problems of Philosophy.
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The State of the Art
David Lehman

“David Lehman’s forewords are exceedingly insightful about the state of contemporary poetry and serve as mini courses in what poets have said about poetry and the times in which they lived. He discusses these poets through anecdote and analysis, for the benefit of the general reader as well as poetry lovers. He writes eloquently about the ‘dumbing down’ of culture without ever ‘dumbing down’ poetry to us. Instead, he is illuminating, provocative, and ecumenical. American poets couldn’t have asked for a better advocate.”
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“Obituaries for poetry are perishable. So are many poems that will slide into oblivion without needing a push. But the activity of writing them redeems itself even if it is only a gesture toward what we continue to need from literature and the humanities: an experience of mind—mediated by memorable speech—that feeds and sustains the imagination and helps us make sense of our lives.”
—David Lehman, from the introduction

The acclaimed annual, The Best American Poetry, is the most prestigious showcase of new poetry in the United States and Canada. Each year since the series began in 1988, David Lehman has contributed a foreword, and this has evolved into a sort of state-of-the-art address that surveys new developments and explores various matters facing poets and their readers today. This book collects all twenty-nine forewords (including the two written for the retrospective “Best of the Best” volumes for the tenth and twenty-fifth anniversaries.) Beginning with a new introduction by Lehman and a foreword by poet Denise Duhamel (guest editor for The Best American Poetry 2013), the collection conveys a sense of American poetry in the making, year by year, over the course of a quarter of a century.
Praise for *The Best American Poetry* series

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**Do Not Rise**

*Beth Bachmann*

“Fiercely distilled and haunted by the cruelties of war, *Do Not Rise* is compressed, imperative, disquieting, and compassionate.”
—Edward Hirsch

“The collection’s conceptual center—and its most insistent word—is “open.” . . . The resulting gaps open the poem to a meaningful range of pauses, hesitations, delays, sonic mutations, reconsiderations. . . . There is so much seeing in its listening.”
—Elizabeth Willis

“Beth Bachmann’s *Temper* was the last time [in forty years] I remember reading a first book by a poet so prodigally and—the word that came to my mind was—severely gifted. The new poems in *Do Not Rise* are a quantum leap forward with all the metaphorical leaps, adumbrations, dizzyings, deft, brief knottings that make the poems in *Temper* so dazzling. A remarkable young talent, and a scary one.”
—Robert Hass

*why your room has a door*

It’s not the shore; it’s the ocean that opens. Devil, make a mountain

of me for the water to dwell against. I became aware of my methods and the methods

changed me. Soldier, you make my body a map on the floor.

It’s what the door is for—hesitation—a hand that wants

to be a mouth panting pasture, food, an ear

that dogs a woman. Water: hammer;

wrap your wrist. At parting, I insist

you call me by my first name.
Catalog of Unabashed Gratitude
Ross Gay

“In this bright book of life, Ross Gay lopes through the whole alphabet of emotions, from anger to zest. Merely considering the letter ‘R,’ for example, these poems are by turns racy, rollicking, reflective, rambunctious, raunchy, and rhapsodic. Praise and lamentation rub shoulders, along with elegy and elation, and every page is dazzling.”
—Scott Russell Sanders, author of Earth Works: Selected Essays

“Ross Gay offers up a muscled poetry of a thousand surprises, giving us a powerful collection that fireworks even the bleakest nights with ardency and grace. Few contemporary poets risk singing such a singular compassion for the wounded world with this kind of inimitable musicality, intelligence, and intoxicating joy.”
—Aimee Nezhukumatathil

“These poems are shout-outs to earth’s abundance: the fruits, blooms, meals, insects, waters, conversations, trees, embraces, and helping hands—the taken-for-granted wonders that make life worth living, even in the face of death. Lyric and narrative, elegy and epithalamion, intoxicated and intoxicating—expansive, but breathlessly uttered, urgent. Ross Gay has much to say to you—yes, dear reader, you—and you definitely want to hear it.”
—Evie Shockley

Becoming a Horse

It was dragging my hands along its belly, loosing the bit and wiping the spit from its mouth made me a snatch of grass in the thing’s maw, a fly tasting its ear. It was touching my nose to his made me know the clover’s bloom, my wet eye to his made me know the long field’s secrets. But it was putting my heart to the horse’s that made me know the sorrow of horses. The sorrow of a brook creasing a field. The maggot turning in its corpse. Made me forsake my thumbs for the sheen of unshod hooves. And in this way drop my torches. And in this way drop my knives. Feel the small song in my chest swell and my coat glisten and twitch. And my face grow long. And these words cast off, at last, for the slow honest tongue of horses.

POETRY
FEBRUARY
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PITT POETRY SERIES
Ross Gay is assistant professor of English at Indiana University and author of the poetry collections Against Which and Bringing the Shovel Down. His poems have appeared in American Poetry Review, Atlanta Review, Harvard Review, Gulf Coast, Margie: The American Journal of Poetry, and Ploughshares, among other publications. Gay also teaches in the low-residency MFA program at New England College and is a Cave Canem fellow.

OF RELATED INTEREST:
Bringing the Shovel Down
Ross Gay
Paper $14.95t  978-0-8229-6135-2
Loose Strife
Quan Barry

Past praise for Water Puppets:

“The vocabulary [Barry] employs . . . is stark and stunning, a victory against these brutal themes. There can be no denial: the winner of the 2010 Donald Hall Prize in Poetry is a demanding, worthwhile read.”
—TriQuarterly

“Above all, [Barry] forces us to remember what we don’t want to see, to hold our inhumanity up against the ‘shards of beauty’ in the world, so that we may not forget what it is that gives our lives meaning.”
—Iowa Review

“Some will find Barry’s subjects—genocidal war, pornography, the slaughter of Thanksgiving turkeys—disconcerting, but she treats them with a candor, persistence, and tonal control that aims to question and comprehend rather than simply indict or dismiss. An engrossing collection.”
—Library Journal

loose strife

Some critics say the reader has nothing in common with MacBeth who in Act 1 Scene 1 has just gutted a man as if stripping a fish of its innards, the writing like a blood smear on the very first page, but I say who hasn’t been warped by the power of suggestion, the way some people will willingly open themselves like the leaves of a sacred book and say I’m ready to become that when a voice reaches out to anoint them by a name that has yet to exist?

Sadly it is easier to become like matter than to become like light. Just look at me. Someone who is now dead once told me I was the kind of woman who gets better with age and to my great misfortune I chose to believe it.
More Money than God

Richard Michelson

“These poems demonstrate what a pleasure it is to read a thoroughly social poet. Even when Michelson isn’t laughing, he stands in a noble tradition: the Jewish spiritual comedian. An open-hearted, deeply engaged book.”—Mark Doty

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“Dramatic encounters with the past, such as what you behold here in Michelson’s poetry, often lead to exquisite confessions that ennoble a life. A sparkling treatise about poetry and memory.”—Major Jackson

“Dazzling, smart, and original, More Money than God mixes up the angels and devils of history and hope into realms of greater being. There’s something huge going on nearly all the time—as well as something intricately tender too.”—Naomi Shihab Nye

“Michelson asks with urgent eloquence how the sweetness of life can be sheltered from the terrors of our time, and what art can make of such a world as ours. His poems are artful, humane, and true.”—Richard Wilbur, winner of the Pulitzer Prize

More Money than God

my father said, again and again, shaking his head in disbelief at any ostentation; the neighbor’s gold-plated knocker (we still banged fists) or my own lust to own the autographed edition or the waxed bronze bust. It is not only the idea—which should hold all the pleasure—but the poet’s pencil marks on paper which we treasure above the memorized poem. And so I fan my flushed face, signaling the fast-talking auctioneer, who has traced the provenance, and picks up the pace, multiplying offers. And who now does my father’s bidding? Heaven’s coffers, perhaps, are for the destitute; but why did he have to die to escape the shitty crime-ridden, never-to-be-gentrified neighborhood of both our births? The cost of living, he would argue, is not the worth of being alive. But still he checked each lottery ticket which littered the empty lot next door, praised their silver latex glitter, praying to the beautiful unscratched, like little gods. Money talks, he taught me. But nobody beats the odds.
The Republics
Nathalie Handal

“The Republics is a startling piece of work. It’s tight and lyrical and surprising and, when it needs to be, heartbreaking. Nathalie Handal’s signature comes through loud and clear. It’s one of the most inventive books I’ve read by one of today’s most diverse writers.”—Patricia Smith

“These ‘flash reportages’ by Nathalie Handal offer us new ways to think about both poetry and journalistic documentation. A dialogue of observers as they share a voice for the space of the poem. I love how it is the constant questioning that seems to hold the narratives together. Entrancing.”
—Noam Scheindlin, in Warscapes

“Nathalie Handal is a singular creature: An international nomad whose work explores the innermost quadrants of the self and has a genius for letting all voices, however discordant, be heard. This is poetry of the most original and rigorous kind.”—Lorraine Adams

“The Republics is a massively brilliant new work, a leap in literature we have not seen. It’s gripping, harrowing, and at times horrific while its form paradoxically is fresh, luscious, and original. Bypassing pity and transforming pain into language Handal stars. She has recorded like Alice Walker, Paul Celan, John Hershey, and Carolyn Forché some of the worst civilization has offered humankind and somehow made it art.”—Sapphire

Ta’bien Negra

She stands in front of me with nothing on but a small pale blue shirt. Her firm mahogany legs graceful. I tell her, acércate. She gently bites her upper lips. Acércate, come closer, I repeat. Her brown eyes smile and she places her index finger on her lips, Shh, she says, aquí, es una tierra sin frontera, sin prisa.

She is a refrain. She is all the twilights this island has ever seen. A bachata is playing. A violin not far. I forget if I’m in Puerto Plata or Cabarete. If I ever opened a pawn shop or paid the rent. Fool, I tell myself, don’t you know the heart has no words for goodbye after you’ve desired a woman this much? A silver pink light on the sheets. She is now closer. I can’t help myself, I motion to move faster, tell her, You are unfinished worlds. Shh, she responds. Ta’bien Negra, ta’bien. Like an electrified city, she writes her tune, in cursive, all over my body—don’t blink, so you can walk wearing nothing but flame.

OF RELATED INTEREST:
Poet in Andalucía
Nathalie Handal
Paper $16.95t • 978-0-8229-6183-3

MARCH
POETRY
Paper $15.95t • 978-0-8229-6332-5
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eBook available

Nathalie Handal
is the author of Poet in Andalucía, Love and Strange Horses, a Gold Medal Independent Publisher Book Award winner, and is coeditor of Language for a New Century: Contemporary Poetry from the Middle East, Asia & Beyond. She is a Lannan Foundation Fellow, recipient of the Alejo Zuloaga Order in Literature, the Pen Oakland Josephine Miles Book Award, and an Honored Finalist for the Gift of Freedom Award, among other honors. She teaches at Columbia University and is the editor of “The City and the Writer” for Words without Borders magazine.
“The poems of Immigrant Model embody robust and sizzling magic—Mihaela Moscaliuc transports readers through vivid, multilayered scenes, richly startling images, and a mesmerizing gift for narrative. Here, a haunting world we would never otherwise see—our sense of history and terrain is altered forever.”—Naomi Shihab Nye

“To paraphrase Norman Mailer, when history becomes absurd and fraught the poet must take over for the historian. Moscaliuc is such a poet. She takes on Ceaușescu’s Romania as well as the aftermath of Chernobyl with a surreal, sensuous ferocity. Mouth, lips, tongue (some of the most frequently repeated words in the book) are means of survival; they devour and indict. The book’s sustained power is extraordinary.”—Stephen Dunn

Past praise for Mihaela Moscaliuc

“Moscaliuc can compress plot worthy of a novel into a one- to-two page poem that flaunts that skill often. Most impressively, she manages this compression without ever sounding prosaic, sacrificing little of the elegant, studied lyricism practiced in most of these poems. It’s a music that seems deceptively plain at times, but one that lingers, growing fuller and richer with each read.”
—Martin Woodside, Poetry International

Alien Resident

My mother rescues bitter cherries off Queens Boulevard. She catches and hoists them in the net of her pleated skirt, cradles them to her employer’s kitchenette. On a leather barstool that spins into night, she pits and pits, keeps pace with the vermicular fanfare, bitter blood under nails, petite castanets cackling in the dry mouth. On the trenches of dawn, crushed flesh dissolves in the sugar bath as she nods, on one elbow, to the squeals of bedroom doors. She spoons coffee, keeping count aloud, and pours milk for kids’ pancakes as instructed, with a measuring cup. The perfect scale of her eyes she wastes on homespun sanitizers —2/3 vinegar 1/3 peroxide— for sinks, counters, her Eager Beaver, his dumbbells. She jogs through the day in bark slippers, elm embossed with perfectly knifed hearts. What’s she doing here, my mother, in a toddler cot, apron pockets lined with shriveled fruit worms, jars of preserve ticking under the mattress like hand grenades.

POETRY

JANUARY

Paper $15.95t  978-0-8229-6334-9
6 x 9  104 pp.

eBook available

PITT POETRY SERIES

Mihaela Moscaliuc is the author of the poetry collection Father Dirt and translator of Carmelia Leonte’s The Hiss of the Viper. Her poems, reviews, and translations of Romanian poetry have appeared in American Poetry Review, the Georgia Review, New Letters, Prairie Schooner, TriQuarterly, and Mississippi Review, among others. Moscaliuc is the recipient of two Glenna Luschei Prairie Schooner Awards and a fellowship from the New Jersey Arts Council. She is an assistant professor of English at Monmouth University and teaches in the low-residency MFA program in poetry and poetry in translation at Drew University.
The Good Survives

Not the time Jane threw a coffeepot at Don,
but the time they swam with turtles in Puako Bay.

Not getting drunk and crashing your friend’s car,
but handing him your #20 Adams, that’s caught fish all day.

Not the father’s snarl and hissing belt—
the time he played catch for an hour, sick with flu.

Einstein intuited this law, but couldn’t prove it:
Not his mad son and ruined marriage—E = mc².

Not Colly Cibber—Dryden, Swift, and Pope.
Not Sweet Rebel Sword—Moby Dick.

If not in heaven, then in mind, Auschwitz evaporates;
the orchid’s purple stays. Not the boy drowned

in a backyard pool, the girl’s heart missing beats,
than lying still. The way she’d lift her arms up

from her crib, and say, “Kiss. Kiss.” The way he’d throw
open the bedroom door, and say, “Daddy, it’s day.”

Brain Camp
Charles Harper Webb

“Charles Harper Webb delights in disorder; no byte of arcane data is off-limits to his hyper-creative imagination as he performs linguistic feats of mind-stretching magnitude. He delights in order as well. In Brain Camp he expertly weaves together personal anecdote, pop culture, and high lyric emotion with seemingly inexhaustible insight into the human condition as we daily experience it.”
—Laurence Goldstein, author of Poetry Los Angeles: Reading the Essential Poems of the City

“Charles Harper Webb remains a dynamo of high spirits, a poet whose steadfast exuberance suggests a kind of poetic ease. But anyone who has read Webb knows his enthralling poems are always shaped by an intelligence that is both disciplined and intrepid. The title Brain Camp, of course, implies as much. Imaginative, sly, and perceptive: these new poems show why Webb is one of our great wisecracking wise men, ‘a prophet whose best answer is, ‘We’ll see.’ This is a terrific collection.”
—Terrance Hayes

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Writing against Racial Injury
The Politics of Asian American Student Rhetoric
Haivan V. Hoang

“Hoang offers an insightful thick description of Asian American activism rhetoric at the sites of language and literacy production. It teaches us to rethink what we mean by ‘student writing’ and the ‘teaching of writing’ in light of a broad range of self-sponsored, extracurricular rhetorical acts by Asian American activists.”
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Writing against Racial Injury recalls the story of Asian American student rhetoric at the site of language and literacy education in post-1960s California. What emerged in the Asian American movement was a recurrent theme in U.S. history: conflicts over language and literacy difference masked wider racial tensions. Bringing together language and literacy studies, Asian American history and rhetoric, and critical race theory, Hoang uses historiography and ethnography to explore the politics of Asian American language and literacy education: the growth of Asian American student organizations and self-sponsored writing; the ways language served as thinly veiled trope for race in the influential Lau v. Nichols; the inheritance of a rhetoric of injury on college campuses; and activist rhetorical strategies that rearticulate Asian American racial identity. These fragments depict a troubling yet hopeful account of the ways language and literacy education alternately racialized Asian Americans while also enabling rearticulations of Asian American identity, culture, and history. This project, more broadly, seeks to offer educators a new perspective on racial accountability in language and literacy education.

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In *Chica Lit: Popular Latina Fiction and Americanization in the Twenty-First Century*, Tace Hedrick illuminates how discourses of Americanization, ethnicity, gender, class, and commodification shape the genre of “chica lit,” popular fiction written by Latina authors with Latina characters. She argues that chica lit is produced and marketed in the same ways as contemporary romance and chick lit fiction, and aimed at an audience of twenty- to thirty-something upwardly mobile Latina readers. Its stories about young women’s ethnic class mobility and gendered romantic success tend to celebrate twenty-first century neoliberal narratives about Americanization, hard work, and individual success. However, Hedrick emphasizes, its focus on Latina characters necessarily inflects this celebratory mode: the elusiveness of meaning in its use of the very term “Latina” empties out the differences among and between Latina/o and Chicano/a groups in the United States. Of necessity, chica lit also struggles with questions about the actual social and economic “place” of Latinas and Chicanas in this same neoliberal landscape; these questions unsettle its reliance on the tried-and-true formulas of chick lit and romance writing. Looking at chica lit’s market-driven representations of difference, poverty, and Americanization, Hedrick shows how this writing functions within the larger arena of struggles over popular representation of Latinas and Chicanas.

“Hedrick argues that chica lit novels negotiate a fine line between selling ethnicity and not seeming too ethnic or threateningly so; the lesson of chica lit is assimilable Americanness to which being Latina merely adds flavor without presenting conflict or critique.”
—Marta Caminero-Santangelo, University of Kansas

“*Chica Lit* is the first comprehensive study of an understudied genre. Hedrick analyzes the implications of how such texts convey a middle-class Latina identity along with a reach toward other seemingly contradictory ethnic identity markers.”
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**Tace Hedrick** is associate professor of English and women’s studies at the University of Florida. She is the author of *Mestizo Modernism: Race, Nation, and Identity in Latin American Culture, 1900-1940.*

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This edited volume offers new perspectives from leading scholars on the important work of Inca Garcilaso de la Vega (1539–1616), one of the first Latin American writers to present an intellectual analysis of pre-Columbian history and culture and the ensuing colonial period. To the contributors, Inca Garcilaso’s *Royal Commentaries of the Incas* presented an early counter-hegemonic discourse and a reframing of the history of native non-alphabetic cultures that undermined the colonial rhetoric of his time and the geopolitical divisions it purported. Through his research in both Andean and Renaissance archives, Inca Garcilaso sought to connect these divergent cultures into one world.

This collection offers five classical studies of *Royal Commentaries* previously unavailable in English, along with seven new essays that cover topics including Andean memory, historiography, translation, philosophy, trauma, and ethnic identity. This cross-disciplinary volume will be of interest to students and scholars of Latin American history, culture, comparative literature, subaltern studies, and works in translation.

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**ILLUMINATIONS: CULTURAL FORMATIONS OF THE AMERICAS**

Sara Castro-Klarén

is professor of Latin American culture and literature in the department of German and Romance Languages and Literatures at The Johns Hopkins University. In 1988, she cofounded the program in Latin American studies at Johns Hopkins, and has twice been the director of the program. She is the author of *The Narrow Pass of Our Nerves: Writing, Coloniality and Postcolonial Theory* and editor of *A Companion to Latin American Literature and Culture*.

Christian Fernández

is associate professor of Latin American studies at Louisiana State University, where he has twice served as director of Hispanic studies. He is the author of *Inca Garcilaso. Imaginación, memoria e identidad.*
Perhaps no other activity is more synonymous with passion, identity, bodily ideals, and the power of place than sport. As the essays in this volume show, the function of sport as a historical and cultural marker is particularly relevant in Latin America. From the late nineteenth century to the present, the contributors reveal how sport opens a wide window into local, regional, and national histories. The essays examine the role of sport as a political vehicle, in claims to citizenship, as a source of community and ethnic pride, as a symbol of masculinity or feminism, as allegorical performance, and in many other purposes.

Sports Culture in Latin American History juxtaposes analyses of better-known activities such as boxing and soccer with first peoples’ athletics in Argentina, Cholita wrestling in Bolivia, the African-influenced martial art of capoeira, Japanese Brazilian gateball, the “Art Deco” body ideal for postrevolutionary Mexican women, Jewish soccer fans in Argentina and transgressive behavior at matches, and other topics. The contributors view the local origins and adaptations of these athletic activities and their significance as insightful narrators of history and culture.
Russia today represents one of the major examples of the phenomenon of “electoral authoritarianism” which is characterized by adopting the trappings of democratic institutions (such as elections, political parties, and a legislature) and enlisting the service of the country’s essentially authoritarian rulers. Why and how has the electoral authoritarian regime been consolidated in Russia? What are the mechanisms of its maintenance, and what is its likely future course? This book attempts to answer these basic questions.

Vladimir Gel’man examines regime change in Russia from the collapse of the Soviet Union in 1991 to the present day, systematically presenting theoretical and comparative perspectives of the factors that affected regime changes and the authoritarian drift of the country. After the fall of the Soviet Union, Russia’s national political elites aimed to achieve their goals by creating and enforcing of favorable “rules of the game” for themselves and maintaining informal winning coalitions of cliques around individual rulers. In the 1990s, these moves were only partially successful given the weakness of the Russian state and troubled post-socialist economy. In the 2000s, however, Vladimir Putin rescued the system thanks to the combination of economic growth and the revival of the state capacity he was able to implement by imposing a series of non-democratic reforms. In the 2010s, changing conditions in the country have presented new risks and challenges for the Putin regime that will play themselves out in the years to come.
Between Europe and Asia
The Origins, Theories, and Legacies of Russian Eurasianism
Edited by Mark Bassin, Sergey Glebov, and Marlene Laruelle

“A superb collection and brilliant achievement. Each chapter builds on previous ones to provide an original and pathbreaking study of the very complex movement that we call ‘Eurasianism.’ Undoubtedly a landmark publishing event in the field.”
—Richard Sakwa, University of Kent

“An innovative, well-rounded volume that will certainly occupy a prominent place in the literature on the Eurasianist movement.”
—Nathaniel Knight, Seton Hall University

Between Europe and Asia analyzes the origins and development of Eurasianism, an intellectual movement that proclaimed the existence of Eurasia, a separate civilization coinciding with the former Russian Empire. The essays in the volume explore the historical roots, the heyday of the movement in the 1920s, and the afterlife of the movement in the Soviet and post-Soviet periods. The first study to offer a multifaceted account of Eurasianism in the twentieth century and to touch on the movement’s intellectual entanglements with history, politics, literature, or geography, this book also explores Eurasianism’s influences beyond Russia.

The Eurasianists blended their search for a primordial essence of Russian culture with radicalism of Europe’s interwar period. In reaction to the devastation and dislocation of the wars and revolutions, they celebrated the Orthodox Church and the Asian connections of Russian culture, while rejecting Western individualism and democracy. The movement sought to articulate a non-European, non-Western modernity, and to underscore Russia’s role in the colonial world. As the authors demonstrate, Eurasianism was akin to many fascist movements in interwar Europe, and became one of the sources of the rhetoric of nationalist mobilization in Vladimir Putin’s Russia. This book presents the rich history of the concept of Eurasianism, and how it developed over time to achieve its present form.

RUSSIAN HISTORY
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PITT SERIES IN RUSSIAN AND EAST EUROPEAN STUDIES

Mark Bassin is research professor of the history of ideas in the Center for Baltic and East European Studies at Södertörn University, Stockholm. He is the author of Imperial Visions: Nationalist Imagination and Geographical Expansion in the Russian Far East, 1840-1865 and co-edited Soviet and Post-Soviet Identities and Space, Place, and Power in Modern Russia: Essays in the New Spatial History.

Sergey Glebov is assistant professor of Russian history at Smith College and Amherst College. Glebov is the founding editor of Ab Imperio: Studies in Nationalism and New Imperial History in the Post-Soviet Space.

Marlene Laruelle is director of the Central Asia Program and a research professor of international affairs at the Institute for European, Russian, and Eurasian Studies (IERES), Elliott School of International Affairs at The George Washington University. She is the author of Russian Eurasianism: An Ideology of Empire, In the Name of the Nation: Nationalism and Politics in Contemporary Russia, and Russia’s Strategies in the Arctic and the Future of the Far North.
Poland and Russia have a long relationship that encompasses centuries of mutual antagonism, war, and conquest. The twentieth century has been particularly intense, including world wars, revolution, massacres, national independence, and decades of communist rule—for both countries. Since the collapse of communism, historians in both countries have struggled to come to grips with this difficult legacy.

This pioneering study, prepared by the officially sanctioned Polish-Russian Group on Difficult Matters, is a comprehensive effort to document and fully disclose the major conflicts and interrelations between the two nations from 1918 to 2008, events that have often been avoided or presented with a strong political bias. This is the English translation of this major study, which has received acclaim for its Polish and Russian editions.

The chapters offer parallel histories by prominent Polish and Russian scholars who recount each country’s version of the event in question. Among the topics discussed are the 1920 Polish-Russian war, the origins of World War II and the notorious Hitler-Stalin pact, the infamously shrouded Katyn massacre, the communization of Poland, Cold War relations, the Solidarity movement and martial law, and the renewed relations of contemporary Poland and Russia.

“A remarkable book. Analyzes most of the big issues between the countries, from the Polish-Soviet war following the Bolshevik revolution, through the Soviet occupation of eastern Poland in September 1939, the mass murder of thousands of Polish officers by Soviet security forces at Katyn in 1940, all the way to relations between Putin’s Russia and today’s Poland, a leading member of NATO and the EU. . . . This is a specific Polish-Russian story, but we all have our difficult matters—whether in a country, a community, a company, or a family. As in this example, the search for historical truth is both cause and symptom of better political understanding.”
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**Adam Daniel Rotfeld** is a scholar, diplomat, and author whose many books include *Where Is the World Headed?* and *Poland in an Uncertain World*. He is the former Minister of Foreign Affairs of Poland and former director of the Stockholm International Peace Research Initiative (SIPRI). He has served on numerous boards and scientific councils in Poland and abroad, including the Aspen Ministers Forum, Euro-Atlantic Security Initiative and European Leadership Network. Rotfeld is a professor of humanities at the University of Warsaw.

**Anatoly V. Torkunov** is the rector of MGIMO-University, Moscow, and a member of the Russian Academy of Sciences. He has served at Soviet embassies in the Democratic People’s Republic of Korea and the United States. Torkunov has chaired numerous councils, including the UV Association of Russia, and has served as president of the Russian International Studies Association, among his many appointments. He is the author of nine books, including *Contemporary International Relations* and *Foreign Policy of the Russian Federation*.
Crossing Borders deconstructs contemporary theories of Soviet history from the revolution through the Stalin period, and offers new interpretations based on a transnational perspective. To Michael David-Fox, Soviet history was shaped by interactions across its borders. By reexamining conceptions of modernity, ideology, and cultural transformation, he challenges the polarizing camps of Soviet exceptionalism and shared modernity and instead strives for a theoretical and empirical middle ground as the basis for a creative and richly textured analysis.

Discussions of Soviet modernity have tended to see the Soviet state either as an archaic holdover from the Russian past or as merely another form of conventional modernity. David-Fox instead considers the Soviet Union in its own light—as a seismic shift from tsarist society that attracted influential visitors from the pacifist Left to the fascist Right. By reassembling Russian legacies, as he shows, the Soviet system evolved into a complex “intelligentsia-statist” form that introduced an array of novel agendas and practices, many embodied in the unique structures of the party-state. Crossing Borders demonstrates the need for a new interpretation of the Russian-Soviet historical trajectory—one that strikes a balance between the particular and the universal.

“Crossing Borders provides an indispensable foundation for new studies that engage issues of state-socialist (Soviet) modernity, its particular and universal traits, the roles of ideology in a Soviet-type social order, and Communist-era cultural history in general. David-Fox proves himself a mature scholar of Russian/Soviet history, impressively knowledgeable, ambitious, and empirically meticulous. He’s also a conceptually daring and innovative thinker.”

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From the start, the Soviet human space program had an identity crisis. Were cosmonauts heroic pilots steering their craft through the dangers of space, or were they mere passengers riding safely aboard fully automated machines? Tensions between Soviet cosmonauts and space engineers were reflected not only in the internal development of the space program but also in Soviet propaganda that wavered between praising daring heroes and flawless technologies. Soviet Space Mythologies explores the history of the Soviet human space program within a political and cultural context, giving particular attention to the two professional groups—space engineers and cosmonauts—who secretly built and publicly represented the program. Drawing on recent scholarship on memory and identity formation, this book shows how both the myths of Soviet official history and privately circulating counter-myths have served as instruments of collective memory and professional identity. These practices shaped the evolving cultural image of the space age in popular Soviet imagination. Soviet Space Mythologies provides a valuable resource for scholars and students of space history, history of technology, and Soviet (and post-Soviet) history.
Frederick G. Scheibler, Jr. (1872–1958) was the rare turn-of-the-century American architect who looked to progressive movements such as Art Nouveau and Arts and Crafts for inspiration, rather than conventional styles. His fresh house designs and plans for apartment buildings and multifamily “group cottages” feature dramatic massing, rich detailing, and a wide variety of materials. Scheibler envisioned each building as a work of art, integrating architecture and ornamentation. Prized today, his best works are scattered throughout Pittsburgh’s East End and eastern suburbs.

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Martin Aurand is architecture librarian at Carnegie Mellon University and archivist of the Carnegie Mellon University Architecture Archives. He is the author of *The Spectator and the Topographical City.*

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