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SOCIAL
Biking through History on the Great Allegheny Passage Trail

Edited by EDWARD K. MULLER
Photographs by PAUL G WIEGMAN

“A must-read for anyone biking or hiking along any section of the Great Allegheny Passage. It will enrich their experiences many times over.”
—Pittsburgh Post-Gazette

“This book ably presents the panoply of geology, geography, biology, and human history that is the Great Allegheny Passage. Read it to plan a trip and to achieve the full experience when you visit this rich and fascinating realm.”
—Charles Fergus, author of Trees of Pennsylvania and Wildlife of Pennsylvania

The Great Allegheny Passage Trail is a world class biking, hiking, and recreational gateway that stretches nearly 150 miles from Pittsburgh, Pennsylvania, to Cumberland, Maryland, where it connects with the C&O Canal Towpath to reach Washington, DC. Showcasing all the natural beauty of the region, this former Indian path, trade route, military road, railway link, and portion of the original National Road is also a journey through American history.

The book’s engaging narrative is complemented by the nature photography of Paul G Wiegman and an extensive selection of historical illustrations, all of which reveal the stunning scenery and history of the biking trail. This book captures the essence of the trail as a journey through both time and space, one that evokes all of the heritage and beauty of a region that would grow to prosper and help forge a nation.

Formerly titled An Uncommon Passage, this is an updated version with a revised introduction and new material that includes the completed trail area in the city of Pittsburgh.

Edward K. Muller is professor of history at the University of Pittsburgh and director of the urban studies program.

Paul G Wiegman is a photographer, writer, and naturalist. His photography has appeared in many publications, including the New York Times, National Geographic, and Time-Life and Readers Digest books.
Orbit

ARTHUR VOGELSANG

“There’s only one Arthur Vogelsang. A seriously playful absurdist, he deflates false authority while underscoring the barbarism of history. In his rangy diction, he underscores our frailties and our incomprehensible and finite existence. In Orbit Vogelsang brings us closer to the tragic comedy of human experience.”
—Ira Sadoff

“Part vaudevillian, part shaman, Arthur Vogelsang celebrates the tenacious hopes of the hopeless and repeats aloud the snarling prayers of the lost. Voice-driven and maximal, each its own tonal high-wire act, Arthur Vogelsang’s poems sear the imagination while either touching or ripping out the reader’s heart.”
—David St. John

Incident at La Brea and Sunset

Early this afternoon we adopted 12 stem cells,
After reading the threatening paper this morning,
One cell from each of the 12 horoscope months.
So far, each cell has no characteristics
Except the right to bear arms.
We took their 12 little boxes for their first outing
Late this afternoon to Starbucks. Unloading
Their miniscule sidearms before we entered
And placing the weapons on top of each box
So they were in clear view
Wasn’t too difficult (strapped to a stem cell,
A sidearm sticks out like a sore thumb),
Except we kept dropping the bullets in the car.
You can easily load the bullets without dropping them,
But it’s very difficult to get them out of the chambers
Without dropping them, as you can imagine.
On the way home, we bought a nice thick book of fortune-teller readings,
Which I have called horoscopes previously,
One hundred separate forecasts, Aries to Pisces,
By one hundred different expert human forecasters,
To understand what will happen next to our babies.
Yes, we already know they are embryonic stem cells.
Yes, we love them.
Yes, we already know they will be sent out on the hallways to do their work.
Yes, they will disappear, it is their job, but the 12 horoscopes
Have them disappearing in 12 distinct ways.

Arthur Vogelsang is the author of six previous books of poetry, including Twentieth Century Women and Cities and Towns, which received the Juniper Prize. His work has been included in numerous anthologies such as The Best American Poetry, The Pushcart Prize, The New Breadloaf Anthology of Contemporary Poetry, and American Hybrid. Vogelsang was coeditor of the Norton anthology The Body Electric: America’s Best Poetry from The American Poetry Review. He is the recipient of a California Arts Council fellowship and three National Endowment for the Arts fellowships in poetry.
Matters of the Sea / Cosas del mar

RICHARD BLANCO

“Matters of the Sea is one of the most emotionally complex and personal poems I’ve ever written, invested with all my love for the people of two countries that are part of my very being. As with the presidential inauguration in 2013, I am once again humbled and honored to participate as a poet in another historic moment of such significance. I’m elated by the power of poetry to mark such important, communal moments and to be a catalyst for change and understanding by reaching deep into our emotional selves and connecting us to our shared humanity.”
—Richard Blanco

Matters of the Sea / Cosas del mar is a commemorative bilingual chapbook that beautifully reproduces inaugural poet Richard Blanco’s stirring poem, commissioned by the U.S. State Department and read during the official reopening ceremony of the U.S. Embassy in Havana, Cuba, on August 14, 2015. The embassy had been closed since 1961.

Of Related Interest:
One Today: A Poem for Barack Obama’s Presidential Inauguration January 21, 2013
Richard Blanco
Paper $8.95t • 978-0-8229-6251-9

Richard Blanco is the fifth inaugural poet in U.S. history. He is the author of three poetry collections: Directions to The Beach of the Dead, winner of the PEN/Beyond Margins Award; City of a Hundred Fires, winner of the Agnes Lynch Starrett Poetry Prize, and Looking for The Gulf Motel. Exploring themes of Latino identity and place, his poems have appeared in Best American Poetry 2000 and Best American Prose Poems and have been featured on NPR. Blanco is a fellow of the Bread Loaf Writers Conference, recipient of two Florida Artist Fellowships, and has taught at Georgetown University and American University. A builder of cities and poems, Blanco is also a professional civil engineer.
Blood Memory
COLLEEN J. McELROY

“She is the last woman of her line. Her new poems end and begin with A. Phillip Randolph and Pullman Porters, her enjambments are Ma Rainey and Lawdy Miz Clawdy, her leading men are the last Black men on the planet named Isom, her major planets are porches and backroads. She is still the master storyteller to the 60 million of the Passage. When I didn’t know how to be a poet, I first read Colleen McElroy to slowly walk the path to how.”
—Nikky Finney

“There is music in her memory—a music of prayer. Moon. Stars. A music of generational flesh. Revered. Remembered. A testimonial to family that startles us with its beauty. And blood. ‘Frozen in time as if with the next breath they will reveal everything under that mask.’ Thank you, my dear sister, for our rescued memory.”
—Sonia Sanchez

Learning to Love Bessie Smith
took years by all accounts cause who could love a whiskey voice lamenting some no-good man and Aunt Claudia hissing yes like an untethered balloon when Sweet her daughter said plenty do and my mother wouldn’t even entertain the possibility given how she had no call to trust any man aiming to separate her from the family and I just flat out couldn’t understand what all that weeping was about while I tried sneaking a taste of cherry spiked drink tried listening as Aunt Jennie said baby, men come on like busses another stop along by and by Jennie a little tipsy filling everybody’s cup until the punch bowl emptied and my mother eating all the fruit because she didn’t drink when for a time she was single again waiting by the side of the road

Of Related Interest:
Here I Throw Down My Heart
Colleen J. McElroy
Paper $15.95t • 978-0-8229-6205-2

Colleen J. McElroy is professor emeritus of English and creative writing at the University of Washington. She is the former editor in chief of the literary magazine Seattle Review and has published numerous poetry collections, most recently Here I Throw Down My Heart. Her latest collections of creative nonfiction include A Long Way from St. Louie and Over the Lip of the World: Among the Storytellers of Madagascar. She has received a PEN/Oakland National Literary Award, the Before Columbus American Book Award, two Fulbright Research Fellowships, two NEA Fellowships (in both fiction and poetry), a DuPont Visiting Scholar Fellowship, and a Rockefeller Fellowship.
Admit One: An American Scrapbook

MARTHA COLLINS

Praise for Martha Collins

“A dazzling poet whose poetry is poised at the juncture between the lyric and ethics, Martha Collins has addressed some of the most traumatic social issues of the twentieth century in supple and complex poems. Those who have followed Collins’s books have long since realized that no subject is off limits for her piercing intellect.”
—Writer’s Chronicle

In Admit One: An American Scrapbook, Martha Collins relentlessly traces the history of scientific racism from the 1904 St. Louis World’s Fair through the eugenics movement of the 1920s.

Fitter Families

Yea, I have a goodly heritage my mother said her sister said the Bible said and it does and they did we do but that was also the motto of Fitter Families for Future Firesides, contests featured at state fairs using anthropometric measurements medical dental vision exams intelligence tests personality evaluations of families some with several generations as well as eugenic family histories. The forms had a blank for race (which could be Nordic) and charts were posted with literacy rates for NATIVE-BORN FOREIGN-BORN NEGROES as well as birth rates for NATIVE-BORN ALIEN. There were also displays with flashing lights

This light flashes every 15 seconds
O
Every 15 seconds $100 of your money goes for the care of persons with bad heredity such as the insane, feebleminded, criminals & other defectives.

—and medals awarded to winners, which read:

YEA, I HAVE A GOODLY HERITAGE

Martha Collins is the author of seven previous books of poetry, including Day Unto Day, White Papers, and Blue Front, and co-translator of four collections of Vietnamese poetry. Founder of the creative writing program at the University of Massachusetts-Boston, she served for ten years as Pauline Delaney Professor of Creative Writing at Oberlin College.

Of Related Interest:

White Papers
Martha Collins
Paper $15.95 • 978-0-8229-6184-0
Energy Corridor

GLENN SHAHEEN

“The American roller coaster of economic and psychologic inflation and deflation is Energy Corridor’s timely subject, the city of Houston its genius loci. Glenn Shaheen brings a laser eye to national, neighborly, and personal iniquities large and small, because ‘the direction I am trying to travel / is home.’ Through ‘measurements of stress, strata, fortune’ this book bristles and pops.”
—Dana Levin

“It’s a hard-to-accept fact: most poems written today barely matter, if at all. Glenn Shaheen’s do. That’s all you need to know.”
—Hayan Charara

Beautiful Night

Who wants to make somebody cry, to see a face lose its structure and collapse, in night under clouds lit yellow by streetlamps and buildings, or in day under the relentless gaze of fluorescent lights? Yesterday was Tuesday, and today is Wednesday. Underneath our feet there are new fuses that web in every direction, from church hall to soup kitchen. Consider the power of the Constitution, the lyric, the tilted script. Unity among the disparate masses. We could have been a nation of poets, but instead we’re a nation of clerks. Laid over our country, an impossible map to follow to figure out where the next problem will burst. Please forgive me while I let it out, while I break into a small fit of tears. I am not weak, I try. When I die, everybody in my world will die, everything will be destroyed. You, the same. The exterior of the building is a marvel of curved glass, colorful metals that provide support and race gloriously up the structure to veer off at the top in sharp angles. At night, spotlights mounted on it cross each other, form structures of light against the sky. Tourists take pictures of it. Residents look at it strong against their skyline and feel swells of pride. But inside, offices, water coolers, the usual paraphernalia of suffering and work. Lights and webs, the skull’s illusion of a grin. A little bit of night music. A little bit of spin.

Of Related Interest:

Predatory
Glenn Shaheen
Paper $15.95 • 978-0-8229-6162-8
Dear, Sincerely

DAVID HERNANDEZ

“Do not let the fact that David Hernandez is one of the funniest poets at work today mislead you into thinking ‘comic’ poets can’t also be learned, wise, socially aware, and capable of deep pathos. Hernandez possesses all these qualities—in abundance. His new book is nothing short of dazzling.”
—David Wojahn

“Hernandez is a poet writing to us from poetry’s epicenter—where music invents itself, and the psyche and the sensory world are one. These poems speak with such intimate authenticity that the reader and the words are never separated by more than a breath—and yet they’re overheard, perhaps not really meant for readers at all, which lends them their uncanniness. These are major, important poems.”
—Laura Kaschke

Dear Proofreader

You’re right. I meant “midst,” not “mist.”
I don’t know what I was stinking,
I mean thinking, soap speaks intimately
to my skin every day. Most days.
Depending if darkness has risen
to my skull like smoke up a chimney floe.
Flue. Then no stepping nude
into the shower, no mist turning
the bathroom mirror into frosted glass
where my face would float
coldly in the oval. Picture a caveman
encased in ice. Good. I like how
your mind works, how your eyes
inside your mind works, and your actual eyes
reading this, their icy precision, nothing
slips by them. Even now I can feel you
hovering silently above these lines,
hawkish, Godlike, each period
a lone figure kneeling in the snow.
That’s too solemn. I would like to send
search parties and rescue choppers
to every period ever printed.
I would like to apologize to my wife
for not showering on Monday and Tuesday.
I was stinking. I was simultaneously
numb and needled with anxiety,
in the midst of a depressive episode.
Although “mist” would work too,
metaphorically speaking, in the mist of,
in the fog of, this gray haze that followed me
relentlessly from room to room
until every red bell inside my head
was wrong. Rung.

David Hernandez’s most recent book of poetry, Hoodwinked, won the Kathryn A. Morton Prize in Poetry. His other books include Always Danger and A House Waiting for Music. He is also the author of two YA novels, No More Us for You and Suckerpunch. David teaches creative writing at California State University, Long Beach.
Manual for Living

SHARON DOLIN

“A powerfully gifted psalmist, Sharon Dolin creates in the ‘Of Hours’ section of her book a singular world of praise and pain. Charged with biblical echoes and reminiscent of the religious poetry of Gerard Manley Hopkins, her language strains and buckles to give voice to her yearning, as God (‘you’) appears and disappears, hour by hour.”

“Manual for Living contains poems that bloom via rhyme and wordplay into complex and disarming self-knowledge and self-instruction. There is comfort and delight in the movement and mind of these poems.”
—Matthea Harvey

Make Full Use of What Happens to You

In the face of broken
   build a tower of breath
In the eye of deceit
   carve a hive of light
In the rumble of regret
   fashion a new net
In the oracular gut
   leaven what’s left
In the fall of grief, harvest
   winter wheat
In the infested wound, bring leeches
   to swoon
In the empty bed, writhe
   a pelvic bone
In the stung heart, harrow
   a new song
In Fortuna’s backswing
   let fallow fill wings

Of Related Interest:
Whirlwind
Sharon Dolin
Paper $15.95t • 978-0-8229-6221-2
Eternity & Oranges

CHRISTOPHER BAKKEN

“This is a beautiful collection of poems: half-cryptic, half-open; half based on ancient myths, half on actual life. There’s almost always Greece as the backdrop, olives and the sea but also a human drama. Christopher Bakken proves that what’s ancient is also modern and vice versa. We live between times; only poetry can make it palpable.”
—Adam Zagajewski

“Eternity & Oranges is a beautifully crafted book of apprehensions, the apprehensions chiefly of death as furnished by sea, love, politics, and separation. It moves through Greece and the Balkans watching scenes darken and divide. The unsaid haunts the book with its degrees of saying. It is what the skin of poetry is for: to contain the flesh and nerves while bearing whatever life inflict on it.”
—George Szirtes

Confession

Night came to hurt us from across the island, resurrecting crickets in the old well.
You’d removed both of your arms and your hair had turned to ash by the time I touched it.

If you go, I asked, how will we speak to those dead?
I said this knowing we couldn’t ever.
Yet monks had put out a wooden table
and were waiting for the blood and bread.

All day, the mountain. Talking and falling apart.
I had to carry you most of the way.
All day: eternity and oranges,
stones and some fear I could and couldn’t see.

Now, a half moon and the stars were roaring.
The orchard behind us was roaring too.
I couldn’t bear their chanting anymore
and urged myself to disappear, like you.

Christopher Bakken is department chair and Frederick F. Seeley Professor of English at Allegheny College. He is the author of the poetry collections After Greece and Goat Funeral. He is also co-translator of The Lions’ Gate: Selected Poems of Titos Patrikios, and the author of Honey, Olives, Octopus: Adventures at the Greek Table.
Global Scientific Practice in an Age of Revolutions, 1750–1850

Edited by Patrick Manning and Daniel Rood

“This is an exciting project that reflects a trend in recent historiography to broaden the scope from microstudies by bringing in perspectives from both global history and the history of knowledge. It is a timely contribution to history more generally and will be warmly welcomed not only by historians of science but also by global and imperial historians as well.”
—Staffan Müller-Wille, University of Exeter

“This volume shows convincingly that bringing together perspectives from both history of science and world history opens new and fascinating perspectives on the way scientific knowledge developed within an expanding and more interconnected world. It is a welcome and original contribution to the broad debate on the nature and impact of scientific knowledge in a multifocal, global perspective.”
—Eric Vanhaute, Ghent University

The century from 1750 to 1850 was a period of dramatic transformations in world history, fostering several types of revolutionary change beyond the political landscape. Independence movements in Europe, the Americas, and other parts of the world were catalysts for radical economic, social, and cultural reform. And it was during this age of revolutions—an era of rapidly expanding scientific investigation—that profound changes in scientific knowledge and practice also took place.

In this volume, an esteemed group of international historians examines key elements of science in societies across Spanish America, Europe, West Africa, India, and Asia as they overlapped each other increasingly. Chapters focus on the range of participants in eighteenth- and nineteenth-century science, their concentrated effort in description and taxonomy, and advances in techniques for sharing knowledge. Together, contributors highlight the role of scientific change and development in tightening global and imperial connections, encouraging a deeper conversation among historians of science and world historians and shedding new light on a pivotal moment in history for both fields.
The nineteenth century was a formative period for electromagnetism and electrodynamics. Hans Christian Ørsted’s groundbreaking discovery of the interaction between electricity and magnetism in 1820 inspired a wave of research, led to the science of electrodynamics, and resulted in the development of electromagnetic theory. Remarkably, in response, André-Marie Ampère and Michael Faraday developed two incompatible, competing theories. Although their approaches and conceptual frameworks were fundamentally different, together their work launched a technological revolution—laying the foundation for our modern scientific understanding of electricity—and one of the most important debates in physics, between electrodynamic action-at-a-distance and field theories.

In this foundational study, Friedrich Steinle compares the influential work of Ampère and Faraday to reveal the prominent role of exploratory experimentation in the development of science. While this exploratory phase was responsible for decisive conceptual innovations, it has yet to be examined in such great detail. Focusing on Ampère’s and Faraday’s research practices, reconstructed from previously unknown archival materials, including laboratory notes, diaries, letters, and interactions with instrument makers, this book considers both the historic and epistemological basis of exploratory experimentation and its importance to scientific development.
In the eighteenth century, malaria was a prevalent and deadly disease, and the only effective treatment was found in the Andean forests of Spanish America: a medicinal bark harvested from cinchona trees that would later give rise to the antimalarial drug quinine. In 1751, the Spanish Crown asserted control over the production and distribution of this medicament by establishing a royal reserve of “fever trees” in Quito. Through this pilot project, the Crown pursued a new vision of imperialism informed by science and invigorated through commerce. But ultimately this project failed, much like the broader imperial reforms that it represented. Drawing on extensive archival research, Matthew Crawford explains why, showing how indigenous healers, laborers, merchants, colonial officials, and creole elites contested European science and thwarted imperial reform by asserting their authority to speak for the natural world. The Andean Wonder Drug uses the story of cinchona bark to demonstrate how the imperial politics of knowledge in the Spanish Atlantic ultimately undermined efforts to transform European science into a tool of empire.
Old Age, New Science
Gerontologists and Their Biosocial Visions, 1900–1960

HYUNG WOOK PARK

“Through extensive archival research, Hyung Wook Park has unearthed a wealth of fascinating detail about the work of the pioneering life scientists who established gerontology as a multidisciplinary scientific field. His book will likely stand for some time as the definitive historical account of gerontology.”
—Jesse Ballenger, author of Self, Senility, and Alzheimer’s Disease in Modern America: A History

“This book is a very welcome and timely addition to scholarship on the history of scientific approaches to aging. It contains innovative analysis of archival data that will be of interest not only to a variety of researchers in the history of science and medicine but also to critical gerontologists and scholars in science and technology studies.”
—Tiago Moreira, Durham University

Between 1870 and 1940, life expectancy in the United States skyrocketed while the percentage of senior citizens age sixty-five and older more than doubled—a phenomenon owed largely to innovations in medicine and public health. At the same time, the Great Depression was a major tipping point for age discrimination and poverty in the West: seniors were living longer and retiring earlier, but without adequate means to support themselves and their families. The economic disaster of the 1930s alerted scientists, who were actively researching the processes of aging, to the profound social implications of their work—and by the end of the 1950s, the field of gerontology emerged.

Old Age, New Science explores how a group of American and British life scientists contributed to gerontology’s development as a multidisciplinary field. It examines the foundational “biosocial visions” they shared, a byproduct of both their research and the social problems they encountered. Hyung Wook Park shows how these visions shaped popular discourses on aging, directly influenced the institutionalization of gerontology, and also reflected the class, gender, and race biases of their founders.

Hyung Wook Park is assistant professor of history at Nanyang Technological University in Singapore.
Slave Emancipation and Transformations in Brazilian Political Citizenship

CELSO THOMAS CASTILHO

“Castilho’s focus on abolitionism and citizenship is new and valuable. He reveals a great deal about the understudied role of a part of the country that is often portrayed incorrectly as passive, as well as helping us understand the origins of ‘urban radicalism’ in the country as a whole.”
—Andrew J. Kirdendall, Texas A&M University

“In compelling fashion, this book tells the story of slavery’s end in a major Brazilian sugar-producing province and demonstrates that popular political engagement in the abolition movement profoundly challenged the limits of citizenship. Celso Castilho casts new light on the development of participatory politics in imperial Brazil and forces us to rethink the origins of democracy in the country.”
—Hendrik Kraay, University of Calgary

Celso Thomas Castilho offers original perspectives on the political upheaval surrounding the process of slave emancipation in postcolonial Brazil. He shows how the abolition debates in Pernambuco transformed the practices of political citizenship and marked the first instance of a mass national political mobilization. In addition, he presents new findings on the scope and scale of the opposing abolitionist and sugar planters’ mobilizations in the Brazilian northeast. The book highlights the extensive interactions between enslaved and free people in the construction of abolitionism, and reveals how Brazil’s first social movement reinvented discourses about race and nation, leading to the passage of the abolition law in 1888. It also documents the previously ignored counter-mobilizations led by the landed elite, who saw the rise of abolitionism as a political contestation and threat to their livelihood.

Overall, this study illuminates how disputes over control of emancipation also entailed disputes over the boundaries of the political arena and connects the history of abolition to the history of Brazilian democracy. It offers fresh perspectives on Brazilian political history and on Brazil’s place within comparative discussions on slavery and emancipation.
After Human Rights
Literature, Visual Arts, and Film in Latin America, 1990–2010

FERNANDO J. ROSENBERG

“Exceptionally well-conceived. I expect that this study will be widely read and influential not only for students and scholars of Latin American literature and culture but also for those working in adjacent research areas, including postcolonial studies, visual culture and art history, media studies, human rights, law, philosophy, and globalization studies.”
—Claire F. Fox, University of Iowa

“A compelling work. In this particular moment, in which the role of the arts and literatures is being questioned and reviewed in universities—and when it is becoming more and more obvious that social sciences and human rights advocates are considering more and more literary texts and films and debates about their documentary/evidentiary claims—Rosenberg responds to some of the questions raised, proposing a clear critique of the limitations of the human rights discourse and rhetoric.”
—Ana Forcinito, University of Minnesota

Fernando J. Rosenberg explores Latin American artistic production concerned with the possibility of justice after the establishment, rise, and ebb of the human rights narrative around the turn of the last century. Prior to this, key literary and artistic projects articulated Latin American modernity by attempting to address and supplement the state’s inability to embody and enact justice.

Rosenberg argues that since the topics of emancipation, identity, and revolution no longer define social concerns, Latin American artistic production is now situated at a point where the logic and conditions of marketization intersect with the notion of rights through which subjects define themselves politically. Rosenberg grounds his study in discussions of literature, film, and visual art (novels of political refoundations, fictions of truth and reconciliation, visual arts based on cases of disappearance, films about police violence, artistic collaborations with police forces, and judicial documentaries). In doing so, he provides a highly original examination of the paradoxical demands on current artistic works to produce both capital value and foster human dignity.

Of Related Interest:
The Avant-Garde and Geopolitics in Latin America
Fernando J. Rosenberg
Paper $27.95s • 978-0-8229-5916-8
Bridges, Borders, and Breaks

History, Narrative, and Nation in Twenty-First-Century Chicana/o Literary Criticism

Edited by WILLIAM ORCHARD and YOLANDA PADILLA

“These first-rate essays represent the maturation of Latina/o literary studies, whose sophistication has grown by leaps and bounds with the crucial aid of this volume’s subject: the brilliant work of Ramón Saldívar. Well organized and unique, this volume is sure to become essential reading in the field.”
—John Morán González, University of Texas at Austin

This volume reassesses the field of Chicana/o literary studies in light of the rise of Latina/o studies, the recovery of a large body of early literature by Mexican Americans, and the “transnational turn” in American studies. Using Ramón Saldívar’s landmark work Chicano Narrative: The Dialectics of Difference as their starting point, the chapters reveal how “Chicano” defines a literary critical sensibility as well as a political one and show how this view can yield new insights about the status of Mexican Americans, the legacies of colonialism, and the ongoing prospects for social justice.

In these chapters, Chicana/o literary representations emerge as significant examples of the local that interrogate globalization’s attempts to erase difference. They also highlight how Chicana/o literary studies’ interests in racial justice and the minority experience have produced important intersections with new disciplines such as Latino studies and critical ethnic studies, while also retaining a distinctive character. The recalibration of Chicana/o literary studies in light of these shifts raises important methodological and disciplinary questions, which these chapters address as they outline the new tools required for the study of Chicana/o literature at this critical juncture.
Shades of Şulḥ

The Rhetorics of Arab-Islamic Reconciliation

RASHA DIAB

“A rich, important, and fascinating study. Troubling programmatic accounts of conflict resolution and challenging traditional approaches to the study of Arab and Arab-Islamic discourse, Diab offers a groundbreaking investigation into the initiation, performance, and stakes of şulḥ. She sheds crucial light on the deep and complex relationship between peacemaking, transitional justice, and reconciliation. Her work deserves close consideration by scholars of rhetoric, politics, Islamic studies, law, anthropology, and human rights.”
—Erik Doxtader, University of South Carolina and Institute for Justice and Reconciliation

“This in-depth examination of şulḥ rhetoric is much needed and makes an essential contribution to the study of şulḥ as an indigenous and homegrown peacemaking tool. Rooted in Arab and Islamic cultural and religious sources, şulḥ indeed can be seen as ‘the gift of possibility’ for many of our current challenges in responding to conflicts.”
—Mohammed Abu-Nimer, American University, International Peace and Conflict Resolution

Şulḥ is a centuries-old Arab-Islamic peacemaking process. In Shades of Şulḥ, Rasha Diab explores the possibilities of the rhetoric of şulḥ, as it is used to resolve intrapersonal, interpersonal, communal, national, and international conflicts, and provides cases that illustrate each of these domains. Diab demonstrates the adaptability and range of şulḥ as a ritual and practice that travels across spheres of activity (juridical, extra-juridical, political, diplomatic), through time (medieval, modern, contemporary), and over geopolitical borders (Cairo, Galilee, and Medina). Together, the cases prove the flexibility of şulḥ in the discourse of peacemaking—and that şulḥ has remarkable rhetorical longevity, versatility, and richness. Shades of Şulḥ sheds new light on rhetorics of reconciliation, human rights discourse, and Arab-Islamic rhetorics.
City on Fire
Technology, Social Change, and the Hazards of Progress in Mexico City, 1860–1910

ANNA ROSE ALEXANDER

“Anna Rose Alexander provides an innovative analysis of the development of modernity in Latin America through the lens of fire-related disasters in urban areas such as Mexico City. Rich in detail and case studies, City on Fire opens up new areas for understanding urban life and anxieties about modernity in nineteenth-century Latin America.”
—James Garza, University of Nebraska

“Alexander’s captivating study of fire, understood as a socio-natural agent stoked by the combustibility of the changing built environment, provides us with an innovative history of Mexico’s rapidly growing capital.”
—Matthew Vitz, University of California, San Diego

By the mid-nineteenth century, efforts to modernize and industrialize Mexico City had the unintended consequence of exponentially increasing the risk of fire while also breeding a culture of fear. Through an array of archival sources, Anna Rose Alexander argues that fire became a catalyst for social change, as residents mobilized to confront the problem. Advances in engineering and medicine soon fostered the rise of distinct fields of fire-related expertise while conversely, the rise of fire-profiteering industries allowed entrepreneurs to capitalize on crisis.

City on Fire demonstrates that both public and private engagements with fire risk highlight the inequalities that characterized Mexican society at the turn of the twentieth century.
A Negotiated Landscape
The Transformation of San Francisco’s Waterfront since 1950
SECOND EDITION
JASPER RUBIN

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To understand this landscape Jasper Rubin not only explores the built environment but also the major forces that have been at work in its redevelopment. While factors such as new transportation technology and economic restructuring have been essential to the process and character of the waterfront’s transformation, the impact of local, grassroots efforts by planners, activists, and boosters have been equally critical.

The first edition of A Negotiated Landscape won the 2012 prize for best book in planning history from the International Planning History Society. Much has changed in the fifteen years since that edition was published. For this second edition Rubin provides a new concluding chapter that updates the progress of planning on San Francisco’s waterfront and examines debates over the newest visions for its development.
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The State as Investment Market
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JOHAN ENGVALL

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Based on a detailed examination of Kyrgyzstan, Johan Engvall goes well beyond the case of this single country to elaborate a broad theory of economic corruption in developing post-Soviet states regionally—as a rational form of investment market for political elites. He reveals how would-be officials invest in offices to obtain access to income streams associated with those offices. Drawing on extensive fieldwork over an eight-year period, Engvall details how these systems work and the major implications this holds for political and economic development in the region. Often identified and criticized simply as obstacles to development by scholars, Engvall instead argues that these systems must be reinterpreted in the context of a standardized and entrenched method of organizing the state. He also shows how private actors have been unsuccessful in buying preferential treatment directly from the state. Instead, public officials have become the predominant conduit to influencing policy process and monitoring the sale of protection, property rights, and other privatized “public” goods.

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Johan Engvall is a research fellow at the Swedish Institute of International Affairs (UI) and a nonresident research fellow of the Central Asia-Caucasus Institute and Silk Road Studies Program, a joint Transatlantic Research and Policy Center affiliated with Johns Hopkins School of Advanced International Studies, Washington, D.C. and the Stockholm-based Institute for Security and Development Policy (ISDP).
Despite Cultures
Early Soviet Rule in Tajikistan

Botakoz Kassymbekova’s book is a highly innovative contribution to the historical study of Central Asia. Her analysis of the predicaments of establishing Soviet rule in Tajikistan is compelling. In striking detail she manages to uncover the Bolsheviks’ simultaneously radical and compromising attempts at mundane state building in the country.”
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Despite Cultures examines the strategies and realities of the Soviet state-building project in Tajikistan during the 1920s and 1930s. Based on extensive archival research, Botakoz Kassymbekova analyzes the macro- and micro-level tactics of Soviet officials at the center and periphery that produced, imitated, and improvised governance in this Soviet southern borderland, and in Central Asia more generally. She shows how the tools of violence, intimidation, and coercion were employed by Muslim and European Soviet officials alike to bring about the Soviet objectives of modernization and industrialization.

In a region marked by ethnic, linguistic, and cultural diversity, the Soviet plan was to recognize these differences while subsuming them within the conglomerate of the Soviet state culture for the enlightenment of all. As Kassymbekova reveals, the local ruling system was built upon an intricate network of individuals, whose stated loyalty to Communism was monitored through a chain of command that stretched from Moscow through Tashkent to Dushanbe/Stalinabad. The system was tenuously based on the power and insecurity of individual leaders who struggled to decipher the language of Bolshevism, yet found common ground through violent repression.

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Greetings, Pushkin!

Stalinist Cultural Politics and the Russian National Bard

JONATHAN BROOKS PLATT

“Greetings, Pushkin! is the first comprehensive analysis of the celebrations of the centenary of Pushkin’s death, the climax of the cultural turn towards traditional nationalism in the USSR during the 1930s. Prodigiously researched, lucid, nuanced, and captivating, this is truly an interdisciplinary study that analyzes the visual and literary arts as well as ideology, education, and cultural politics.”
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“A mature and serious work that will make a significant impact on the field. With confidence, Platt’s voice negotiates historical contexts, contemporary perceptions of Pushkin, and Pushkin scholarship across almost a century. His mastery of the philosophical and historical discourse enables him to take the everyday stuff of the jubilee year (and years on either side of it) and present it to readers anew.”
—Angela Brintlinger, Ohio State University

In 1937, the Soviet Union mounted a national celebration commemorating the centenary of poet Alexander Pushkin’s death. Though already a beloved national literary figure, the scale and feverish pitch of the Pushkin festival was unprecedented. Greetings, Pushkin! presents the first in-depth study of this historic event and follows its manifestations in art, literature, popular culture, education, and politics, while also examining its philosophical underpinnings.

Jonathan Brooks Platt looks deeply into the motivations behind the Soviet glorification of a long-dead poet—seemingly at odds with the October revolution’s radical break with the past. He views the Pushkin celebration as a conjunction of two opposing approaches to time and modernity: monumentalism and eschatology. Monumentalism—in pointing to specific moments and individuals as the origin point for cultural narratives, and eschatology—which glorifies ruptures in the chain of art or thought, and the destruction of canons.

In the midst of the Great Purge, the Pushkin jubilee was a critical element in the drive toward a nationalist discourse that attempted to unify and subsume the disparate elements of the Soviet Union, supporting the move to “socialism in one country.”
Russia in the German Global Imaginary

Imperial Visions and Utopian Desires, 1905–1941

JAMES E. CASTEEL

“Casteel argues that German images of Russia in the modern period reflected not only this international relationship but also more widely were influenced by concepts of Germany’s status in world politics, in ‘a world of empires.’ This is an important insight, and Casteel covers the subject thoroughly. He extends earlier scholarship to a global scale, and thus this is a valuable contribution to globalizing German history.”
—Vejas G. Liulevicius, University of Tennessee

This book traces transformations in German views of Russia in the first half of the twentieth century, leading up to the disastrous German invasion of the Soviet Union in 1941. Casteel shows how Russia figured in the imperial visions and utopian desires of a variety of Germans, including scholars, journalists, travel writers, government and military officials, as well as nationalist activists. He illuminates the ambiguous position that Russia occupied in Germans’ global imaginary as both an imperial rival and an object of German power. During the interwar years in particular, Russia, now under Soviet rule, became a site onto which Germans projected their imperial ambitions and expectations for the future, as well as their worst anxieties about modernity. Casteel shows how the Nazis drew on this cultural repertoire to construct their own devastating vision of racial imperialism.
The Holocaust in Croatia
IVO GOLDSTEIN and SLAVKO GOLDSTEIN

“Anyone looking for an objective treatment of the Croatian Holocaust need look no further than Ivo and Slavko Goldstein’s The Holocaust in Croatia. Based on extensive archival research, as well as energetic and comprehensive use of contemporary newspaper accounts and secondary sources, this volume, written by two of Croatia’s preeminent historians, tells the story of the Jewish community in Croatia from earliest times up through the Second World War, focusing especially on the Jewish community in Zagreb. This riveting account belongs in every university library.”
—Sabrina Petra Ramet, Norwegian University of Science and Technology

“At last, this nuanced synthesis of the Jewish community in Zagreb before and during the Holocaust is available in Nikolina Jovanović’s masterful translation. After a survey of the early twentieth century, the Goldsteins parse the bureaucracy that was put into place by the Croatian fascist state to disenfranchise Zagreb Jews and strip them of their property, their livelihood, their lives. Drawing on thousands of archival documents, they trace the fates of Zagreb’s Jewish families and institutions and capture how the Holocaust played out in this small but important Central European city.”
—Ellen Elias-Bursac, prize-winning literary translator

The Holocaust in Croatia recounts the history of the Croatian Jewish community during the Second World War, with a focus on the city of Zagreb. Ivo and Slavko Goldstein have grounded their study in extensive research in recently opened archives, additionally aided by the memories of survivors to supplement and enrich the interpretation of documents. The authors’ accessible narrative, here available in English for the first time, has been praised for its objectivity (including rare humane acts by those who helped to save Jews) and is complemented by a large bibliography offering an outstanding referential source to archival materials. As such, The Holocaust in Croatia stands as the definitive account of the Jews in Croatia, up to and including the criminal acts perpetrated by the pro-Nazi Ustasha regime, and adds significantly to our knowledge of the Holocaust.

Ivo Goldstein is a professor in the faculty of Humanities and Social Sciences at the University of Zagreb, Croatia. Since January of 2013, he has served as the Croatian Ambassador to France. Slavko Goldstein is a writer, publicist, documentary film director, screenwriter, and politician. He was a member of Tito’s partisan units during the Ustasha regime.
Drawing the Holocaust
A Teenager’s Memory of Terezín, Birkenau, and Mauthausen

MICHAEL KRAUS
Translated by PAUL WILSON

“I spent a year in the Terezín ghetto, but as bad as it was, it cannot be compared to a single month in Auschwitz or Mauthausen. Rather than taking time to describe Terezin, I will only briefly record the most important events, because I am writing this during a period in my life when time matters and I would rather describe in greater detail my experiences in the concentration camps.” —Michael Kraus, from the text

Fifteen-year-old Michael Kraus began keeping a diary while he was still living at home in the Czech city of Nachód but continued writing while a prisoner at Theresienstadt (Terezín). When he was shipped with other prisoners to the death camp at Auschwitz-Birkenau, all of his writings were confiscated and destroyed. After his liberation and while convalescing, he began to draw and make notes again about his experiences in Theresienstadt, in Auschwitz, the first death march out of Mauthausen and its satellite camps in Melk and Gunskirchen.

As a teenager confronting the traumas of these experiences, Kraus found that recording his memories in words and pictures helped him overcome his hatred for those who had murdered his parents. The process of writing and drawing also helped him begin the painful transition to a so-called normal life. As a survivor, Kraus also felt the need to recount his experiences for the benefit of future generations, especially on behalf of the many who did not survive.

The present edition makes this memoir, originally written in Czech and significant for having been written so close to the author’s liberation, widely available to English readers for the first time. It also reproduces pages from the original booklets that show how the teenage Kraus illustrated his memories with pencil drawings that both complement and extend his story, giving readers a sense of its character as an unusual and important historical document.
Indebted
Capitalism and Religion in the Writings of S. Y. Agnon

YONATAN SAGIV

This is the first book to examine the oeuvre of Shmuel Yosef Agnon, 1966 Nobel laureate in literature, through a reading that combines perspectives from economic theory, semiotics, psychoanalysis, narrative theory, and Jewish and religious studies. Sagiv outlines the vital role economy plays in the construction of religion, subjectivity, language, and thought in Agnon’s work, and, accordingly, explores his literary use of images of debt, money, and economy to examine how these themes illuminate other focal points in the canonical author’s work, excavating the economic infrastructure of discourses that are commonly considered to reside beyond the economic sphere.

Sagiv’s analysis of Agnon’s work, renowned for its paradoxical articulation of the impact of modernity on traditional Jewish society, exposes an overarching distrust regarding the sustainability of any economic structure. The concrete and symbolic economies surveyed in this project are prone to cyclical crises. Under what Sagiv terms Agnon’s “law of permanent debt,” the stability and profitability of economies are always temporary. Agnon’s literary economy, transgressing traditional closures, together with his profound irony, make it impossible to determine if these economic crises are indeed the product of the break with tradition or, alternatively, if this theodicy is but a fantasy, marking permanent debt as the inherent economic infrastructure of human existence.

Yonatan Sagiv is a postdoctoral fellow of the Israel Institute, Centre for Jewish Studies at the School of Oriental and African Studies (SOAS), University of London.
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