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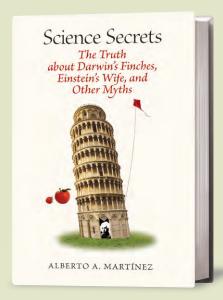
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May

CLOTH \$24.95t • 978-0-8229-4407-2

6.125 x 9.25 • 352 pp.

ALBERTO A. MARTÍNEZ is associate professor of history at the University of Texas at Austin. He is author of Kinematics: The Lost Origins of Einstein's Relativity and Negative Math: How Mathematical Rules Can Be Positively Bent.



Science Secrets

The Truth about Darwin's Finches, Einstein's Wife, and Other Myths

Alberto A. Martínez

"Martínez does four valuable things in this book: he refutes several well-established myths and misunderstandings in the history of science, he finds a common thread to many of the older myths in a hidden history of Pythagoreanism, he shows how to detect such mistakes in the work of others, and how to avoid them in one's own work. It is at once a work of solid scholarship and an education in how to do history of science and it can be read with pleasure and excitement by anyone who cares about the place of science in the modern world."

—Jeremy Gray, The Open University

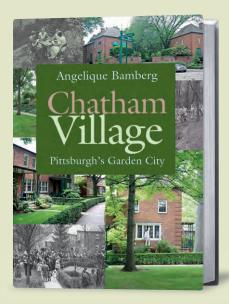
"Alberto Martínez has successfully completed a very difficult task. He has written a book concerning various myths about the history of science that will be very interesting to, and understood by, a generally educated reader. At the same time, his scholarship is so careful that the book will be of value to professional historians and philosophers of science. The episodes, which range from Galileo to Einstein, are fascinating and well chosen. I strongly recommend this book."

-Allan Franklin, University of Colorado

as Darwin really inspired by Galápagos finches? Did Einstein's wife secretly contribute to his theories? Did Franklin fly a kite in a thunderstorm? Did a falling apple lead Newton to universal gravity? Did Galileo drop objects from the Leaning Tower of Pisa? Did Einstein really believe in God?

Science Secrets answers these questions and many others. It is a unique study of how myths evolve in the history of science. Some tales are partly true, others are mostly false, yet all illuminate the tension between the need to fairly describe the past and the natural desire to fill in the blanks.

Energetically narrated, *Science Secrets* pits famous myths against extensive research from primary sources in order to accurately portray important episodes in the sciences. Alberto A. Martínez analyzes how such myths grow and rescues neglected facts that are more captivating than famous fictions. Moreover, he shows why opinions that were once secret and seemingly impossible are now scientifically compelling. The book includes new findings related to the Copernican revolution, alchemy, Pythagoras, young Einstein, and other events and figures in the history of science.



April

CLOTH \$29.95t • 978-0-8229-4406-5

7 x 10 • 208 pp. 17 COLOR, 67 B&W ILLUSTRATIONS

ANGELIQUE BAMBERG is an independent consultant specializing in city planning and historic preservation and an instructor in the Department of the History of Art and Architecture at the University of Pittsburgh.

Chatham Village

Pittsburgh's Garden City

Angelique Bamberg

"Chatham Village was a Depression-era model in community planning that has remained faithful to its founding mission while accommodating itself to rampant change. Angelique Bamberg provides a preservationist perspective on one of Pittsburgh's many urban treasures while considering its meaning in relation to the New Urbanism of the early twenty-first century. Hers is a thoughtful, even-handed, and much-needed study."

-Kenneth Kolson, The Ohio State University

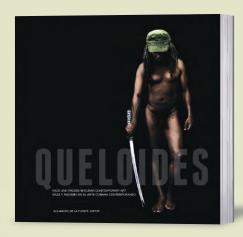
"Chatham Village was originally sponsored by the Buhl Foundation as an affordable and attractive white-collar enclave of Pittsburgh. It is still a cohesive, economical, and green community that remains relevant as an alternative to wasteful suburban sprawl. Bamberg has written a highly readable and informative study of this important early experiment in community planning for the automobile age."

-Stanley Buder, Baruch College

hatham Village, located in the heart of Pittsburgh, is an urban oasis that combines Georgian colonial revival architecture with generous greenspaces, recreation facilities, surrounding woodlands, and many other elements that make living there a unique experience. Founded in 1932, it has gained international recognition as an outstanding example of the American Garden City planning movement and was named a National Historic Landmark in 2005.

Chatham Village was the brainchild of Charles F. Lewis, then director of the Buhl Foundation, a Pittsburgh-based charitable trust. Lewis sought an alternative to the substandard housing that plagued low-income families in the city. He hired the New York-based team of Clarence S. Stein and Henry Wright, followers of Ebenezer Howard's utopian Garden City movement, which sought to combine the best of urban and suburban living environments by connecting individuals to each other and to nature.

Angelique Bamberg provides the first book-length study of Chatham Village, in which she establishes its historical significance to urban planning and reveals the complex development process, social significance, and breakthrough construction and landscaping techniques that shaped this idyllic community. She also relates the design of Chatham Village to the work of other pioneers in urban planning, including Frederick Law Olmstead Sr., landscape architect John Nolen, and the Regional Planning Association of America, and considers the different ways that Chatham Village and the later New Urbanist movement address a common set of issues. Above all, Bamberg finds that Chatham Village's continued viability and vibrance confirms its distinction as a model for planned housing and urban-based community living.



PAPER \$40.00t • 978-0-8229-6152-9

11 x 11 • 164 pp.
58 COLOR ILLUSTRATIONS

ALEJANDRO DE LA FUENTE is UCIS

Research Professor of History and Latin American Studies at the University of Pittsburgh. He is the author of A Nation for All: Race, Inequality, and Politics in Twentieth-Century Cuba and Havana and the Atlantic in the Sixteenth Century.

ELIO RODRÍGUEZ VALDÉS is a Cuban artist whose work explores the intersections of race, gender, nationalism, and globalization. His work, which has been showcased in numerous collective and solo exhibits in Cuba, Spain, the United States, Belgium, Great Britain, Brazil, Argentina, the Dominican Republic, and Israel, is part of museum and private collections around the world.

Queloides

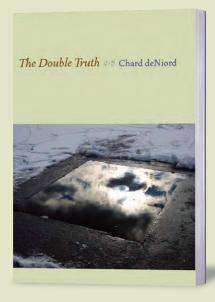
Race and Racism in Cuban Contemporary Art

Edited by Alejandro de la Fuente

ueloides catalogs an art exhibit on the persistence of racism and racial discrimination in contemporary Cuba. Despite the social transformations implemented by the Cuban revolutionary government since the early 1960s, racism continues to be a deep wound in Cuban society, one that generates countless social and cultural scars. In response to the official silence surrounding racial issues in Cuba, the twelve artists who participate in *Queloides* insist on the need to acknowledge and debate this social problem. This is the first time in post-revolutionary Cuba that the word "racism" has appeared in the title of an exhibition.

The volume, which is bilingual in English and Spanish, includes several essays that analyze the work of these visual artists in the context of changes experienced by Cuban society since the 1990s, including the resurgence of racist attitudes and behaviors. "Queloides," or/ "keloids," are pathological, wound-induced scars. Although any injury may result in keloids, many people in Cuba believe that black skin is particularly susceptible to them. Thus the title evokes the persistence of racial stereotypes and the traumatic process of dealing with racism, discrimination, and racist violence.

Alejandro de la Fuente and Elio Rodríguez Valdés co-curated the exhibit, which was originally hosted at the Wifredo Lam Center of Contemporary Art in Havana, Cuba, and transferred to the Mattress Factory in Pittsburgh, Pennsylvania (10/15/2010–2/27/2011).



PAPER \$14.95t • 978-0-8229-6134-5

6 x 9 • 96 pp.

PITT POETRY SERIES

CHARD deNIORD is the author of three previous poetry collections: Night Mowing, Sharp Golden Thorn, and Asleep in the Fire. His poetry has appeared in many journals, including Crazyhorse, Antioch Review, American Poetry Review, Salmagundi, and Prairie Schooner. He is associate professor of English at Providence College and cofounder of the New England College MFA program in poetry.



The Double Truth

Chard deNiord

"'History, you know, is one thing and our lives are something else,' wrote Octavio Paz, and Chard deNiord's response to this in *The Double Truth* is both fascinating and instructive. The voice in these poems seems to have a cunning ability to see oneself as if from a distance. This is compelling, beautiful poetry."

—Ilya Kaminsky

"Whether the language is rough and obscure or delicate and precise, this is Chard deNiord's finest book. Philosophical and passionate, he poses this question: Within the enigma of life, how can we know? And who will not remember the ecstasy of love when reading his lines: 'We were in two places at once like a wire, / stretched out between the cathodes of our / desire. So bare and live the ether / hummed like a swarm inside the air.'"

-Ruth Stone

"Very few contemporary poets render, as uniquely as Chard deNiord does, the sheer wonder of being. Our world shines up from his lines and sentences with all its original splendor and strangeness. In deNiord's spectacular gaze, old binaries of reality and dream, bitterness and love, joke and revelation, fuse into a beautiful whole. deNiord is a visionary and *The Double Truth* is a vital book."

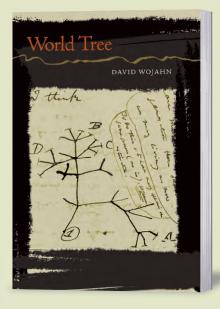
—Peter Campion

"With philosophers and beasts for his confidants, deNiord accesses both eros and cosmos—the far reaches of love and eternity—with a companionable, searing exactness. These are quiet, bottomless poems of true consequence."

-Robin Behn

They Are Most at Home

They are most at home in the sea, the way their bodies embody water, whether or not they can swim with ease, which they can't, but like water, their bodies flow and purl and bend in such a way you want to swim in them and fish for marlin and cast your nets and dive for oysters and study their currents and surf their waves and taste their salt. Each garment they wear is a bathing suit. They are the genius of water that stains the water with the blood of men who sought the land and forced them to follow. They are the body of water from which a body comes.



PAPER \$15.95t • 978-0-8229-6142-0

6 x 9 • 144 pp. 25 ILLUSTRATIONS

PITT POETRY SERIES

DAVID WOJAHN is professor of English at Virginia Commonwealth University and also teaches in the MFA in Writing Program of the Vermont College of Fine Arts. He is the author of Spirit Cabinet, The Falling Hour, Late Empire, Mystery Train, Glassworks, Icehouse Lights, and Interrogation Palace, which was a finalist for the Pulitzer Prize. Wojahn is the recipient of four Pushcart Prizes, the William Carlos Williams Book Award, the Carole Weinstein Poetry Prize, the George Kent Memorial Prize, and the O. B. Hardison Jr. Poetry Prize, among other honors. He has received fellowships from the Guggenheim Foundation and the National Endowment for the Arts.



World Tree

David Wojahn

"With infinite jest, with acute pitiless sadness, calm roaring, and immense insight, David Wojahn, in this epic fresco, tells us our story. As in Homer, as in Jim Sheridan's *Brothers*."

—Tomaz Salamun

"For David Wojahn, the personal is historical. He is our master of the long view, constantly reminding us that humanity's past, even our prehistoric past, isn't over or even past. His poems increasingly have grown to be complex webs of allusion in which high culture and low have equal weight. He lauds and condemns, and shields no one, not even himself, from his frank appraisals of character. And yet he has also become one of our finest and most sympathetic and forgiving elegists."

—Mark Jarman

"Haunting and haunted, the ghosts of the past—spirits from the caves at Altamira or from Sumerian antiquity, spirits from the lost Minnesota of the 1950s to the turbulent, gun-toting twenty-first century—rise up in warning, anger, and love and are put to rest in David Wojahn's magnificent new collection. This is a book that takes on all of human history as its subject, making breathtaking connections between the personal and the public in elegant but ferocious language."

—Maura Stanton

from World Tree

Format VIII: CD (2004)

& thus the dead convene: the voices swirl on, missives from the afterlife,

laser-guided like a bomb,

chronicling this Exodus, this dreadlocked dream, of end time & deliverance. Marley's "Redemption

Song," given voice by the gravel majesty of dead Johnny Cash,

dueting with the dead

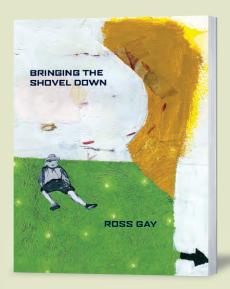
Joe Strummer, trading verses, shaky harmony at the chorus, the unchained paradise of Garvey.

O won't you help me sing—Cash with his Lion of Judah growl—

these songs of freedom. Strummer

a beat behind, but lo the voices entwine. The righteous shall prevail. The Downpresser

topple & break like a reed. The dead arisen. Our offering: these plates of silver in our hands.

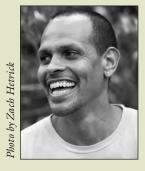


PAPER \$14.95t • 978-0-8229-6135-2

6 x 8 • 80 pp.

PITT POETRY SERIES

ROSS GAY is assistant professor of English at Indiana University and author of the poetry collection *Against Which*. His poems have appeared in *American Poetry Review, Gulf Coast, Margie: The American Journal of Poetry, Ploughshares,* and *Sou'wester,* among other publications. Gay also teaches in the low-residency MFA program at Drew University and is a Cave Canem fellow.



Bringing the Shovel Down

Ross Gay

"These poems speak out of a global consciousness as well as an individual wisdom that is bright with pity, terror, and rage, and which asks the reader to realize that she is not alone—that the grief he carries is not just his own. Gay is a poet of conscience, who echoes Tomas Tranströmer's 'We do not surrender. But want peace.'"

—Jean Valentine

"Ross Gay is some kind of brilliant latter-day troubadour whose poetry is shaped not only by yearning but also play and scrutiny, melancholy and intensity. I might be shocked by the bold, persistent love throughout *Bringing the Shovel Down* if I wasn't so wooed and transformed by it."

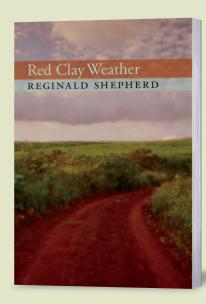
—Terrance Hayes

"With masterful rhythms and multiple tones, Ross Gay gets down to bare-bones difficulty: love often tinged with grief, violence, and deception. He moves from macrocosm to microcosm, probing injustice's absurdities as well as a pining self that can't be pinned down. As with his 'little dreamer, little hard hat, little heartbeat,' Gay's poems are vitalized by the poet's ache for compassion and truth."

—Ira Sadoff

Praising the Snake

Today as the season of bloom truly begins its retreat in the form of the neighbor lady cutting back her lilies, and the anxious look of crickets, and the lull between certain birdsong, I'm praising the snake its silvery tongue. I'm praising Eve and Adam their hunger and wondering the explosion's million colors. Heartbreak, yes, and a father's cold shoulder, but what secrets of touch as the boundless path unfolded and the cold took hold? What then of God? Did crave still have his name? Or did the hand that drew the two from dust loosen its grip as they studied the taste of each other's mouths, as their own hands made the first human cries beneath that night? And when that song reached their God, didn't he smile, and caress the slithering thing in his lap, both of them proud of their children's first steps?

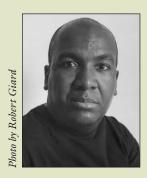


PAPER \$14.95t • 978-0-8229-6149-9

6 x 9 • 104 pp.

PITT POETRY SERIES

REGINALD SHEPHERD (1963–2008) was the author of five previous books of poetry: Otherhood; Wrong; Angel, Interrupted; Some Are Drowning; and Fata Morgana. His work has been widely anthologized, and has appeared in four editions of The Best American Poetry and two Pushcart Prize anthologies.



Red Clay Weather

Reginald Shepherd

Edited and with a foreword by Robert Philen

"At mid-life, the self starts to dissolve into a more impersonal Self—call it something integrated, individuated, divine. Like those whose names are 'writ on water,' Reginald Shepherd's final poems in this posthumous volume testify to a life courageously lived to the full—an Orphic downstream singing to the end."

—Timothy Liu

"I'm forever grateful to University of Pittsburgh Press and Robert Philen for *Red Clay Weather*. Reginald Shepherd's poetry is pearl-like: vulnerable and enduring, an iridescent response to the world's potential threat and damage. His work is exquisite, unabashed, encompassing, real, and all too rare, an extraordinary natural artifact of existence."

—Amy Newman

Experiment V

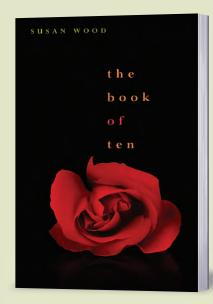
for Kate Bush

Somewhere a door to day is opening, and she steps through it into morning fog.
Here is an end to every dream, a room the climbing ivy builds where green waxes and wanes and stains the skin. (I thought that I might die, but not this time.)

Half the perfect world is here, although in need of some repair. One cloud looks like a smudged, torn map with all the destinations blotted out, one cloud looks like an open hand dispensing storms. This cloud says *No*.

Two steps from the water, three steps from the shore, we throw our voices into the muddy stream, drowned out by past currents, current floods. Her hands are filled with snags, night-scented stock, and wishes gathered by the reedy river, the greedy river that steals all song.

Night renders everything insensible, her eyes are filled with feathers, filled with burning bridges, burning cornfields wuthering to wind-blown ghosts of smoke. We take one last look at what we've lost and follow her into flight, with all the wings around us.



PAPER \$14.95t • 978-0-8229-6139-0

6 x 9 • 96 pp.

PITT POETRY SERIES

SUSAN WOOD is Gladys Louise Fox Professor of English at Rice University. She is the author of *Bazaar* and *Campo Santo*, which was the Lamont Poetry Selection for 1991, and won the Natalie Ornish Prize of the Texas Institute of Letters. Her third book, *Asunder*, was chosen by Garrett Hongo for the National Poetry Series. She has received fellowships from the NEA and the Guggenheim Foundation. Her poems have appeared in the *Antioch Review*, *Missouri Review*, *Ploughshares*, *Northwest Review*, *Poetry*, and elsewhere.



The Book of Ten

Susan Wood

"Sometimes your car breaks down in front of a gas station, and sometimes it doesn't. Susan Wood works the lonely stretch of road that connects these two possibilities. It seems as though it's always night in these beautiful, haunting poems, but Wood lights the landscape with her vision, her intelligence, and the fierceness of her love for everything human."

—David Kirby

"The Book of Ten is Susan Wood's fourth book of poems, and it is her best, which is saying something. If the truest poem is, at heart, an elegy, then the thirty-two examples here mark an advance in the capacity of poetry to work out and work through attitudes (perhaps beatitudes) of grief. It would be inadequate to read Wood's new poems as simply beautiful lyric narratives—when they are totalities of feeling, moving between lament and wit with the skill of an imperative. Wood joins as much as she enjoins the reader to share in these victories of language over experience."

-Stanley Plumly

"Susan Wood, as mature and unfrivolous a poet as we have today, has produced a collection that one might properly place in a line of literary descent from the confessional poets of the late '60s. She pirouettes around instance after episode of her soul's trial, spinning elegant narratives and eloquent surmisals reminiscent of the best of English Romantic poetry."

-Garrett Hongo

from The Lord God Returns

The day my friend died the ivory-billed woodpecker was maybe seen in Arkansas, a bird long-thought extinct. Some say it's an image of loss returned as an image of hope, but I don't know. I'm not saying there was any correspondence, just an interesting coincidence I noticed when loss seemed everywhere. That was the same month a woman rescued a pair of red-billed ducks and their fifteen ducklings from six lanes of Main Street and herded them into a pond behind the Faculty Club. Such odd birds that mate for life, the male and female looking exactly alike. All that afternoon I watched them in the pond, the father perched on the concrete edge flapping his wings as if to warn us away, and the babies circling and circling behind their mother in perfect formation, always avoiding one small dead bird face down in the water. There is grandeur in this view of life, Darwin wrote. She was only forty. I don't think she believed in that High Church Episcopal God her parents buried her by, but I don't know what she believed exactly.



April

PAPER \$24.95s • 978-0-8229-6150-5

6 x 9 • 176 pp. 14 ILLUSTRATIONS

PITTSBURGH SERIES IN COMPOSITION,
LITERACY, AND CULTURE

JODY SHIPKA is assistant professor of English at the University of Maryland, Baltimore County.

Toward a Composition Made Whole

Jody Shipka

"Shipka addresses a profound need in composition studies, especially as we talk about (and talk around) multimodality, composition, new media, and more: to better contextualize how, when, where, and why composing happens in a way that can capture some of the vast complexities and nuances that emerge across composing tasks."

-Danielle Nicole DeVoss, Michigan State University

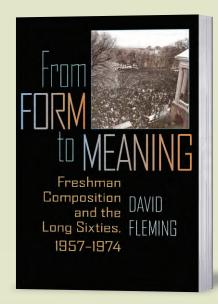
"Jody Shipka moves us to think of composition more holistically. She urges us to consider more multimodal compositions—the full range of representational expressions, from plays to ephemera to (memorably) ballet slippers. She considers the environments, moments, and physical demands of composition, a process carried out against the backdrop of complex lives. And she provides us the tools to apply these lessons in our own classrooms. A timely and thought-provoking book."

-Clay Spinuzzi, University of Texas at Austin

o many academics, composition still represents typewritten texts on 8.5" x 11" pages that follow rote argumentative guidelines. In *Toward a Composition Made Whole*, Jody Shipka views composition as an act of communication that can be expressed through any number of media and as a path to meaning-making. Her study offers an in-depth examination of multimodality via the processes, values, structures, and semiotic practices people employ everyday to compose and communicate their thoughts.

Shipka counters current associations that equate multimodality only with computer, digitized, or screen-mediated texts, which are often self-limiting. She stretches the boundaries of composition to include a hybridization of aural, visual, and written forms. Shipka analyzes the work of current scholars in multimodality and combines this with recent writing theory to create her own teaching framework. Among her methods, Shipka employs processoriented reflection and a statement of goals and choices to prepare students to compose using various media in ways that spur their rhetorical and material awareness. They are encouraged to produce unusual text forms while also learning to understand the composition process as a whole. Shipka presents several case studies of students working in multimodal composition and explains the strategies, tools, and spaces they employ. She then offers methods to critically assess multimodal writing projects.

Toward a Composition Made Whole challenges theorists and compositionists to further investigate communication practices and broaden the scope of writing to include all composing methods. While Shipka views writing as crucial to discourse, she challenges us to always consider the various purposes that writing serves.



May

PAPER \$25.95s • 978-0-8229-6153-6

6 x 9 • 280 pp.

PITTSBURGH SERIES IN COMPOSITION,
LITERACY, AND CULTURE

DAVID FLEMING is associate professor of English and director of the University Writing Program at the University of Massachusetts Amherst. He is the author of *City of Rhetoric: Reviving the Public Sphere in Metropolitan America*.

From Form to Meaning

Freshman Composition and the Long Sixties, 1957–1974

David Fleming

"Through a detailed history of the collapse of the University of Wisconsin-Madison Writing program in the late 1960s, Fleming provides a fascinating and vital portrait of a field on the cusp of legitimacy as well as an important reminder to all of us that history and careers are often made (and lost) in the departmental hallways that mark our everyday life."

-Stephen Parks, Syracuse University

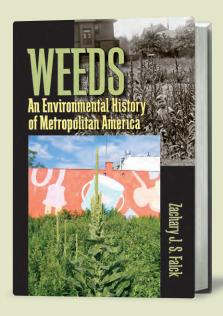
"Fleming presents a timely historical study of English departments' inability to come to terms with their dependence on composition. This alienation from our basic work has led to the temping out of teaching and the collapse of tenure-track jobs. Fleming makes a compelling case for the need to reevaluate the critical potentials of general education as a liminal space that is fundamental to the work of the academy and vital to the future of the discipline."

-Thomas P. Miller, University of Arizona

n the spring of 1968, the English faculty at the University of Wisconsin-Madison (UW) voted to remedialize the first semester of its required freshman composition course, English 101. The following year, it eliminated outright the second semester course, English 102. For the next quarter-century, UW had no real campus-wide writing requirement, putting it out of step with its peer institutions and preventing it from fully joining the "composition revolution" of the 1970s. In *From Form to Meaning*, David Fleming chronicles these events, situating them against the backdrop of late 1960s student radicalism and within the wider changes taking place in U.S. higher education at the time.

Fleming begins with the founding of UW in 1848. He examines the rhetorical education provided in the university's first half-century, the birth of a required, two semester composition course in 1898, faculty experimentation with that course in the 1920s and 1930s, and the rise of a massive "current-traditional" writing program, staffed primarily by graduate teaching assistants (TAs), after World War II. He then reveals how, starting around 1965, tensions between faculty and TAs concerning English 101-102 began to mount. By 1969, as the TAs were trying to take over the committee that supervised the course, the English faculty simply abandoned its long-standing commitment to freshman writing.

In telling the story of composition's demise at UW, Fleming shows how contributing factors—the growing reliance on TAs; the questioning of traditional curricula by young instructors and their students; the disinterest of faculty in teaching and administering general education courses—were part of a larger shift affecting universities nationally. He also connects the events of this period to the long, embattled history of freshman composition in the United States. And he offers his own thoughts on the qualities of the course that have allowed it to survive and regenerate for over 125 years.



March

CLOTH \$40.00s • 978-0-8229-4405-8

6 x 9.25 • 280 pp. 22 ILLUSTRATIONS

HISTORY OF THE URBAN ENVIRONMENT

ZACHARY J. S. FALCK is an independent scholar and historian.

Weeds

An Environmental History of Metropolitan America

Zachary J. S. Falck

"Falck reinterprets cities from the perspective of some of their most unwanted inhabitants—the plants that choked vacant lots and sprang from sidewalk cracks. Such vegetation reveals how residents experienced urban life—their aspirations and discontents, their feelings about their neighbors, and what they did about it all. Who knew so much history lay among the weeds?"

-Jared Orsi, Colorado State University

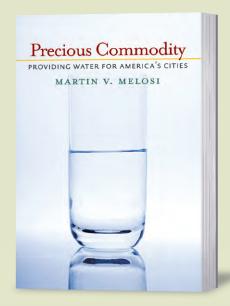
"Theodore Dreiser once declared that weeds would become 'indispensable.' Now Zachary Falck reveals that weeds are indeed indispensable to the history of metropolitan America. In this richly researched and contextualized work, Falck shows how much ecological history of the city has yet to be explored. Here we begin to see just how fully nature and culture blend in cities, and how weeds—at times loathed and admired—can be used to illustrate Americans' changing ideas of nature and the city."

—David Stradling, University of Cincinnati

s long as humans have existed, they've worked and competed with plants to shape their surroundings. As cities developed and expanded, their diverse spaces were covered with and colored by weeds. In *Weeds*, Zachary J. S. Falck presents a comprehensive history of "happenstance plants" in American urban environments. Beginning in the late nineteenth century and continuing to the present, he examines the proliferation, perception, and treatment of weeds in metropolitan centers from Boston to Los Angeles.

In dynamic city ecosystems, population movements and economic cycles establish and transform habitats where vegetation continuously changes. Americans came to associate weeds with infectious diseases and allergies, illegal dumping, vagrants, drug dealers, and decreased property values. Local governments and citizens' groups attempted to eliminate unwanted plants to better their urban environments and improve the health and safety of inhabitants. Over time, a growing understanding of the natural environment made "happenstance plants" more tolerable and even desirable.

In the twenty-first century, scientists have warned that the effects of global warming and the heat-trapping properties of cities are producing more robust strains of weeds. Falck shows that nature continues to flourish where humans have struggled: in the aftermath of Hurricane Katrina, in the abandoned homes of the California housing bust, and alongside crumbling infrastructure. Weeds are here to stay.



March

PAPER \$27.95s • 978-0-8229-6141-3

6 x 9 • 304 pp.

HISTORY OF THE URBAN ENVIRONMENT

MARTIN V. MELOSI is Hugh Roy and Lillie Cranz Cullen University Professor of History and director of the Center for Public History at the University of Houston. He is the author or editor of numerous books, including Energy Metropolis: An Environmental History of Houston and the Gulf Coast; Garbage in the Cities: Refuse, Reform, and the Environment; The Sanitary City: Environmental Services in Urban America from Colonial Times to the Present; and Effluent America: Cities, Industry, Energy, and the Environment.

Precious Commodity

Providing Water for America's Cities

Martin V. Melosi

"Precious Commodity is cutting-edge environmental history. In it, Melosi asks an essential question—who determines the control and distribution of water? His sharp insights into the interlocking relationship between public and private ownership and the impact this has had on resource allocation across time and place demonstrate how difficult it will be to achieve a sustainable water future."

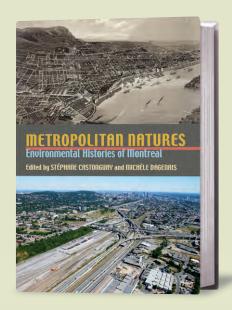
-Char Miller, Pomona College

"With searching and thoughtful analyses of the urban, technological, and environmental dimensions of the management of water resources, Melosi advances our understanding of the past and assists our capacity to plan intelligently for the future."

—Jeffrey K. Stine, author of America's Forested Wetlands: From Wasteland to Valued Resource

s an essential resource, water has been the object of warfare, political wrangling, and individual and corporate abuse. It has also become an object of commodification, with multinational corporations vying for water supply contracts in many countries. In *Precious Commodity*, Martin V. Melosi examines water resources in the United States and addresses whether access to water is an inalienable right of citizens, and if government is responsible for its distribution as a public good.

Melosi provides historical background on the construction, administration, and adaptability of water supply and wastewater systems in urban America. He cites budgetary constraints and the deterioration of existing water infrastructures as factors leading many municipalities to seriously consider the privatization of their water supply. Melosi also views the role of government in the management of, development of, and legal jurisdiction over America's rivers and waterways for hydroelectric power, flood control, irrigation, and transportation access. Looking to the future, he compares the costs and benefits of public versus private water supply, examining the global movement toward privatization.



June

CLOTH \$42.50s • 978-0-8229-4402-7

6 x 9 • 320 pp. 44 ILLUSTRATIONS

HISTORY OF THE URBAN ENVIRONMENT

STÉPHANE CASTONGUAY is the Canada Research Chair in Environmental History at the Université du Québec à Trois-Rivières.

MICHÈLE DAGENAIS is professor of history at Université de Montréal.

Metropolitan Natures

Environmental Histories of Montreal

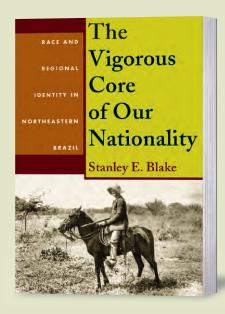
Edited by Stéphane Castonguay and Michèle Dagenais

- "A refreshing and long overdue perspective on how human activities from agriculture to transportation to infrastructure policies shape geography over generations, creating distinctive urban landscapes. It challenges accepted views on the relation between culture and nature to better guide the future of the modern metropolis."
- —Dinu Bumbaru, C.M., Policy Director of Heritage Montreal
- "This remarkable collection presents diverse perspectives on Montreal's growth from colonial outpost to industrial city. Original essays help us understand how Montrealers perceived nature and their city, built structures to move water and people, endured floods and disease, and transformed their region. A major contribution to environmental history, relevant far beyond this fascinating city."
- —Stephen Bocking, Trent University
- "A fascinating collection of essays that makes a substantial contribution to our understanding of Montreal's environmental history. The book brings together a range of authors to explore the interaction between the environment and the city. The result is a tantalizing array of topics. This important book will be of interest to a variety of scholars, including those working on Montreal, urban history, and environmental history."
- -Robert Lewis, University of Toronto

ne of the oldest metropolitan areas in North America, Montreal has evolved from a remote fur trading post in New France into an international center for services and technology. A city and an island located at the confluence of the Ottawa and St. Lawrence Rivers, it is uniquely situated to serve as an international port while also providing rail access to the Canadian interior. The historic capital of the Province of Canada, once Canada's foremost metropolis, Montreal has a multifaceted cultural heritage drawn from European and North American influences. Thanks to its rich past, the city offers an ideal setting for the study of an evolving urban environment.

Metropolitan Natures presents original histories of the diverse environments that constitute Montreal and its region. It explores the agricultural and industrial transformation of the metropolitan area, the interaction of city and hinterland, and the interplay of humans and nature. The fourteen chapters cover a wide range of issues, from landscape representations during the colonial era to urban encroachments on the Kahnawake Mohawk reservation on the south shore of the island, from the 1918–1920 Spanish flu epidemic and its ensuing human environmental modifications to the urban sprawl characteristic of North America during the postwar period.

Situations that politicize the environment are discussed as well, including the economic and class dynamics of flood relief, highways built to facilitate recreational access for the middle class, power-generating facilities that invade pristine rural areas, and the elitist environmental hegemony of fox hunting. Additional chapters examine human attempts to control the urban environment through street planning, waterway construction, water supply, and sewerage.



March

PAPER \$27.95s • 978-0-8229-6133-8

6.125 x 9.25 • 360 pp.

PITT LATIN AMERICAN SERIES

STANLEY E. BLAKE is assistant professor of history at The Ohio State University at Lima.

The Vigorous Core of Our Nationality

Race and Regional Identity in Northeastern Brazil

Stanley E. Blake

"The Vigorous Core of Our Nationality changes the way we understand brasilidade, and thus Brazil. Blake shows how the Northeast was a created 'other,' providing a foil for a national idea of 'Brazilianness.' Yet as Blake shows, creations often lead to realities. Thus the invention of the nordestino gave urban professionals and government officials a justification for social reform programs aimed at improving what would become an essential aspect of Brazilian identity."

—Jeffrey Lesser, Emory University

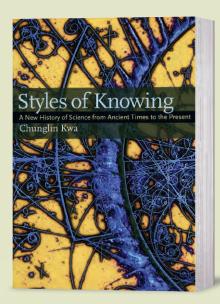
"Blake brings a different approach to the topic by emphasizing the role of politicians, civil servants, urban professionals, scientists, and physicians in 'creating' northeastern regional identity. His very approach moves him to bring new sources, theory, and insights to the subject of regional and national identity and enables him to present political, scientific, and social history in a refreshing and compelling manner."

-James N. Green, Brown University

he Vigorous Core of Our Nationality explores conceptualizations of regional identity and a distinct population group known as nordestinos in northeastern Brazil during a crucial historical period. Beginning with the abolition of slavery and ending with the demise of the Estado Novo under Getúlio Vargas, Stanley E. Blake offers original perspectives on the paradoxical concept of the nordestino and the importance of these debates to the process of state and nation building.

Since colonial times, the Northeast has been an agricultural region based primarily on sugar production. The area's population was composed of former slaves and free men of African descent, indigenous Indians, European whites, and mulattos. The image of the *nordestino* was, for many years, linked with the predominant ethnic group in the region, the Afro-Brazilian. For political reasons, however, the conception of the *nordestino* later changed to more closely resemble white Europeans.

Blake delves deeply into local archives and determines that politicians, intellectuals, and other urban professionals formulated identities based on theories of science, biomedicine, race, and social Darwinism. While these ideas served political, social, and economic agendas, they also inspired debates over social justice and led to reforms for both the region and the people. Additionally, Blake shows how debates over northeastern identity and the concept of the *nordestino* shaped similar arguments about Brazilian national identity and "true" Brazilian people.



June

PAPER \$27.95s • 978-0-8229-6151-2

6 x 9 • 448 pp.

CHUNGLIN KWA is lecturer in Science and Technology Studies at the University of Amsterdam. He teaches courses in history of science, philosophy of science, and on sustainable development in relation to the environmental sciences. He served as editor of *EASST Review* from 1991 to 2006.

Styles of Knowing

A New History of Science from Ancient Times to the Present

Chunglin Kwa

"Very . . . readable account of the history of scientific knowledge, it deserves a much wider audience than those who are able to understand the Dutch language."

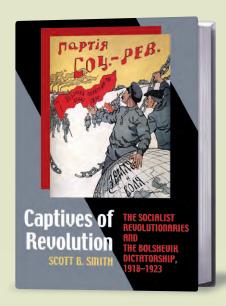
—Isis, 2006 review of the original Dutch edition

"Kwa has written not only a fine introduction to the history of science from antiquity to the twenty-first century, but he has used the concept of 'style' to illuminate various modes of scientific rationality and current threats to freedom of inquiry. A most impressive achievement."

—Harold J. Cook, Brown University

ow available in English, *Styles of Knowing* explores the development of various scientific reasoning processes in cultural-historical context. Influenced by historian Alistair Crombie's *Styles of Scientific Thinking in the European Tradition*, Chunglin Kwa organizes his book according to six distinct styles: deductive, experimental, analytical-hypothetical, taxonomic, statistical, and evolutionary. Instead of featuring individual scientific disciplines in different chapters, each chapter explains the historical applications of each style's unique criterion for good science. Kwa shows also how styles have influenced each other and transformed over time. In a chapter written especially for American audiences, Kwa examines how changes in engineering and technology during the twentieth century affected the balance among the various styles of science.

Based on extensive research in Greek and Latin primary sources and numerous modern secondary sources, Kwa demonstrates the heterogeneous nature of scientific discovery. This accessible and innovative introduction to scientific change provides a foundational history for the classroom, historians, and nonspecialists.



April

CLOTH \$45.00s • 978-0-8229-4403-4

6 x 9 • 432 pp. 12 ILLUSTRATIONS

PITT SERIES IN RUSSIAN
AND EAST EUROPEAN STUDIES

SCOTT B. SMITH is associate professor of history at Linfield College.

Captives of Revolution

The Socialist Revolutionaries and the Bolshevik Dictatorship, 1918–1923

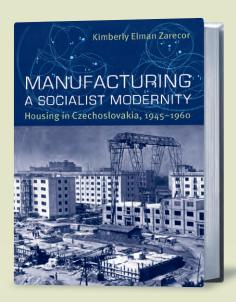
Scott B. Smith

- "Lucid and persuasive, Captives of Revolution explains brilliantly the weakness of the anti-Bolshevik opposition and the resultant Bolshevik victory in the Civil War."
- -Jonathan Daly, University of Illinois at Chicago
- "A carefully researched and nuanced portrait of the complex and dynamic political environment of revolution and civil war in Russia, one that is exceptionally well-written and insightful for students and specialists alike."
- -Erik Landis, Oxford Brookes University
- "A convincing new account of the Russian Civil War, placing the Socialist Revolutionaries at the center of political and military developments, and effectively conveying the complexity of the dilemmas they faced in trying to defend the revolution from Bolshevik usurpation. In this perceptive historical analysis, Smith reveals the idealistic but doomed efforts of the Socialist Revolutionaries to expose the fantastic fictions at the heart of Bolshevik revolutionary discourse."
- -Cathy A. Frierson, University of New Hampshire

he Socialist Revolutionaries (SRs) were the largest political party in Russia in the crucial revolutionary year of 1917. Heirs to the legacy of the People's Will movement, the SRs were unabashed proponents of peasant rebellion and revolutionary terror, emphasizing the socialist transformation of the countryside and a democratic system of government as their political goals. They offered a compelling, but still socialist, alternative to the Bolsheviks, yet by the early 1920s their party was shattered and its members were branded as enemies of the revolution. In 1922, the SR leaders became the first fellow socialists to be condemned by the Bolsheviks as "counter-revolutionaries" in the prototypical Soviet show trial.

In *Captives of the Revolution,* Scott B. Smith presents both a convincing account of the defeat of the SRs and a deeper analysis of the significance of the political dynamics of the Civil War for subsequent Soviet history. Once the SRs decided to openly fight the Bolsheviks in 1918, they faced a series of nearly impossible political dilemmas. At the same time, the Bolsheviks fatally undermined the revolutionary credentials of the SRs by successfully appropriating the rhetoric of class struggle, painting a simplistic picture of Reds versus Whites in the Civil War, a rhetorical dominance that they converted into victory over the SRs and any left-wing alternative to Bolshevik dictatorship. In this narrative, the SRs became a bona fide threat to national security and enemies of the people—a characterization that proved so successful that it became an archetype to be used repeatedly by the Soviet leadership against any political opponents, even those from within the Bolshevik party itself.

In this groundbreaking study, Smith reveals a more complex and nuanced picture of the postrevolutionary struggle for power in Russia than we have ever seen before and demonstrates that the Civil War—and in particular the struggle with the SRs—was the formative experience of the Bolshevik party and the Soviet state.



March

CLOTH \$45.00s • 978-0-8229-4404-1

7 x 10 • 480 pp. 292 ILLUSTRATIONS

PITT SERIES IN RUSSIAN
AND EAST EUROPEAN STUDIES

KIMBERLY ELMAN ZARECOR is assistant professor of architecture at Iowa State University.

Manufacturing a Socialist Modernity

Housing in Czechoslovakia, 1945–1960

Kimberly Elman Zarecor

"After World War II, all Czech architectural offices and building firms merged into a unified state apparatus, extending earlier experiments by Europe's most advanced architectural functionalists. This endeavor would later clash with the discourse of socialist realism imposed under the Soviets. Zarecor masterfully reconstructs the intense conflicts among architects caught between modern technology and nostalgic aesthetics as reflected in their designs and theoretical discourse."

-Jean-Louis Cohen, New York University

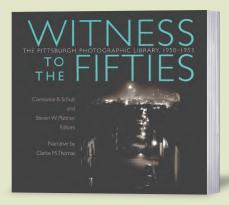
"From postwar modernist model housing developments in Kladno, Most, and Ostrava to the first panelák at Gottwaldov, Manufacturing a Socialist Modernity explains in vivid detail and lucid prose how architecture and politics worked together—for better or for worse—to define Czechoslovakia's urban landscape in the Communist era."

-Lewis H. Siegelbaum, Michigan State University

astern European prefabricated housing blocks are often vilified as the visible manifestations of everything that was wrong with state socialism. For many inside and outside the region, the uniformity of these buildings became symbols of the dullness and drudgery of everyday life. *Manufacturing a Socialist Modernity* complicates this common perception. Analyzing the cultural, intellectual, and professional debates surrounding the construction of mass housing in early postwar Czechoslovakia, Zarecor shows that these housing blocks served an essential function in the planned economy and reflected an interwar aesthetic, derived from constructivism and functionalism, that carried forward into the 1950s.

With a focus on prefabricated and standardized housing built from 1945 to 1960, Zarecor offers broad and innovative insights into the country's transition from capitalism to state socialism. She demonstrates that during this shift, architects and engineers consistently strove to meet the needs of Czechs and Slovaks despite challenging economic conditions, a lack of material resources, and manufacturing and technological limitations. In the process, architects were asked to put aside their individual creative aspirations and transform themselves into technicians and industrial producers.

Manufacturing a Socialist Modernity is the first comprehensive history of architectural practice and the emergence of prefabricated housing in the Eastern Bloc. Through discussions of individual architects and projects, as well as building typologies, professional associations, and institutional organization, it opens a rare window into the cultural and economic life of Eastern Europe during the early postwar period.



PAPER \$24.95t • 978-0-8229-6140-6

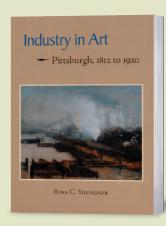
11 x 10.5 • 192 pp. 103 ILLUSTRATIONS

CONSTANCE B. SCHULZ is professor of history and codirector of the Public History Program at the University of South Carolina. She is author or editor of several books, including *Bust to Boom: Documentary Photographs of Kansas*, 1936–1949.

STEVEN W. PLATTNER is the editor of *Roy Stryker: USA*, 1943–1950.

CLARKE M. THOMAS was a senior editor at the *Pittsburgh Post-Gazette* and author of *Front-Page Pittsburgh: Two Hundred Years of the* Post-Gazette.

ART HISTORY



February

PAPER \$22.95t • 978-0-8229-6154-3

7 x 9.5 • 200 pp. 8 COLOR, 86 B&W ILLUSTRATIONS

RINA C. YOUNGNER is an independent scholar of art history and has lectured at the University of Pittsburgh, Chatham College, and Carlow University. She was curator of *The Artist Looks at Industrial Pittsburgh*, 1838–1993 at the University of Pittsburgh.

NEW IN PAPER

Witness to the Fifties

The Pittsburgh Photographic Library, 1950–1953

Constance B. Schulz and Steven W. Plattner, Editors Narrative by Clarke M. Thomas

"These photographs show a vanished world called Pittsburgh, a place unrecognizable to most of us today. Looking at these wonderfully composed images of crooked streets, raggedly dressed children, threadbare homes, sprawling mills, and the sunlight and shadows of a once-crowded Downtown, I was struck again and again at the diverse and fascinating character that shines through. . . . This is a finely made and sensitively composed book and a major contribution to Pittsburgh history."

-Pittsburgh Post-Gazette

"The beautifully reproduced visual images are interwoven with journalist Clarke M. Thomas's local history narrative, a rich cultural text that provides a genuine sense of political and social upheaval in a complex evolving city in the early 1950s."

—Choice

"An extraordinary book of unforgettable images."

-Light and Shade

"An intimate, engrossing, often moving portrait of Pittsburgh in the waning years of its industrial glory. These images, shot by some of America's most talented documentary photographers, reveal a city that existed not so long ago, but one that seems poignantly distant from the vantage point of the computer age."

—Dell Upton, University of California, Berkeley

NEW IN PAPER

Industry in Art

Pittsburgh, 1812 to 1920

Rina C. Youngner

"The picture [Youngner] paints of the city and its industry is broader and deeper than any one of the artists, draftsmen or printmakers she individually considers."

—Pittsburgh Quarterly

"Youngner examines 'image makers' and their depiction of the city's startling and stirring sights. In their pursuit of profit, ornament, or a vision of truth, artists portrayed urban flux for local and national consumption. . . . Youngner guides readers through the images with intriguing results."

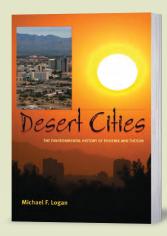
—Pennsylvania Magazine of History and Biography

"An excellent analysis of the development of Pittsburgh into a major industrial center, shown through paintings, illustrations, and sketches of its artists. Youngner details the dynamic and varying roles played by art and its importance in depicting an evolving industrial society."

—Anthony Speiser, Trustee, Newington Cropsey Foundation

"The aesthetic of nineteenth-century American painting has been defined by the artists' embracement of an unspoiled landscape. Yet as Youngner's account meticulously details, an alternative mode attempted to assimilate the imagery of America's most industrialized city into the conventions of nineteenth-century landscape art. A valuable commentary documenting the portrayal of industry in nineteenth-century America."

-Kenneth W. Maddox, New York University



March

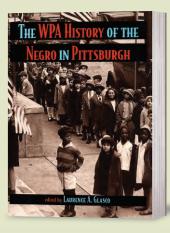
PAPER \$24.95s • 978-0-8229-6131-4

6 x 9 • 240 pp. 23 ILLUSTRATIONS

HISTORY OF THE URBAN ENVIRONMENT

MICHAEL F. LOGAN is professor of history at Oklahoma State University. He is the author of The Lessening Stream: An Environmental History of the Santa Cruz River and Fighting Sprawl and City Hall: Resistance to Urban Growth in the Southwest.

HISTORY/AFRICAN AMERICAN STUDIES



February

PAPER \$27.95s • 978-0-8229-6144-4

6 x 9 • 432 pp.

LAURENCE A. GLASCO, associate professor of history at the University of Pittsburgh, is the author of Ethnicity and Social Structure: Irish, Germans, and Native-Born of Buffalo, N.Y., 1850–1860 and coauthor of Legacy in Bricks and Mortar: African American Landmarks in Allegheny County.

NEW IN PAPER

Desert Cities

The Environmental History of Phoenix and Tucson

Michael F. Logan

"Logan seamlessly integrates environmental, urban, and western history in a provocative story about the rivalry between Arizona's cities. Will appeal to both scholars and a general audience."

—Environmental History

"By examining the factors of watershed, culture, ethnicity, terrain, development, history, and even political favoritism, Logan meticulously documents the causes of the growth disparity between Tucson and Phoenix. More than a scholarly text, *Desert Cities* is relevant, provocative and highly recommended."

- —Tucson Citizen
- "A broad and important study that adds to a growing literature that stresses the need to continue to think and write about the environmental histories of cities."
- —Western Historical Quarterly
- "Those interested in a succinct history of Arizona's chief metropolitans, emphasizing the influence of the environment should enjoy this work."
- —Journal of the West

NEW IN PAPER

The WPA History of the Negro in Pittsburgh

Edited by Laurence A. Glasco

"What an absorbing, engaging, from-the-bottom-up history of African descendants in Pittsburgh! It is a history with imagery, joy, disappointment, hope, vision, and, of course, voice—a story of a people told by the people. The editor has made a masterstroke with the use of research results and analysis from the 'Negro in Pittsburgh' study from the Depression-era Federal Writers' Project."

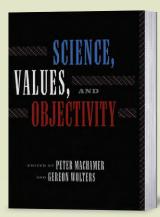
-Multicultural Review

"Never has a chronicle, which sweeps from Colonial times through the 1930s, gathered so much information in such a fashion. Much of it offers tender and heartbreaking details about how the Negro lived and dreamed in the old industrial city on the banks of three rivers. . . . Remarkable and certainly important to anyone who might care about the history of the Negro in Pittsburgh."

—Pittsburgh Post-Gazette

"This book is a treasure trove of information for persons interested in more than the bland partial synopsis of American history that is taught in most public schools. . . . The entire book is a must read for American historians, genealogists, folklorists, musicologists, and others. . . . Highly recommended!"

-Western Pennsylvania Genealogical Society Quarterly



February

PAPER \$29.95s • 978-0-8229-5947-2

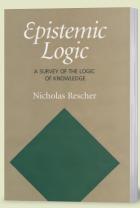
6 x 9 • 328 pp.

THE PITTSBURGH-KONSTANZ SERIES IN THE PHILOSOPHY AND HISTORY OF SCIENCE

PETER MACHAMER is professor of history and philosophy of science at the University of Pittsburgh. He is coeditor, with Gereon Wolters, of *Thinking about Causes* and *Interpretation*, among other books.

GEREON WOLTERS is professor emeritus of philosophy and history of science at the University of Konstanz and director of the philosophical archive. He is coeditor of *Concepts, Theories, and Rationality in the Biological Sciences*, among other books.

PHILOSOPHY



February

PAPER \$19.95s • 978-0-8229-6130-7

5.5 x 8.5 • 152 pp.

NICHOLAS RESCHER is Distinguished University Professor of Philosophy at the University of Pittsburgh and chairman of the Center for Philosophy of Science. He is the author or editor of more than one hundred books, including *Ignorance (On the Wider Implications of Deficient Knowledge)* and *Philosophical Inquiries: An Introduction to Problems of Philosophy.*

NEW IN PAPER

Science, Values, and Objectivity

Edited by Peter Machamer and Gereon Wolters

"Is there any room for facts in a world of values? How is objectivity to be saved if science is as value-laden as most commentators now seem to agree? The well-chosen selection of essays in this anthology nicely illustrates the diverse ways in which an affirmative answer may be reached to these currently much debated questions."

-Ernan McMullin, University of Notre Dame

"Gone are the days when science could be seen as value-free. Now the central questions include: What are the different kinds of values and how do they affect science? Are they subjective or are they somehow rationally justified? Is science better or worse for having them? This remarkably diverse yet rigorous volume goes far in clarifying the crucial questions and providing significant answers."

—James Robert Brown, University of Toronto

NEW IN PAPER

Epistemic Logic

A Survey of the Logic of Knowledge

Nicholas Rescher

"Epistemic Logic is the shining star of Rescher's provocative trilogy on realism, knowledge, and our cognitive limitations. EL is a unique and crucial addition to the literature in formal epistemology because it locates the debate over the knowability principle within an overall system of the logic of knowledge. Superb—a must read for logicians and formal epistemologists."

-Mind

"A superb, especially welcome, and long overdue addition to the corpus of philosophical logic. Like Rescher's previous books, this one is clear, cogent, well crafted, well argued, and eminently fair to contrary points of view. Its scope is so wide that the book can serve admirably as a text for senior philosophy students and as a treatise, reference manual, and handbook for professionals. It should prove to be a new touchstone in its field."

-Norman Swartz, Simon Fraser University



PAPER \$24.95s • 978-0-8229-6138-3

6 x 9 • 232 pp. 21 ILLUSTRATIONS

PITT SERIES IN RUSSIAN AND EAST EUROPEAN STUDIES

CHRISTOPHER J. WARD is associate professor of history at Clayton State University.

EUROPEAN HISTORY



January

PAPER \$26.95s • 978-0-8229-6137-6

6 x 9 • 280 pp.

PITT SERIES IN RUSSIAN AND EAST EUROPEAN STUDIES

JAMES RAMON FELAK is associate professor of history at the University of Washington. He is the author of *At the Price of the Republic: Hlinka's Slovak People's Party, 1929–1938*, and coeditor of *Nations and Nationalisms in East-Central Europe, 1806–1948*.

NEW IN PAPER

Brezhnev's Folly

The Building of BAM and Late Soviet Socialism

Christopher J. Ward

"This excellent monograph details the construction of one of the largest public works projects of all time, the Baikal-Amur Mainline (BAM) Railway. The last instance of 'Soviet gigantomania' and a pet project of Leonid Brezhnev, BAM was envisioned as a demonstration of ideological fervor and Soviet prowess. In fact, BAM was a disaster from start to finish. . . . Brezhnev's Folly benefits from the author's thorough familiarity with rich archival materials as well as personal interviews. It deserves the attention of every specialist in modern Russian history."

-Russian Review

"Ward's important study successfully situates BAM within Brezhnev's 'developed socialism,' and it indicates the bankruptcy of late Soviet efforts to demonstrate the glories of enlightened rule. Important for specialists on Soviet politics and history, and more generally for historians of technology."

-Slavic Review

"Ward's excellent history charts the rise and fall of a vast and impractical construction project and imparts both meaning and insight to everyday life in Brezhnev's Soviet Union. Ward excels at peopling BAM's construction sites with a fascinating cast of belligerent, disorganized workers who drink, steal, worry about the environment, and dream of amassing capital rather than building socialism. A fine, readable work on a neglected topic that offers insights not just into the construction of BAM, but into the larger realm of youth culture and work culture under Brezhnev."

—Technology and Culture

NEW IN PAPER

After Hitler, Before Stalin

Catholics, Communists, and Democrats in Slovakia, 1945–1948

James Ramon Felak

"After Hitler, Before Stalin is the most important English-language contribution to our understanding of the struggle over Slovak Catholics in the fateful period between the end of World War II and the Communist Party's assumption of total power in February of 1948. Slovakia is the ideal laboratory for an investigation of Catholics and politics in early postwar Europe, and Felak's careful research illuminates issues that are central for understanding the whole of East-Central Europe."

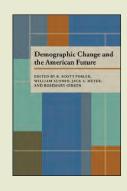
-Bradley F. Abrams, Columbia University

After Hitler, Before Stalin examines the crucial postwar period in Slovakia, following Nazi occupation and ending with the Communist coup of February 1948. Centering his work around the major political role of the Catholic Church and its leaders, James Ramon Felak offers a fascinating study of the interrelationship of Slovak Catholics, Democrats, and Communists. He provides an in-depth examination of Communist policies toward Catholics and their strategies to court Catholic voters, and he chronicles the variety of political stances Catholics maintained during Slovakia's political turmoil.

PROLOGUE EDITIONS

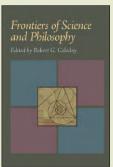
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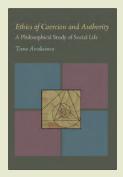
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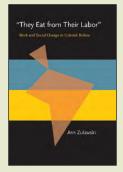






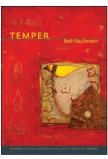




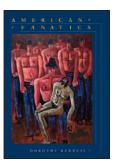




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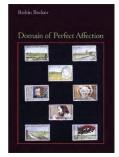
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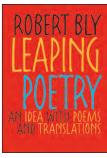
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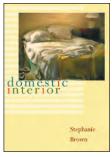
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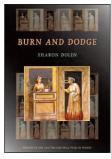
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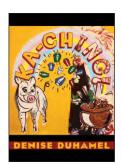
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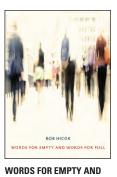


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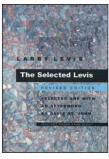
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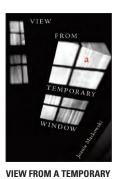
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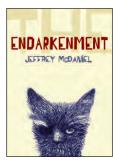
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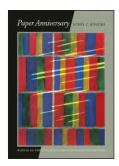
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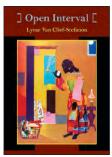
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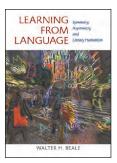
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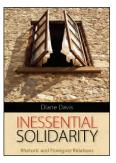
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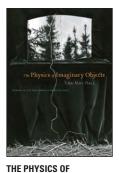
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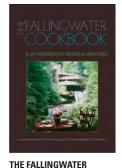
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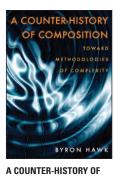
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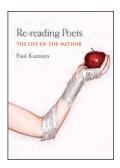
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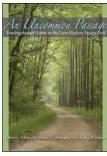
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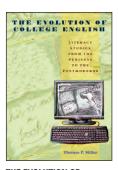
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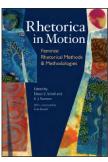
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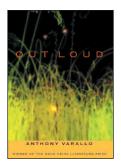
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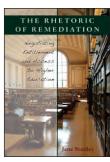
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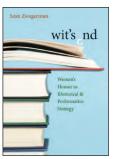
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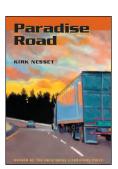
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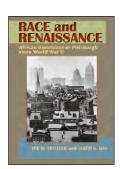
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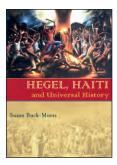


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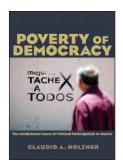
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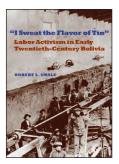
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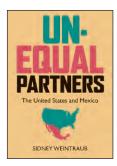
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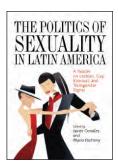
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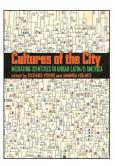
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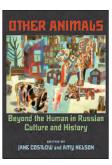
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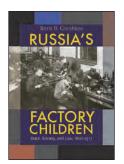
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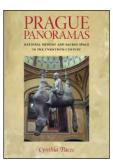
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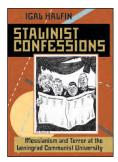
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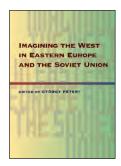
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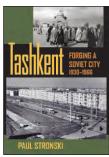
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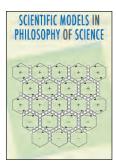


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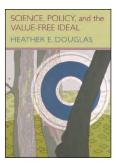
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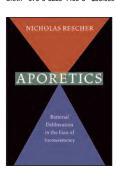
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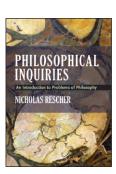
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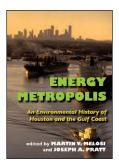
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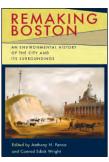
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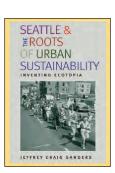
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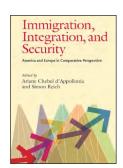
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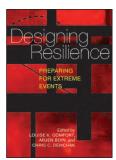
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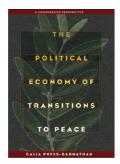
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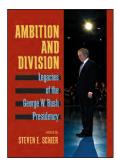
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