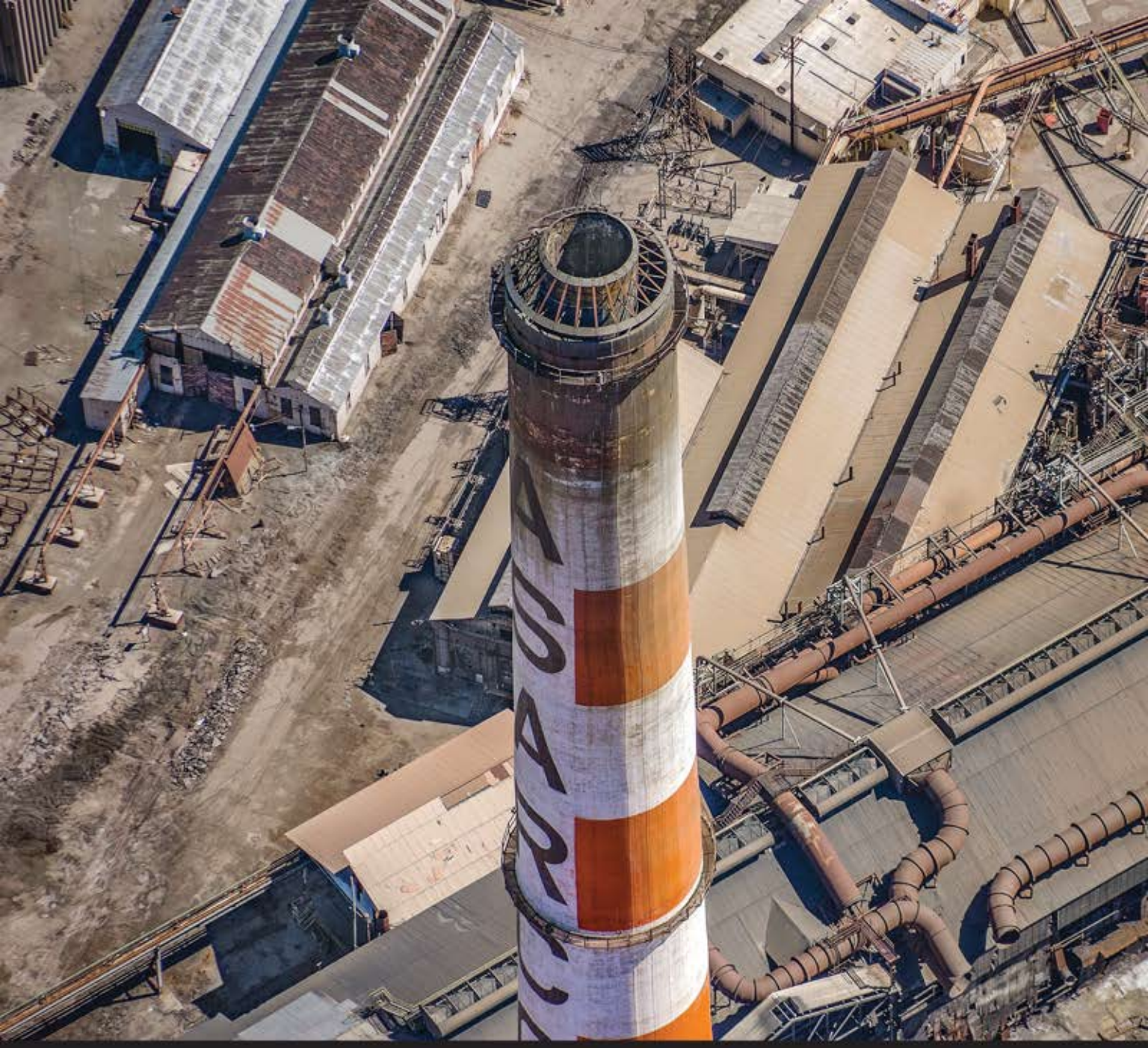


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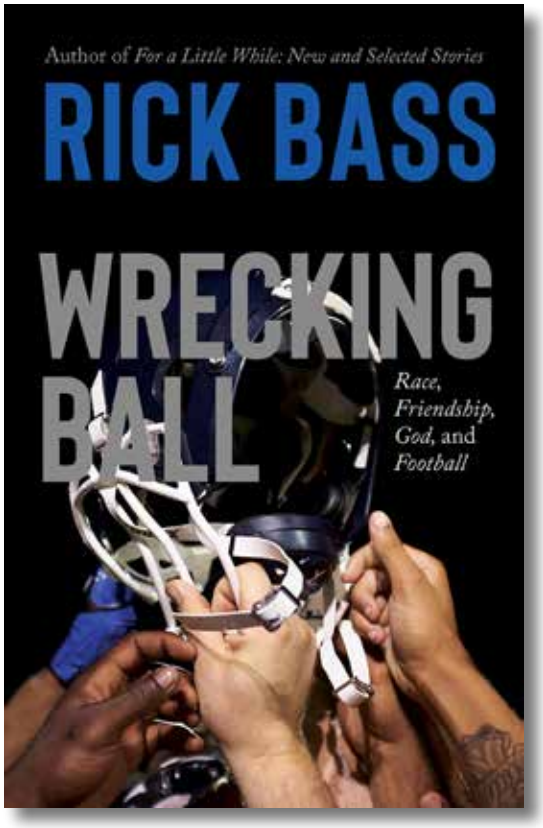
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TRADE





Wrecking Ball

Race, Friendship, God, and Football

RICK BASS

The Montana writer Norman Maclean wrote, "In our family, there was no clear line between religion and fly fishing." Rick Bass, born and raised in Houston, knows that in Texas, there's no clear line between religion and football.

In *Wrecking Ball: Race, Friendship, God, and Football*, award-winning writer Rick Bass chronicles three seasons on the field with the Texas Express, a semiprofessional team in the Dynamic Texas Football Association. This is unsung football. Light-years from the NFL, it has nowhere near the pomp of college football nor even of Texas high-school football, where hometown fans' civic identity is always on the line. In the hard-scrabble world of spring-season semipro ball, there are no fans. Eventually even the players' families avoid these games. Most players are in their twenties, but some are older. Every year a few get to try out for the college game; others get scholarship money and a shot at another life. But for most, this is their last chance. Many—most—get hurt.

One hundred and fifty-five pounds dripping wet and forty-five years past his playing career as a one-season walk-on at Utah State, Rick Bass came to Brenham, a flyspeck town outside of Houston, to write about the Express. But with a disastrous season unfolding and injuries, incarcerations, and plain boredom claiming players every week, Bass was induced to suit up and take the field. Suddenly the writer became part of the story in a tale reminiscent of George Plimpton and *Paper Lion*. Rick's experience on and off the field and his observations about the game, the terrible injuries, the expectations and pleasures of comradery, the overriding influence of the coach, race, poverty, and, yes, religion on the field, are the unforgettable subjects of *Wrecking Ball*.

September 2

224 pp.; 5.5 × 8.5 in.

$27.95 **cloth** **978-0-8263-6856-0**

$27.95 **ePub** **978-0-8263-6857-7**



Also of Interest

Fortunate Son
Selected Essays from the Lone Star State
Rick Bass
$19.95 paper
978-0-8263-6245-2

"'To me, football is a living system,' says a character in Rick Bass's excellent new book, *Wrecking Ball*. Bass takes the reader on a lively and moving journey through that living system at a fundamental level, avoiding the glitter and gloss of big-time football."

— W. K. STRATTON, author of *The Wild Bunch: Sam Peckinpah, a Revolution in Hollywood, and the Making of a Legendary Film*

"In *Wrecking Ball*, readers join a sixtyish-year-old Rick Bass as he moves from a journalist covering low-level semipro Texas football to pulling on the cleats and his #27 jersey and joining his teammates on the gridiron. *Wrecking Ball* shows us the dogfights, tackles, and touchdowns. But it also explores race, culture, poverty, and why we are addicted to sports."

—SEAN PRENTISS, author of *Finding Abbey: The Search for Edward Abbey and His Hidden Desert Grave*



RICK BASS is a Texas native who has lived in Montana for nearly forty years. Recognized by numerous Pushcart Prizes and the O. Henry Awards as well as the Texas Institute of Letters, Bass continues to publish celebrated fiction and nonfiction about the natural world and humans' place in it. His recent books include *With Every Great Breath: New and Selected Essays, 1995–2023* and F*ortunate Son: Selected Essays from the Lone Star State* (UNM Press).

Residence: Troy, MT

"*The Mountain Knows the Mountain* is the finest example I've ever read that reveals what it is to 'think like a mountain,' a notion forwarded by Aldo Leopold and perfected by Phil Connors. His book is a perfect meld of prose and poetry (mostly haiku) that is an expression of profound love for a mountain habitat where he has long served as a fire lookout. This elegiac book re-sacralizes a habitat long fallen prey to debilitating bureaucracy that secularizes the natural world through commitment to erroneous, often fatal procedure."

—JACK LOEFFLER, author of *Thinking Like a Watershed: Voices from the West*

"Pick up *The Mountain Knows the Mountain*, and you will sit with Connors atop his fire lookout in the Gila Wilderness, scanning the horizon for wisps of smoke. You will also listen to Connors speak about the moving of the summer season, the writing of haiku, those fires smoldering below, the state of American wilderness and our American dream, all in beautiful prose and poetry."

—SEAN PRENTISS, author of *Finding Abbey: The Search for Edward Abbey and His Hidden Desert Grave*

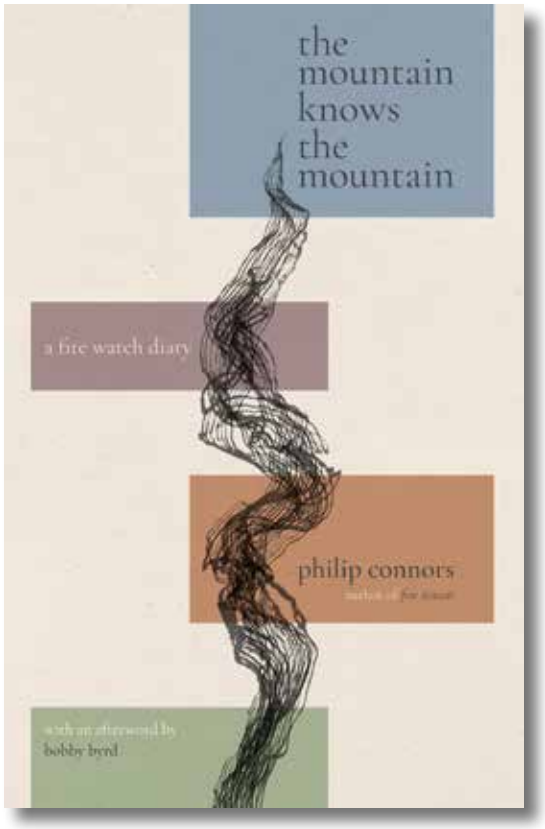
"Find in these pages profound beauty, deep comfort, and vexing disquiet. Ask yourself some of the questions Connors keeps asking. Then walk out of the house to some perfect, inscrutable run of nature and fall in love."

—GARY FERGUSON, author of *The Eight Master Lessons of Nature: What Nature Teaches Us About Living Well in the World*



PHILIP CONNORS has been a fire watcher in New Mexico's Gila Wilderness for twenty-three years. He is the author of *Fire Season: Field Notes from a Wilderness Lookout*, which won the 2011 National Outdoor Book Award. He is also the author of *All the Wrong Places: A Life Lost and Found* and *A Song for the River.* He lives in southern New Mexico.

Residence: Hillsboro, NM



The Mountain Knows the Mountain

A Fire Watch Diary

PHILIP CONNORS

Multi-award-winning writer Philip Connors had been a fire watcher in the Gila Wilderness for fourteen straight summers when he sustained an injury and was forced to miss a year recovering. When he returned, he resolved to see the mountain with fresh eyes and to keep a detailed notebook.

The result is *The Mountain Knows the Mountain*, a meticulously observed experience of one fire season chronicled in *haibun*, the centuries-old prose form dating from Basho's *Narrow Road to the Interior* that recounts both inner and outer journeys and incorporates traditional haiku as an occasional element of narrative counterpoint. Though only a beginner in the practice of haiku, Connors deftly weaves close observation, personal reflection, and memory with hard-won knowledge of the forest, of the mountain, and of fire.

The Mountain Knows the Mountain is both mythic and immediate, a chronicle of daily events granular in their specificity but connected to larger themes of the observed world and the inner life of the observer. Connors captures the various moods of a long season on a mountain; plays with language and ways of seeing; and includes contributing perspectives from his partner, Mónica Ortiz Uribe, and his friend the late editor and publisher Bobby Byrd. Together with the author's own simple drawings, the resulting snapshots offer incisive visions of how to be intimate with the wild.

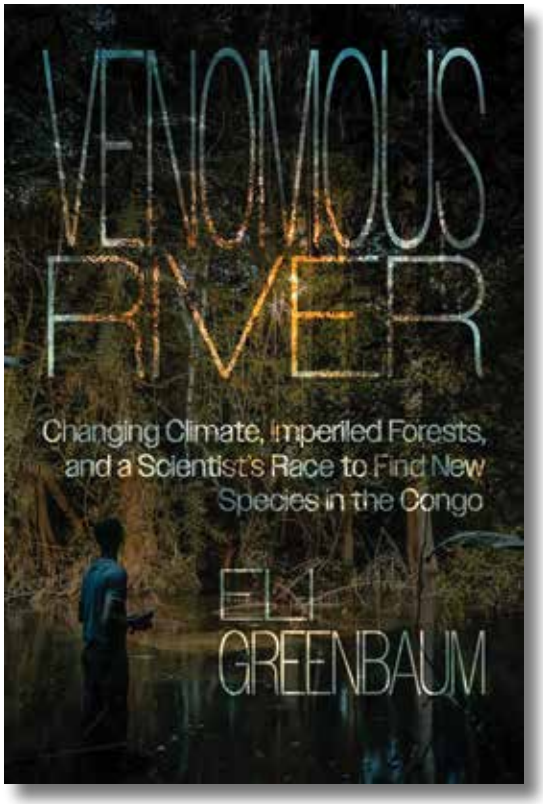
Reminiscent of the meditative nature writings of Peter Matthiessen and Norman Maclean's deep understanding of wildfire, *The Mountain Knows the Mountain* is a regenerative record of personal growth and a uniquely qualified vision that captures the climate peril of our time in a transformative and literary gem.

September 16

200 pp.; 5.5 × 8.5 in.;
8 halftones

$24.95 **cloth** **978-0-8263-6834-8**

$24.95 **ePub** **978-0-8263-6835-5**



Venomous River

Changing Climate, Imperiled Forests, and a Scientist's Race to Find New Species in the Congo

ELI GREENBAUM

Venomous River chronicles a field scientist's search for new species in the Congo Basin, one of the world's great crucibles of biodiversity, in the face of climate change. Although tropical forests cover less than 10 percent of Earth's land surface, they are home to about two-thirds of the planet's terrestrial biodiversity. Unfortunately, a ballooning human population has severely damaged half of the planet's pristine ecosystems and the biodiversity they contained, leading to an unfolding sixth mass extinction.

In Joseph Conrad's famous 1899 novella *Heart of Darkness*, he described the Congo River as "a great snake." More than a century later, herpetologist, evolutionary biologist, and seasoned expedition leader Eli Greenbaum set out to find the Democratic Republic of the Congo's (Congo for short) incredible diversity of serpents in the flesh, along with the country's rarest frogs, lizards, crocodiles, and turtles, which live in and along Africa's second-largest river. For a biologist, an expedition into the heart of the Congo is a priceless gift, with its incredible species, known and unknown, lurking around every bend in the river. But the Congo is also a place of endemic political instability, widespread corruption, human suffering, and extraordinary danger. These, as much as the challenges of the natural world, confront any scientist doing field work in the Congo.

Venomous River is the harrowing story of a biodiversity scientist's successful quest to discover several new amphibian and reptile species in the remotest heart of Africa, a wilderness where he encounters friendly peoples, a cook who is revealed to be a dangerous killer, highly venomous snakes and scorpions, deadly tropical diseases, and troubling echoes of the Congo's colonial history.

October 21

288 pp.; 6 × 9 in.; 24 color photos

$29.95 cloth 978-0-8263-6824-9

$29.95 ePub 978-0-8263-6825-6

"*Venomous River* weaves together thrilling expedition tales with profound insights about conservation, offering a rare glimpse into one of our planet's most crucial yet imperiled ecosystems. Herpetologist Eli Greenbaum journeys deep into one of Earth's remotest and most dangerous regions, searching for new species of amphibians and reptiles while confronting deadly snakes, mysterious diseases, and a cook with a dark past. Along the way, he witnesses both the incredible biodiversity of the Congo Basin and the urgent threats it faces from deforestation, poaching, and climate change."

—NEIL SHUBIN, author of *Your Inner Fish: A Journey into the 3.5-Billion-Year History of the Human Body*

"The author accomplishes something that was rare in the more popular genre of biologists writing about their search for species, namely a fully contextual account where projects are situated in diverse sets of experiences. In this account, people, culture, and history are not just a backdrop but are actually integrated into the research process."

—N. THOMAS HÅKANSSON, adjunct professor of anthropology, University of Kentucky

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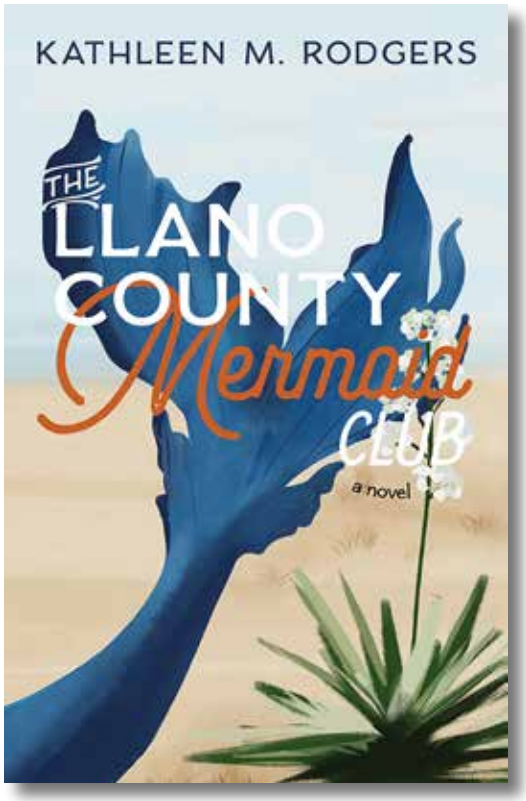
"A riveting story of herpetological adventure in one of the most dangerous places in the world; Eli and his Congolese team brave diseases, deadly snakes, and armed men in their search for herpetological ground truth."

—STEVE SPAWLS, author of *A Field Guide to East African Reptiles*



ELI GREENBAUM is a professor of biological sciences and the director of Biodiversity Collections at the University of Texas at El Paso. He is a world expert on the amphibian and reptile fauna in Central Africa and has published over 125 studies in peer-reviewed scientific journals and books. His work has been covered by *CNN*, *Newsweek*, *The Washington Post*, *NBC News*, *National Geographic Daily News*, *Africa Geographic Magazine*, *Reptiles Magazine*, and *The Huffington Post.* He is the author of *Emerald Labyrinth: A Scientist's Adventures in the Jungles of the Congo*, a *Forbes* magazine "Top 10 Science Book" of the year.

Residence: Colleyville, TX



The Llano County Mermaid Club

A Novel

KATHLEEN M. RODGERS

Lynn and Lynda Miller Southwest Fiction Series

"Kathleen M. Rodgers has outdone herself with her newest, most literary novel, *The Llano County Mermaid Club*. She brings all the mysticism of New Mexico to bear in her story about heartbreak and healing, about how novels can give us the hope to carry on and the empathy to forgive the ones we love most."

—KATHRYN BROWN RAMSPERGER, author of *A Thousand Flying Things*

"Shifting lyrically between the past and the present, this story of betrayal and death shattering the idyllic joy and innocence of childhood dreams allows us to see the value of an adult perspective in making peace with the past and experiencing the healing power of forgiveness."

—SUE BOGGIO, coauthor of *Hungry Shoes: A Novel*

"Kathleen M. Rodgers delivers a poignant portrayal of small-town New Mexico teenagers in the 1960s grappling with a shocking revelation resulting in a tragedy reverberating into present time."

—LYNN C. MILLER, author of *The Unmasking: A Novel*

KATHLEEN M. RODGERS is the author of four previous novels, including *The Flying Cutterbucks*. She was born in Clovis, New Mexico, and currently lives in north Texas.

Residence: Colleyville, TX

September 16

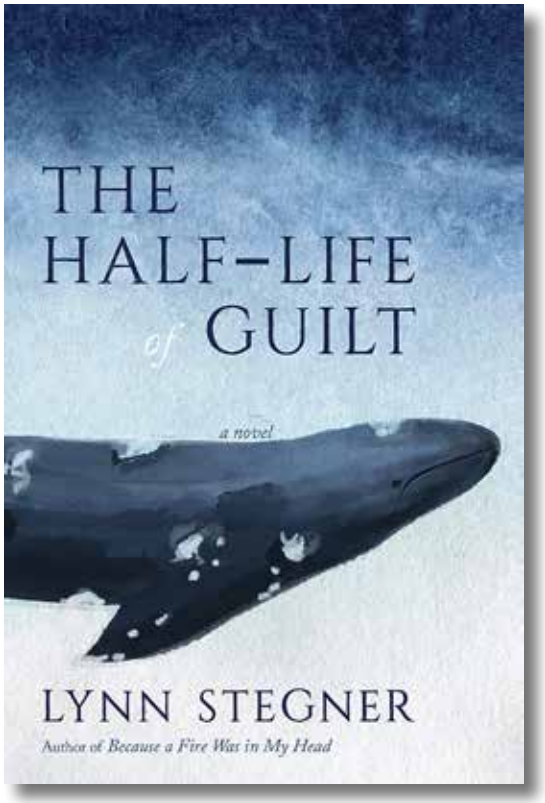
232 pp.; 5.5 × 8.5 in.

$19.95 paper 978-0-8263-6826-3

$9.99 ePub 978-0-8263-6827-0

Growing up in the desert town of Sandhill, New Mexico, Marigold Hubbard and her friends wanted only one thing: to see the ocean. The community pool and the nearby Santa Rosa Blue Hole are the closest they can get, and they dream of mermaids while swimming these rare waters. When Marigold learns of the affair between her father and the mother of her best friend, Melody Calloway, the betrayal tears the girls apart. Unmoored from both friends and family, Melody meets a tragic and mysterious end on the shores of the Blue Hole, leaving Marigold no chance to ever reconcile the friendship.

Forty years later, Marigold returns to Sandhill to care for her elderly father, but an envelope of old letters and a cryptic message in an abandoned church leads her on a quest to find answers about what really happened to Melody. Threading between past and present, Marigold must piece together the tragic chain of events that led to Melody's death, pursuing questions that may have no easy answers.



The Half-Life of Guilt

A Novel

LYNN STEGNER

NEW IN PAPER

"*The Half Life of Guilt* adroitly braids paired narratives: a risk-filled present journey down the coast of Mexico and the fraught past of a family in northern California. The twins at the center of the story—Nina and Clair—compel our close attention, and the novel somehow manages to be both action-packed and contemplative. Lynn Stegner gives us scientists and vintners and idealists and cynics: troubled creatures all. And she does so in prose as vivid as her scenery; the dead remain wholly alive."

—Nicholas Delbanco, author of *Why Writing Matters*

"Stegner's extraordinary crafting of language throughout makes for a truly outstanding novel. There is no guilty pleasure in reading *The Half-Life of Guilt*. There is only pleasure."

—PopMatters

Lynn Stegner's acclaimed novels and story collections have drawn comparisons to the works of Margaret Atwood, Barbara Kingsolver, Alice Munro, and John Updike. Now in *The Half-Life of Guilt*, Stegner tells the story of Clair Bugato and Mason Comstock. Together they journey to the world's largest saltworks in Baja California, where a proposed expansion threatens the California gray whale population, recently come back from the brink of extinction.

In the midst of a conservation battle, they meet a mysterious son of Mexico, Rubio Cantú, who leads them to the powers that be. Their two-week journey sends Clair deep into the past, where she reviews the divergent paths she and her near-identical twin sister have taken away from a childhood tragedy. At the same time, Mason confronts his own unhappy past in Cornwall, England, with a father whose hate was stronger than his love.

No other work of fiction patterns the warp and weft of human guilt, the homesickness only love can cure, environmental crises, the intrinsic conflict between international commerce and planetary health, and the necessity of forgiveness. *The Half-Life of Guilt* is woven from these themes, delivering to the reader an engrossing and transformative literary experience.

LYNN STEGNER'S books include the novels *Undertow*, *Fata Morgana*, and *Because a Fire Was in My Head*, which won the Faulkner Award for Best Novel and was a New York Times Editors' Choice. Her novella triptych, *Pipers at the Gates of Dawn*, was awarded a Faulkner Society's Gold Medal. She divides her time between San Francisco and northern Vermont.

Residence: San Francisco, CA, and Greensboro, VT

October 7

304 pp.; 6 × 9 in.

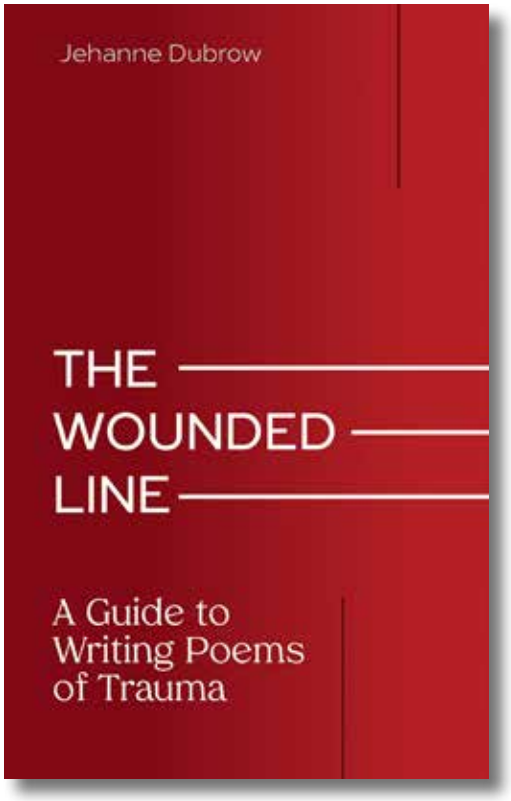
$19.95 paper 978-0-8263-6899-7

$27.95 ePub 978-0-8263-6689-4

Writing from Trauma Series

JEHANNE DUBROW, SERIES EDITOR

The Writing from Trauma Series publishes accessible books that provide new and experienced writers with practical strategies for representing and exploring trauma—both historically rooted traumas as well as personal traumas—in print and nonprint media. Each book includes writing prompts, a series of best practices for writing about trauma, and suggestions for further reading and research. Appropriate for general readers, use in the classroom, and use in professional non-academic settings, these books offer specific guidance for a variety of genres and media.



The Wounded Line

A Guide to Writing Poems of Trauma

JEHANNE DUBROW

Writing from Trauma Series

"What a moving and friendly book with such a perfect touch of detailed professional expertise of a wonderful teacher and talented and passionate poet! I love how this book guides without being imposing, how it opens the door without overwhelming, how it focuses on craft via love for craft. Here is a book that can be a friend, a book that you can take on the journey with you and then share with someone in your life who, too, will benefit from such a journey. It is the kind of text well worth sharing, for here craft and urgency of being come hand in hand. A terrific book."

—ILYA KAMINSKY, author of *Deaf Republic: Poems*

In this accessible and inspiring guide, acclaimed writer Jehanne Dubrow draws on how the study of trauma has defined both her creative work and her teaching. *The Wounded Line,* the first craft-based writing book of its kind, is grounded not only in research but also in heart, in the belief that even our deepest hurts can find a lyric form. Leading poets through a series of practical approaches to representing pain on the page, Dubrow provides readers with narrative techniques, rhetorical structures, and formal strategies that can be applied to any trauma, from the global and the historical to the intimate and the personal. *The Wounded Line* encourages poets at all stages to address the difficult, discomfiting questions that ache within each of us.

JEHANNE DUBROW is the author of ten poetry collections and three books of creative nonfiction, including *Exhibitions: Essays on Art and Atrocity* (UNM Press). She is a professor of creative writing and a Distinguished Research Professor at the University of North Texas.

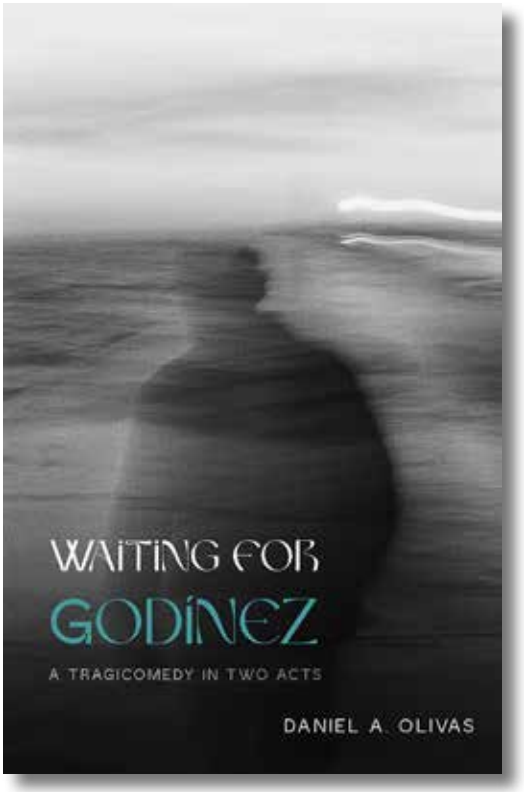
Residence: Denton, TX

November 4

144 pp.; 5 × 8 in.

$19.95 paper 978-0-8263-6864-5

$9.99 ePub 978-0-8263-6865-2



Waiting for Godínez

A Tragicomedy in Two Acts

DANIEL A. OLIVAS

Encrucijadas/Crossroads Series

"*Waiting for Godínez* invites Beckett's classic play into the twenty-first century, carving out a place for women's voices in the story while masterfully illuminating the Latina/o immigrant experience through notions of identity, belonging, memory, and hope using quick-as-a-whip language, laugh-out-loud absurdity, tragedy that will grip your heart, and masterfully crafted references to the original text."

—NICOLE C. LIMÓN, cocreator of *Just a Pinch: A Uterus Play*

DANIEL A. OLIVAS is an attorney, playwright, novelist, short-story writer, poet, and book critic. He is the editor of two anthologies and the author of twelve books including *Chicano Frankenstein: A Novel* and *How to Date a Flying Mexican: New and Collected Stories*.

Residence: Pasadena, CA

September 2

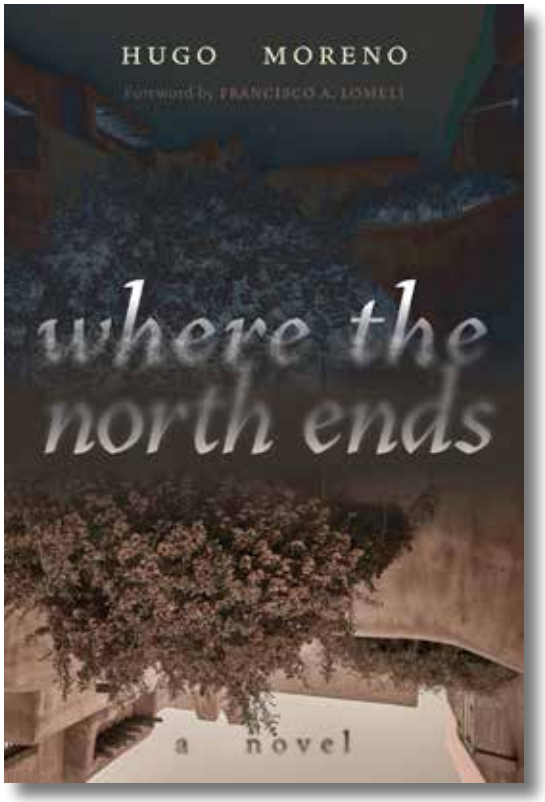
80 pp.; 5.5 × 8.5 in.; 1 fig.

$18.95 **paper** **978-0-8263-6844-7**

$9.99 **ePub** **978-0-8263-6845-4**

Olivas's extraordinary reimagining of a classic play lays bare the destructive and brutalizing effects of the United States' anti-immigration policy on undocumented immigrants and their families. In *Waiting for Godínez*, the forever-waiting characters of Estragon and Vladimir are embodied in Jesús and Isabel, two Mexican friends living in the States. Each night Immigration and Customs Enforcement agents kidnap Jesús and throw him into a cage, intending to deport him. But the agents forget to lock the cage, so Jesús escapes and makes his way back to Isabel as they wait for the mysterious Godínez in a city park. At one point Isabel looks upon her exhausted friend and laments, "What harm have you done to them? You are as much of this country as you are of México. But you are not home in either place. Ni de aquí, ni de allá."

Waiting for Godínez humanizes the plight undocumented people face in a country that both needs and disdains them. Through a darkly comic absurdist lens, it implores us to reconsider this country's policies in light of the fact that we are all human and deserve respect and dignity as we each try to make our way in a confusing and often indifferent world.



Where the North Ends

A Novel

HUGO MORENO;
FOREWORD BY FRANCISCO A. LOMELÍ

Querencias Series

"A tour de force."

—ENRIQUE R. LAMADRID, coeditor of *Nación Genízara: Ethnogenesis, Place, and Identity in New Mexico*

"Mesmerizing."

—FRANCISCO A. LOMELÍ, coeditor of *The Writings of Eusebio Chacón*

HUGO MORENO grew up in the border city of Juárez, México, and is the author of *Rethinking Philosophy with Borges, Zambrano, Paz, and Plato*.

Residence: Portland, OR

October 21

304 pp.; 6 × 9 in.

$29.95 paper 978-0-8263-6836-2

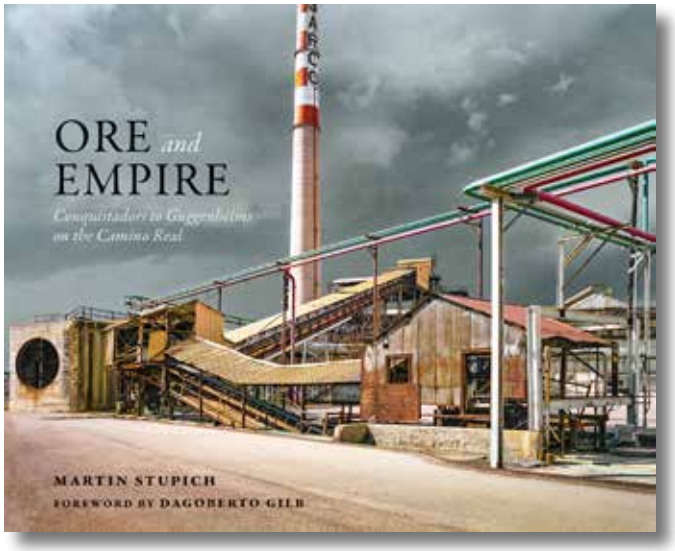
$9.99 ePub 978-0-8263-6837-9

Aspiring writer Uriel Romero finds himself mysteriously trapped in the body of Diego, a seventeenth-century Franciscan novice accused of heresy. Unsure whether he's in a dream, a coma, or another dimension, Uriel must navigate Diego's fate: to be sent to New Mexico on a perilous mission to convert the Apaches or else risk the flames of the Spanish Inquisition.

As he struggles to understand his new existence, Uriel encounters a cast of colorful characters: a prophetic friar who claims to be his father, an Apache shaman guiding him through the astral plane, a talking mule yearning for the Promised Land, and Alma—his eternal love whose tragic death still haunts him.

With echoes of "The Night Face Up" by Julio Cortázar and *Journey to Ixtlan* by Carlos Castaneda, this time-travel saga weaves history, mysticism, and existential mystery into a gripping tale of fate, love, and redemption.

Will Uriel uncover the truth before time runs out, or is he doomed to be lost between worlds forever?



Ore and Empire

Conquistadors to Guggenheims on the Camino Real

MARTIN STUPICH; FOREWORD BY DAGOBERTO GILB

"This handsome and unusual book will fascinate general readers as well as students, historians, architects, and environmentalists. Martin Stupich spent years photographing ASARCO's entangled complex of pipes, furnaces, hearths, and smokestacks that produced great wealth for a handful of Gilded Age families. It also deeply scarred and polluted the earth. This unique postmortem study presents the entwined histories of American capitalism and environmental destruction."

—ANNIE PROULX, Pulitzer Prize–winning author

MARTIN STUPICH is an internationally recognized photographer of industry and landscape. His photography books include *Red Desert: History of a Place*, with Annie Proulx, and his work is extensively covered in *Through the Lens of the City: NEA Photography Surveys of the 1970s*, by Mark Rice, and *The Altered Landscape: Photographs of a Changing Environment*, edited by Ann M. Wolfe, as well as in numerous critical essays and exhibition catalogs over his forty-year career.

Residence: Albuquerque, NM

November 18

232 pp.; 10.5 × 8.5 in.; 113 color plates, 38 figs., 1 map

$60.00 cloth 978-0-8263-6860-7

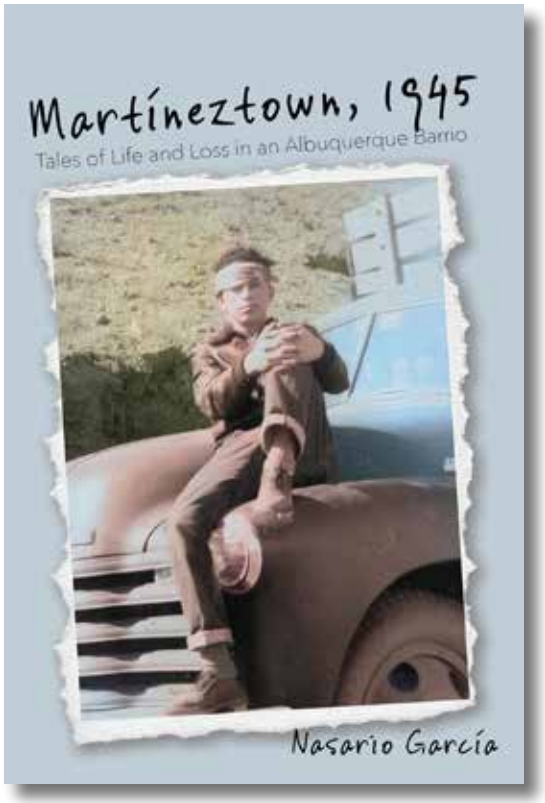
For centuries the Spanish Empire's conscripted laborers extracted silver from hand-dug tunnels and shafts deep beneath the mountain spine of the Americas. By the late nineteenth century, mining engineers in the United States and in Mexico were refining not just silver ores but also lead, gold, and copper.

Copper was especially crucial to the looming industrial century. Not since the days when Spanish treasure galleons carried off the New World's silver had anyone seen the sort of vast mineral wealth amassed by the "copper kings" of the Gilded Age. First among them was the Guggenheim family, whose American Smelting and Refining Company (ASARCO) controlled more than 80 percent of the world's supply of silver, copper, and lead by the early twentieth century.

Like the Spanish conquistadors before them, the ASARCO empire extended over 1,500 miles, from Central Mexico to Colorado. Its epicenter straddled the Mexico–Texas borderlands where the Rio Grande and the ancient Camino Real de Tierra Adentro converge at El Paso, the home of one of America's largest smelters—and the centerpiece of Martin Stupich's photographic journey. The hundred-acre ASARCO site was, until its 2013 demolition, more than a gritty industrial tract. For a century the company was central to El Paso's vitality, even as Mexican American workers' families in Smeltertown, the company barrio, died slowly under its toxic plume.

Ore and Empire documents this storied landscape in words and images. Original color photographs are complemented with essays by three renowned scholars, adding depth to an already sweeping historic panorama. Created over some fifteen years in the field, Stupich's monumental work serves as an homage to the unnamed thousands who lived and toiled here.





Martíneztown, 1945

Tales of Life and Loss in an Albuquerque Barrio

NASARIO GARCÍA

Querencias Series

"A synthesis of creative memoir, ethnographic realism, humor, and tragedy, these linked character sketches are the first narrative literary treatment that centers Martíneztown / Santa Barbara—the cultural heart and geographic center of Albuquerque."

—ENRIQUE R. LAMADRID, coeditor of *Nación Genízara: Ethnogenesis, Place, and Identity in New Mexico*

"Nasario García vividly captures a way of life at the end of World War II in Albuquerque's Santa Barbara / Martíneztown neighborhood."

—SUE BOGGIO, coauthor of *Hungry Shoes: A Novel*

NASARIO GARCÍA has published over thirty books of folklore, poetry, fiction, and children's stories, including *Beyond My Adobe Schoolhouse: My Life in Education* (UNM Press).

Residence: Santa Fe, NM

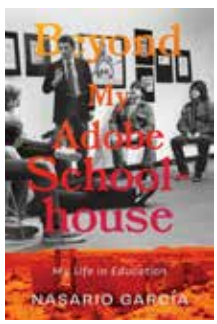
November 4

192 pp.; 5.5 × 8.5 in.; 12 halftones

$19.95 paper 978-0-8263-6866-9

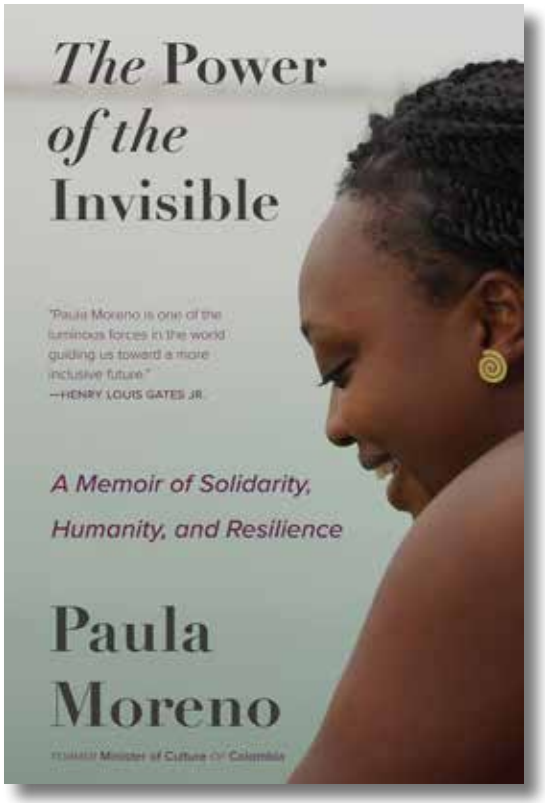
In the summer of 1945, nine-year-old Junie is transplanted from the idyllic setting of his family ranch in the Río Puerco valley to Albuquerque's oldest barrio, Martíneztown, home and refuge for Nuevomexicanos seeking better opportunities in the wake of World War II. Young Junie finds comfort in some of the community's familiar Hispanic traditions as he struggles to learn a new language and navigate this often confusing and challenging new environment. Through the boy's eyes we meet an extraordinary cast of characters and urban survivors on an intercultural journey into modern New Mexico.

To read this remarkable collection is to enter a time machine and travel into a world where neighbors help neighbors as they celebrate life and confront life's tragedies and heartaches side by side. These connected stories serve as an elegy for an era too important to relegate to the forgotten past. *Martíneztown, 1945* transcends its specific time, place, and culture to become a universal testament to our shared humanity with all of its confounding imperfections and sporadic splendor.



Also of Interest

Beyond My Adobe Schoolhouse
My Life in Education
Nasario García
$18.95 paper
978-0-8263-6700-6



The Power of the Invisible

A Memoir of Solidarity, Humanity, and Resilience

PAULA MORENO

PAULA MORENO is celebrated as Colombia's youngest and first Black woman minister and as the youngest and first Afro-Latina member of the Ford Foundation Board of Trustees and the former chairwoman of the Program Committee. As the president of Corporación Manos Visibles, she directs one of Latin America's foremost NGOs championing racial equality. Her work also extends globally as she pioneers initiatives across eleven countries with significant Afro-descendant populations.

Residence: Bogotá, Colombia

October 7

216 pp.; 5.5 × 8.5 in.

$21.95 paper 978-0-8263-6881-2

$21.95 ePub 978-0-8263-6882-9

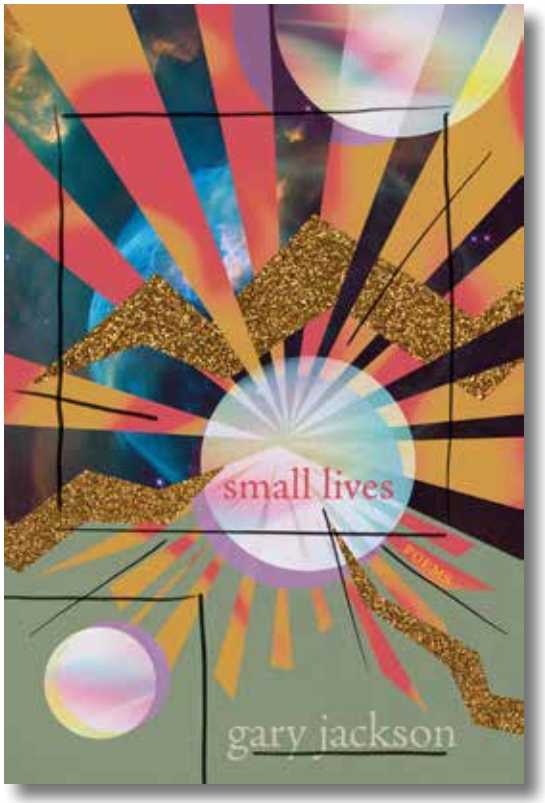
"Paula Moreno is one of the luminous forces in the world guiding us toward a more inclusive future in which those on the outer edges of society—including, historically, young Afro-Colombian women like her—are not only seen but invited in as equal partners to re-energize the inner core of public life. Her deeply engaging memoir, *The Power of the Invisible*, is itself a profound act of cultural creation by the youngest and first Black woman ever to hold a ministerial position in her country."

—HENRY LOUIS GATES JR., Alphonse Fletcher University Professor, Harvard University

"Paula Moreno candidly reflects on her historic ascendency and relentless pursuit of equality that reverberated not just within the Afro-Colombian community, but globally. Moreno reminds us of the courage it takes to break the mold, and never to underestimate the power of young leaders to usher in positive change."

—DARREN WALKER, former president (2013–2025) of the Ford Foundation

In *The Power of the Invisible*, Paula Moreno tells us how a twenty-eight-year-old Black woman rose to become Colombia's Minister of Culture, an unprecedented event in the history of the country, and how in doing so she achieved two milestones: she became the youngest person to ever hold that position, and she became the first Afro-Colombian woman ever to hold any ministerial office in the Colombian government. In addition to her appointment and time in the ministry, Moreno recounts her family origins and professional career.



small lives

poems

GARY JACKSON

Mary Burritt Christiansen Poetry Series

"In *small lives*, Gary Jackson assembles an intricate universe and a compelling story of a team of black superhumans that discover their powers and themselves in a volatile and cynical world. With prose poems, erasure, and powerful storytelling, these poems blur genres and open your mind to witness amazing feats, the rise and fall of heroes, and maybe even a world saved from itself. Jackson has gifted us with a book that is focused, compassionate, and brimming with imagination."

—JUAN J. MORALES, author of *Dream of the Bird Tattoo: Poems and Sueñitos*

small lives renders a graphic novel in verse form. Jackson creates his own metropolis, featuring original and remixed superheroes who are othered for more than just their skin and are subsequently and simultaneously celebrated, destroyed, and desired, illustrating what it means to reside in a country's brutal imagination.

GARY JACKSON is the Derricotte Chair of the Department of English and the director of the Center for African American Poetry and Poetics at the University of Pittsburgh. He is also the author of *origin story: poems* (UNM Press) and *Missing You, Metropolis* (winner of the 2009 Cave Canem Poetry Prize), and he is the coeditor of *The Future of Black: Afrofuturism, Black Comics, and Superhero Poetry.*

Residence: Pittsburgh, PA

September 2

128 pp.; 6 × 9 in.

$18.95 paper 978-0-8263-6842-3

$9.99 ePub 978-0-8263-6843-0



Also of Interest

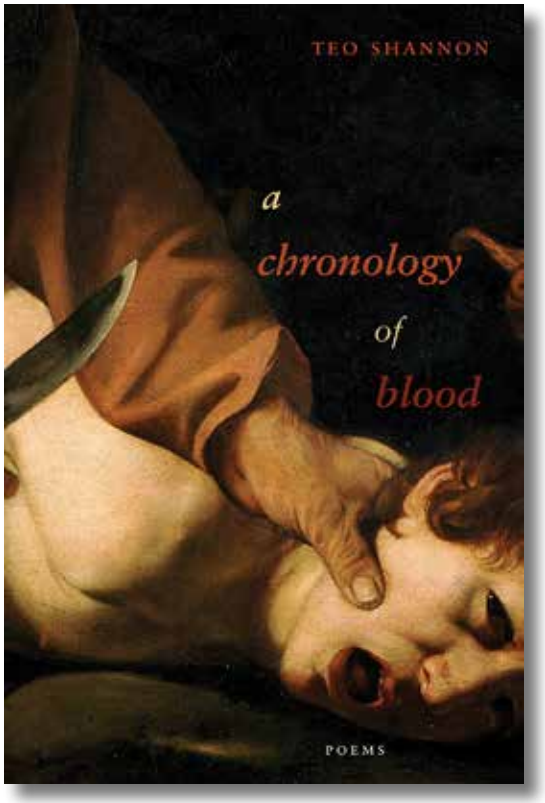
origin story

poems

Gary Jackson

$18.95 paper

978-0-8263-6301-5



a chronology of blood

poems

TEO SHANNON

Mary Burritt Christiansen Poetry Series

"In *a chronology of blood*, Teo Shannon offers an unflinching exploration of the body, survival, and the ways we face hurt. These poems confront the fear of abusers, the anger of guns, and the haunted childhoods that we strive to overcome. Its tender attentiveness guides us through pain, memory, anger, and the determination to bravely uncover a path toward healing."

—JUAN J. MORALES, author of *Dream of the Bird Tattoo: Poems and Sueñitos*

TEO SHANNON is a cofounder and a co-EIC of the literary journal *Cotton Xenomorph*. His poetry has appeared in numerous journals and anthologies. He currently lives in Michigan.

Residence: East Lansing, MI

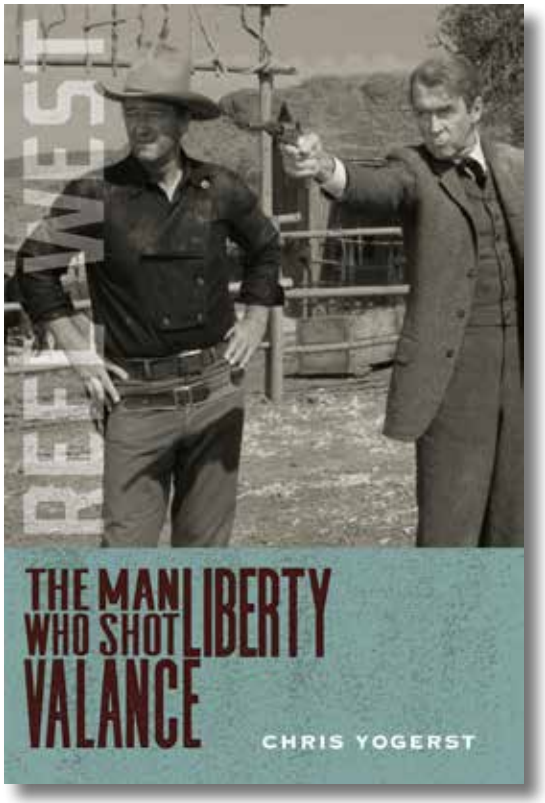
A stunning debut collection by a gifted poet, *a chronology of blood* explores major traumas in the author's life. Autobiographical in nature, the book is broken into three sections that each deal with a trauma the author has endured, and it explores a range of themes including gun violence, conversion therapy, misuse of drugs, addiction, and domestic violence. But hope balances the anger, harm, and pain. Above all, Shannon is a survivor, learning to incorporate these experiences into a life filled with healing and lived on his own terms.

September 2

104 pp.; 6 × 9 in.; 1 halftone

$18.95 **paper** **978-0-8263-6868-3**

$9.99 **ePub** **978-0-8263-6869-0**



The Man Who Shot Liberty Valance

CHRIS YOGERST

Reel West Series

"With *The Man Who Shot Liberty Valance*, Chris Yogerst delivers a groundbreaking, thoroughly researched book-length study of John Ford's last masterpiece. It is an essential read for anyone interested in Ford's films or the career of John Wayne."

—W. K. STRATTON, author of *The Wild Bunch: Sam Peckinpah, a Revolution in Hollywood, and the Making of a Legendary Film*

"Chris Yogerst's book about John Ford's last great film comprehensively connects the film's inspiration to its elegiac execution and traces the transition from its largely misunderstood reception in 1962 to its revered status in the twenty-first century. Most importantly, he makes a convincing case for it as a seminal work of a seminal artist."

—SCOTT EYMAN, author of *Print the Legend: The Life and Times of John Ford*

CHRIS YOGERST is a writer, professor, and film historian whose columns can be found in *The Hollywood Reporter*, *The Washington Post*, and the *Los Angeles Review of Books*. His most recent book, *The Warner Brothers*, was named one of the best film books of 2023 by *Sight and Sound* magazine.

Residence: West Bend, WI

Few lines of movie dialogue have had greater impact than the most famous line from John Ford's 1962 masterpiece *The Man Who Shot Liberty Valance:* "This is the West, sir. When the legend becomes fact, print the legend." Although critics of the day did not realize its magnitude, with time *The Man Who Shot Liberty Valance* has become cemented in our popular culture. This film connects to nearly every Western before or after, from Ford's own *Stagecoach* (1939) to Clint Eastwood's *Unforgiven* (1992).

Coming six years after *The Searchers*, Ford's other great late-career masterpiece, *The Man Who Shot Liberty Valance* may be even more archetypal of a changing West. In this first-ever book on the subject, Chris Yogerst unpacks one of the signature films of the post-classic Western period and one of the greatest works of director John Ford and actors John Wayne, James Stewart, Lee Marvin, and Woody Strode.

October 7

160 pp.; 5 × 7 in.; 27 halftones

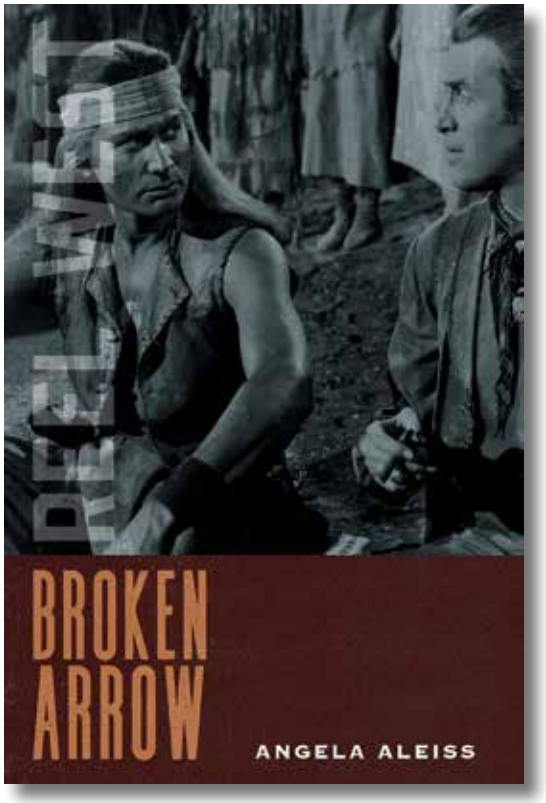
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$9.99 ePub 978-0-8263-6839-3

Also in the Reel West Series

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Kirk Ellis
$19.95 paper
978-0-8263-6461-6

Blood on the Moon
Alan K. Rode
$19.95 paper
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Broken Arrow

ANGELA ALEISS

Reel West Series

"Aleiss's original research sheds new light on the depiction of Native Americans in *Broken Arrow*, distinguishing fact from fiction and laying bare the film's assimilationist ideological agenda."

—**JOHN BELTON**, author of *American Cinema / American Culture*

ANGELA ALEISS has been writing about Native American images in Hollywood for more than thirty years. She was awarded a postdoctoral research fellowship at UCLA's Institute of American Cultures / American Indian Studies Center and was a recipient of the Canada-US Fulbright fellowship to study in residence at the University of Toronto. She is the author of *Making the White Man's Indian: Native Americans and Hollywood Movies* and *Hollywood's Native Americans: Stories of Identity and Resistance*, and she has contributed articles to *Indian Country Today, The Hollywood Reporter,* and *The Los Angeles Times.*

Residence: Los Angeles, CA

October 7

168 pp.; 5 × 7 in.; 31 halftones

$19.95 paper 978-0-8263-6832-4

$9.99 ePub 978-0-8263-6833-1

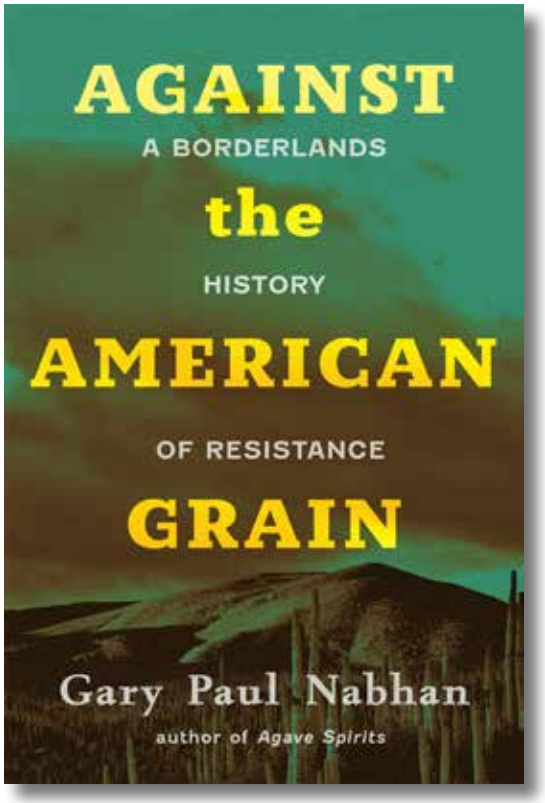
Also in the Reel West Series

Thelma & Louise
Susan Kollin
$19.95 paper
978-0-8263-6552-1

Ride the High Country
Robert Nott
$19.95 paper
978-0-8263-6608-5

The release of *Broken Arrow* in 1950 represented a turning point in Hollywood's portrayal of Native Americans. Film scholars have often cited director Delmer Daves's movie as the first sound film to depict the Native American sympathetically, and it appealed to a postwar ideal of tolerance and racial equality that became prominent in later Westerns. Yet *Broken Arrow* certainly has its flaws: the Apache speak English, whites are cast in leading Apache roles, and Apache culture is highly romanticized. Additionally, many scholars agree that the movie lacks the polish of Daves's later Western *3:10 to Yuma* (1957), with its evocative cinematography and psychological undertones.

Despite its inaccuracies and the many artistic liberties it takes, the movie contains powerful political and social statements about Hollywood and its attitude toward Indian/white relations. Author Angela Aleiss breaks down the way *Broken Arrow* probed these attitudes and influenced a long series of films with Native heroes that followed, marking a transformation in Hollywood's portrayal of Native Americans.



Against the American Grain

A Borderlands History of Resistance

GARY PAUL NABHAN

NEW IN PAPER

"From this gallery of visionaries, rogues, dissidents, authors, and naturalists, a new American mythos begins to emerge."

—THOMAS HALLOCK, author of *Happy Neighborhood: Essays and Poems*

"With his lyrical biographies of mystics, activists, rabble-rousers, singers, trailblazers, and outlaws, Gary Paul Nabhan places the desert at the center of the ongoing struggle against colonialism, racism, and capitalism. He celebrates the spiritual and social gains of thinkers and dreamers who go 'against the American grain.'"

—CATHERINE KEYSER, author of *Artificial Color: Modern Food and Racial Fictions*

"*Against the American Grain* could not be more timely: it performs the complementary tasks of reminding us that the good fight is a lot less lonely when contemplated alongside the resistances of recent history, and that the true exception in the American identity lies in its running against the grain of all the -isms."

—RUBÉN MARTÍNEZ, author of *Desert America: A Journey through Our Most Divided Landscape*

GARY PAUL NABHAN is a Lebanese American ecologist, agrarian activist, Ecumenical Franciscan Brother, and bilingual essayist whose work focuses primarily on the arid binational Southwest. He is the recipient of a MacArthur Fellowship, a Lannan Literary Award, and an Utne Reader's annual visionary award, and he is the author of thirty-two books, beginning with The Desert Smells Like Rain. His most recent book is Agave Spirits. He resides in Patagonia, Arizona, and Desemboque del Sur, Sonora.

Residence: Patagonia, AZ

September 16

256 pp.; 5.5 × 8.5 in.

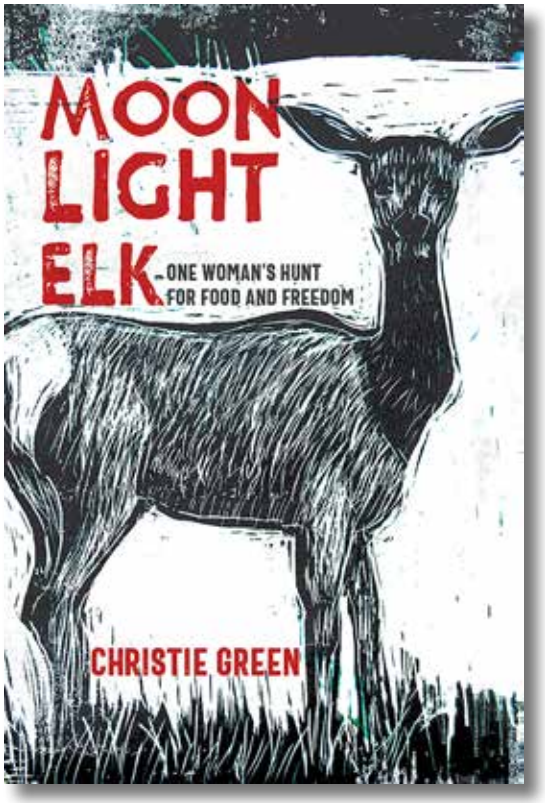
$19.95 paper 978-0-8263-6896-6

$24.95 ePub 978-0-8263-6698-6

A century ago, William Carlos Williams's *In the American Grain* profiled Anglo, French, and Spanish conquistadors, tyrants, preachers, and thought leaders who first shaped American culture. Since then, waves of resistance and disruptive innovation have flooded into the rest of America from the arid, southwestern margins of the US-Mexico borderlands.

Now, in *Against the American Grain*, Gary Paul Nabhan—cultural ecologist, environmental historian, and lyric poet of the American Southwest—illuminates the outlines of a history too long in the shadows. Whether Indigenous, LatinX, priests, nuns, Quakers, or cross-cultural chameleons, it is the resisters, performers, grassroots organizers, nomads, and spiritual leaders from the desert margins who are constantly reshaping America. They have, against all odds, recolored and recovered the future of North America through outrageous acts of resistance.

After reading the stories of Estevanico el Moro, Maria de Ágreda, Teresita de Cábora, Coyote Iguana, Woody Guthrie, Tim X. Hernandez, Cesar Chavez, Dolores Huerta, Reyes Lopez Tijerana, Arturo Sandoval, Lalo Guerrero, John Fife, Danny and Luis Valdez, John Steinbeck and Ed Ricketts, and many more, we can never think about America the same way again. In Nabhan's magisterial, radical recounting, cross-cultural collaborations have changed the grain of American life to one that is many-colored, once again flourishing with fragrance, faith, and fecund ideas.



Moonlight Elk

One Woman's Hunt for Food and Freedom

CHRISTIE GREEN

NEW IN PAPER

"*Moonlight Elk* tracks the electric presence of a hunter who 'burn[s] for belonging' in the land and among the animals. . . This book will re-map your heart."

—ERIKA HOWSARE, author of *The Age of Deer: Trouble and Kinship with Our Wild Neighbors*

"*Moonlight Elk* is courageous, pro-woman prose that unfolds in the crucible of the natural world."

—HOLLY MORRIS, director of *Exposure* and author of *Adventure Divas: Searching the Globe for Women Who Are Changing the World*

Christie Green learned to hunt in order to complement the food she grew in her New Mexico garden. As an act of practical agency this fulfilled her needs, yet a restlessness stirred within. She longed for a life defined by something deeper than weekly schedules, work roles, and cultural norms. Could she travel beyond the supposed domain of women and venture into the world of animals, into the wild, where men were said to prevail?

Outside the grip of the human realm, the moon beckons to Green to go beyond. Here, hunting in the wild, the moon cycles through her, rising and falling at dawn and dusk, whispering messages from the dark side. Rather than circle the hot insistence of a masculine sun, Green begins to attune to the more elusive, mysterious murmuration of the moon.

Animals and dreams, lunar partners, choreograph Green through time and space. She longs to dream, toil, live and love at the edges of the fertile ecotones where she can withdraw inward, retreat like an animal into hiding, and then come into full, radiant view on her own terms.

Layer by layer, hunt by hunt, Green peels away societal skins that adhere to a prescribed grid, a manufactured tick of time, a picture of perfection. Tracking and tracing, moving in darkness, watching, smelling, listening, and following the animals, Green sheds the burdens of her domestic self and witnesses the animals defying reason as they walk her into their world, ambling her along, straddling night and day, waking and sleeping. Through them, definitions of gender dissolve and boundaries blur. In the process, Green eclipses western society's definitions of her as a woman, mother, lover, and entrepreneur, courageously birthing her own independence through a profound connection to the animals and the places they call home.

What she sought from these animals was food. What she found was freedom.

CHRISTIE GREEN is a landscape architect, an artist, a clothing designer, and the sole proprietor of radicle, a design-build firm that combines landscape, art, ecology, and activism. She lives on her small homestead in Santa Fe, New Mexico.

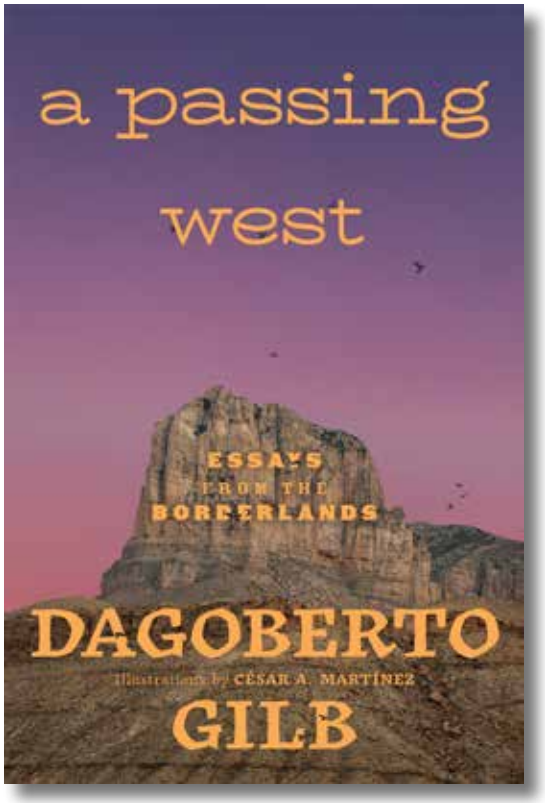
Residence: Santa Fe, NM

September 2

208 pp.; 5.5 × 8.5 in.

$19.95 paper 978-0-8263-6891-1

$24.95 ePub 978-0-8263-6673-3



A Passing West

Essays from the Borderlands

DAGOBERTO GILB; ILLUSTRATIONS BY CÉSAR A. MARTÍNEZ

NEW IN PAPER

"Dagoberto Gilb is a national treasure. In these essays we ride with him on his mad journey—from high-rise construction worker to pioneering man of letters to unstoppable Latino literary force of nature."

—HÉCTOR TOBAR, author of *Our Migrant Souls: A Meditation on Race and the Meanings and Myths of "Latino"*

"One of America's most authentic and original voices."

—*Washington Post*

"The whole Southwest is his stage. He revisits childhood, marriage, literary snobbery, and Mexican history with rough care. Gilb's trouble is authentic and the stuff of literary craftsmanship. No one writes like him."

—GARY SOTO, author of *A Simple Plan*

Winner of the 2025 PEN/Diamonstein-Spielvogel Award for the Art of the Essay

A unique voice in American fiction, Dagoberto Gilb is also a singular writer of personal and journalistic essays. In *A Passing West* he casts a penetrating gaze upon the culture and history of the Southwest, Mexican American identity, and his own family.

Gilb has a forceful message for readers: there is a Mexican America, and its culture is the lifeblood of the Southwest United States, which was Mexican land until the Treaty of Guadalupe Hidalgo. The rest of the country, Gilb declares, does not want to know or respect the long history of Mexican America. His mission is to defend and proclaim its beauty and importance.

Ranging from accounts of research in Spain's Archivo General de Indias and the culture of farming corn in Iowa to meditations on Mexican and Mexican American writers, deconstructions of Mexican American food, and the experience of teaching students confused about their own culture and identity, these sharply observed portraits are both thought provoking and entertaining. His parents, his youth and manhood, his new disabled life, and snapshots of Mexico City and Guatemala, California, and Texas—all are unforgettable thanks to Gilb's brilliant vision and style.

DAGOBERTO GILB is the author of two previous books with UNM Press, *The Magic of Blood*, winner of the PEN/Hemingway Award and a finalist for the PEN/Faulkner Award, and the anthology *Hecho en Tejas*, winner of the PEN/Southwest Book Award. His fiction and nonfiction have appeared in both the *New Yorker* and *Harper's*, and his work has been featured in *Best American Essays* and *O. Henry Prize Stories*.

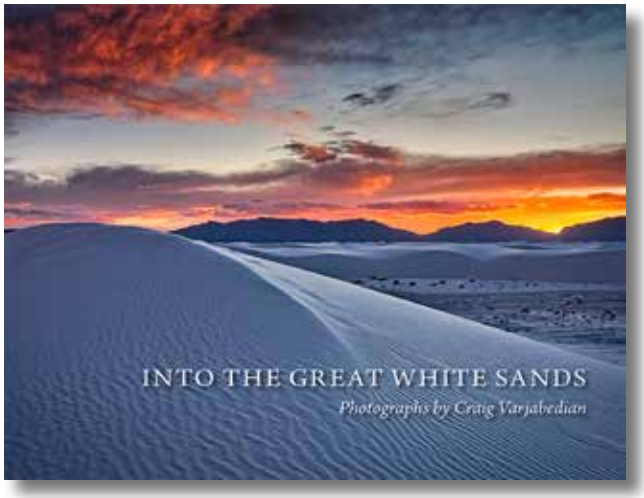
Residence: Austin, TX

September 2

224 pp.; 5.5 × 8.5 in.; 7 drawings

$19.95 paper 978-0-8263-6890-4

$24.95 ePub 978-0-8263-6683-2



Into the Great White Sands

PHOTOGRAPHS BY CRAIG VARJABEDIAN; ESSAYS BY JEANETTA CALHOUN MISH, DENNIS DITMANSON, AND JIM ECKLES

NEW IN PAPER

"Put professional equipment into the hands of a master like Craig Varjabedian and he'll find stunning beauty, great recreation, and a few surprises. . . . The pictures truly are the thing. And they are gorgeous."

—New Mexico Magazine

"If you prefer open space and simplicity, this award-winning photographer takes you there with an eye for detail, contrast, and composition. . . . Beautifully done."

—Enchantment

Winner of the 2018 New Mexico–Arizona Book Award's Father Thomas J. Steele Award for History

CRAIG VARJABEDIAN is a renowned photographer and author. His most recent UNM Press book, *Landscape Dreams, A New Mexico Portrait,* won the prestigious New Mexico–Arizona Book Award. Based in Santa Fe, he photographs throughout the American West and teaches at Eloquent Light Photography Workshops.

Residence: Santa Fe, NM

October 21

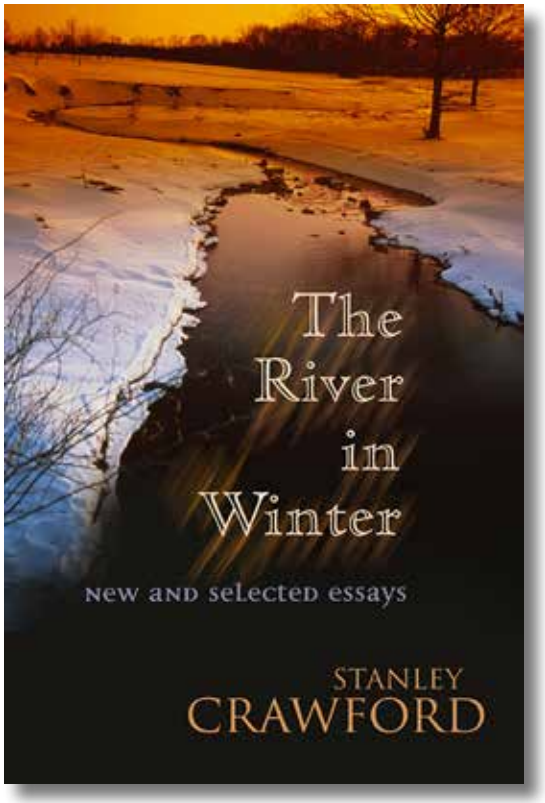
136 pp.; 12 × 9.5 in.; 91 color plates, 1 map

$39.95 paper 978-0-8263-6898-0

$39.95 ePub 978-0-8263-5831-8

Award-winning photographer Craig Varjabedian has spent decades photographing the many moods of the magnificent and ever-changing landscape of New Mexico's White Sands National Monument. His photographs reveal snow-white dunes of gypsum, striking landforms, storms and stillness, panoramic vistas and breathtaking sunsets, intricate windblown patterns in the sand, ancient animal tracks, exquisite desert plants, and also the people who come to experience this place that is at once spectacular yet subtle. Varjabedian's evocative color images provide the reader with an almost palpable sense of this extraordinary place.

These photographs are enriched by several essays written by Jeanetta Calhoun Mish, noted poet and author; Dennis Ditmanson, retired White Sands National Monument superintendent; Jim Eckles, retired Missile Range public affairs officer; and Craig Varjabedian, the photographer who shares his insights and experiences of photographing this inspiring landscape and offers tips on making better pictures of White Sands.



The River in Winter

New and Selected Essays

STANLEY CRAWFORD

NEW IN PAPER

"In this delightful collection of essays, Mr. Crawford focuses on the beauties and pleasures of his natural surroundings and on small victories of self-sufficiency 'in a massively wasteful world.'"

—Dallas Morning News

"Crawford writes with poetic precision, offering readers a chance to connect with nature, celebrate the commonplace and remember that we are all related."

—Pasatiempo

"These are essays about economics of a different scale—about the sale of goods, garlic, and basil and the particulars of running a small village. These simple tales provide a tiny grounded amount of sanity in a country fixated on the Dow."

—Rain Taxi Review of Books

STANLEY CRAWFORD (1937–2024) lived in Dixon, New Mexico.

This book is like Stanley Crawford's floor. The floor began more than thirty years ago when Crawford moved his family to New Mexico after selling movie rights to his first novel. The history of their home-made house is written in the hand-plastered floor, patched and sealed over the years. At first a reminder of how little he and his wife knew about working with mud, the floor has become beautiful in the years since 1971. It embodies their lives, the ways things have changed and the ways things have stayed the same. "A mud floor is perfectly sustainable, being infinitely repairable and finally recyclable."

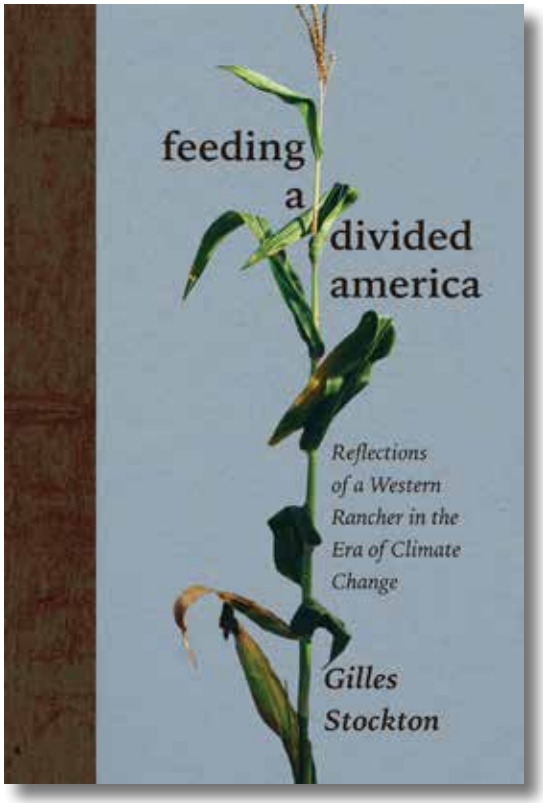
"Reflections in Mud," Crawford's essay about the floor, is one of the many pieces collected in this book about his life in northern New Mexico. The novelist who didn't know how to lay a mud floor is now a seasoned farmer, irrigator, and northern New Mexico villager, and the essays on these subjects that he has been writing since the 1980s continue the work he began in *Mayordomo* and *A Garlic Testament* as an articulator of values that are out of synch and out of scale with the suburban lives of most Americans in the twenty-first century. Whether he is writing about the river whose water irrigates his land, the plants and animals with which he lives, or the continuing struggle he and his neighbors must engage in if their small farms and farmers markets are to survive, Crawford's thoughtful, witty essays are the kinds of summing up that his fans have been cutting out of periodicals for years. Now that they are in book form we can all throw away the clippings, reread the essays, and give the book to friends who have yet to discover the pleasure of reading Stanley Crawford.

September 16

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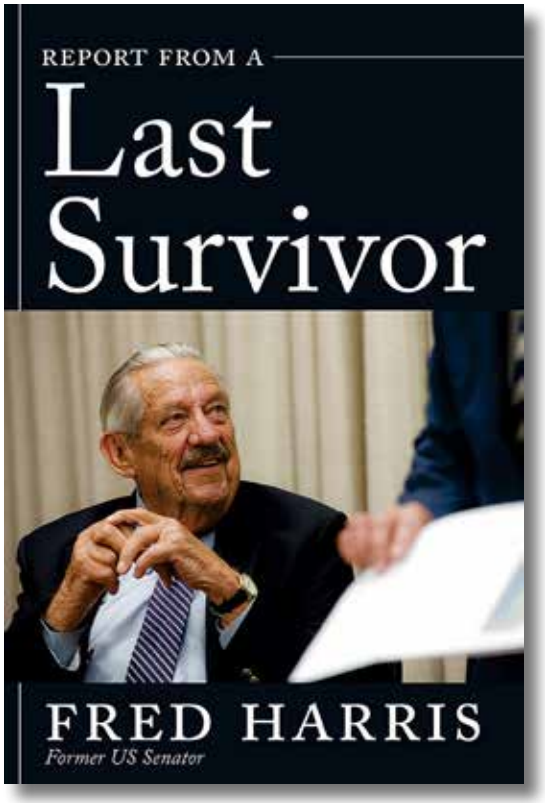
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In *Feeding a Divided America*, third-generation Montana rancher and international agriculture development specialist Gilles Stockton explores the causes of what he refers to as the "rural-urban divide" and how this widening chasm between rural America and urban centers threatens our democracy. Indeed, it determines the structure of our society, including the physical and political landscapes in which we live. Stockton shows how big banks, international food conglomerates, urban expectations, and US farm policy have all furthered the demise of small towns across America.

These essays provide a clear portrait of national food issues surrounding market competition, US trade policy, wildlife controversies, climate change, supply-chain disruptions, and US farm policy, topics that transcend all geopolitical boundaries. Stockton stands firm with American farmers and ranchers, offering potential remedies to these issues in the face of concerns over livelihood, the future of American food systems, and the future of our planet. Stockton's essays are timely, and they challenge American urbanites and rural folk alike to find ways for all of us to coexist in a changing environment. Whether we eat may depend on it.



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Understanding Urban Politics: Institutions, Representation, and Policies

At the time of his death in 2024, Fred Harris was the last surviving member of the Kerner Rights Commission, famously created by President Lyndon Johnson following the terrible riots, disorders, and violent protests that exploded in so many of America's cities in the "long hot summer" of 1967. He was the last survivor of the 1964 "Four Back Bench US Senators," which consisted of Walter Mondale of Minnesota, Joseph Tydings of Maryland, Fred Harris of Oklahoma, and Robert Kennedy of New York. He was also the senior surviving former member of the US Senate and one of two "last surviving" Democratic presidential candidates to run in 1976—the other being President Jimmy Carter Jr.

Report from a Last Survivor tells Fred Harris's many stories: some serious, some funny, and all true. Each story forms a part of this report of a last survivor, a long look back over ninety-three years and counting of a rich life of public service and personal commitment.

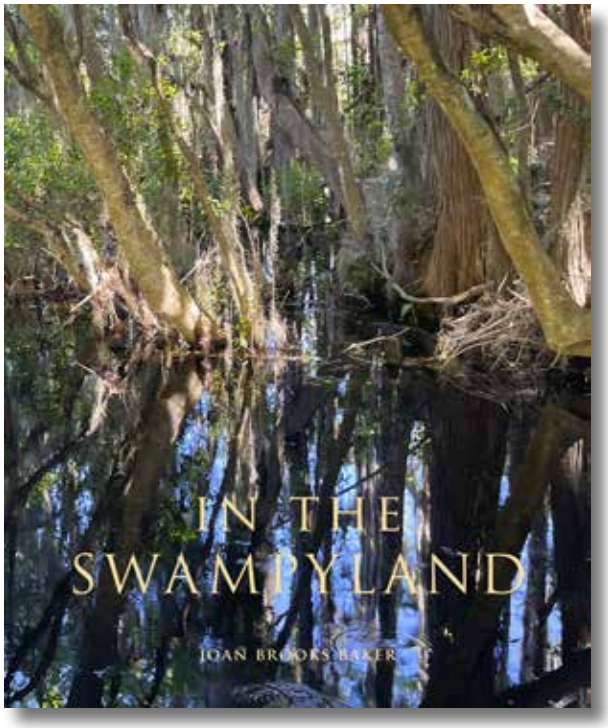
Former US Senator **FRED HARRIS** (1930–2024) was a professor emeritus of political science at the University of New Mexico as well a director emeritus of the UNM Fred Harris Congressional Internship Program. He produced twenty nonfiction books on public policy, politics, and government, including the coedited *Locked in the Poorhouse: Cities, Race, and Poverty* in the United States, as well as three novels.

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In the Swampyland

JOAN BROOKS BAKER

B'rer Rabbit, trickster of the Uncle Remus tales. A chicken's head bobbing in a bowl of soup, its dead eyes accusing the diner. Cockroaches, venomous snakes, biting frogs. These are among the lively characters in Joan Brooks Baker's second book, a collection of stories called *In the Swampyland*, which spans the author's life from her childhood in New York City to her eye-opening, sometimes-risky world travels. *In the Swampyland* examines the world in which Baker grew up and aims equally intense scrutiny at the exotic cultures her innate curiosity has motivated her to visit, from the jungles of Colombia to the streets of India and the attractions of the American South, in her search for belonging. We empathize as she confronts the constraints of her world in "The Burrito" and learns to appreciate its advantages in "Beyond the View"; we watch her literally close the door on her past in "A Lingering Scent." We admire her risk-taking, as a child and as an adult, as she forges a different path than the one she was expected to take. Following on the heels of her award-winning memoir, *The Magnolia Code*, *In the Swampyland* reaches even deeper into memory, meaning, and desire. In the story after which the book is titled, Baker persuades us to ponder the notion of our own swampylands and to discover how we can survive these dark, dangerous, and yet fecund locales in our own minds and hearts—and in the process, if we are lucky, find out where we belong.

A native New Yorker, **JOAN BROOKS BAKER** has lived in Santa Fe, New Mexico, for over forty years. A photographer for most of her life, several years ago she added a newfound expression in writing, resulting in her memoir, *The Magnolia Code* (Fresco Art Books).

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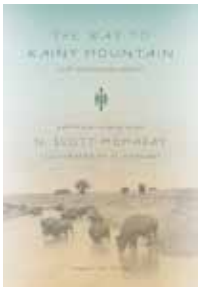
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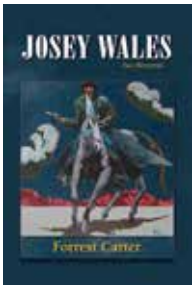
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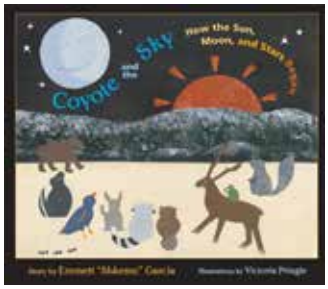
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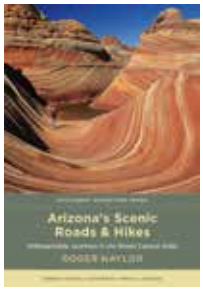
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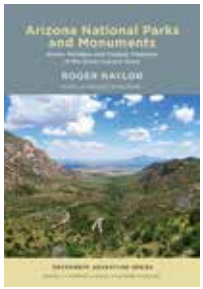
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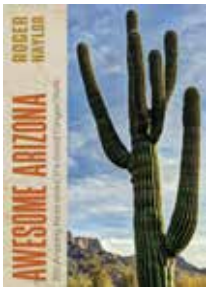
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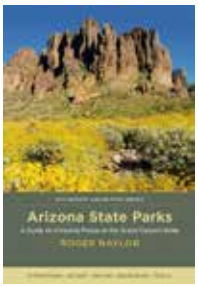
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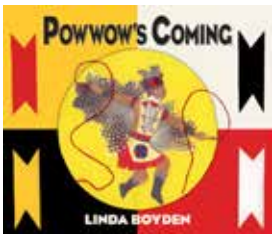
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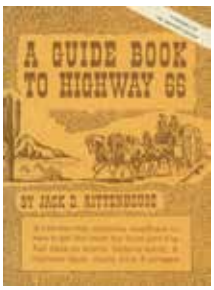
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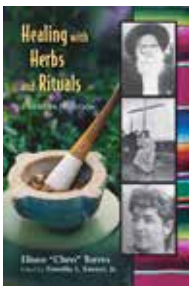
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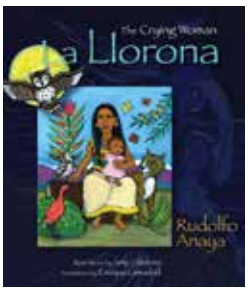
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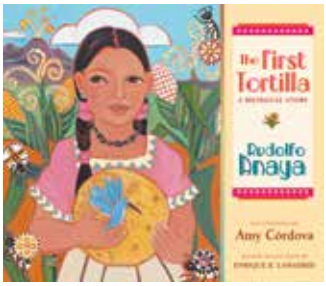
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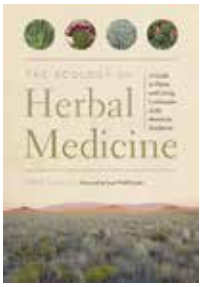


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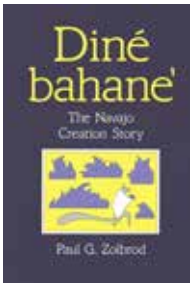


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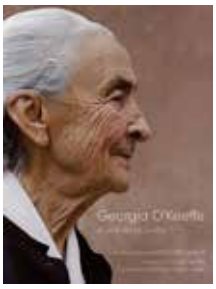


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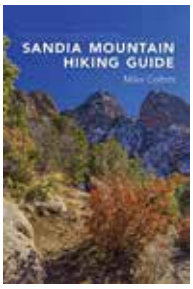


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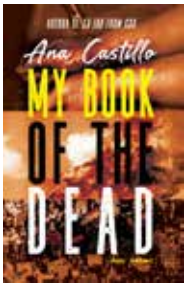
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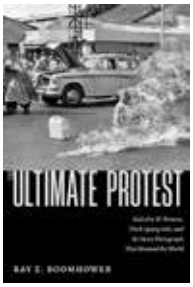
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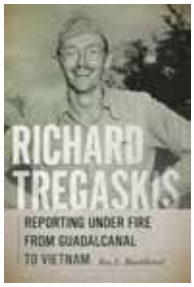
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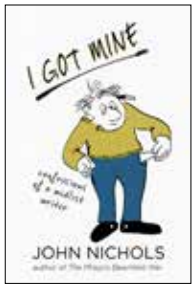
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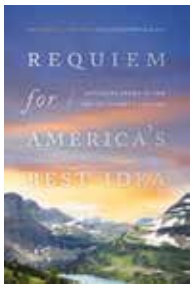
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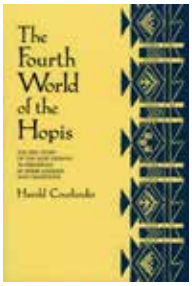
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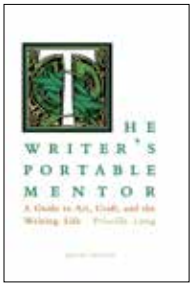
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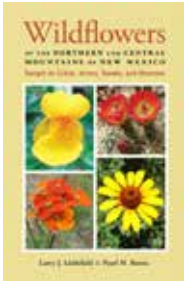
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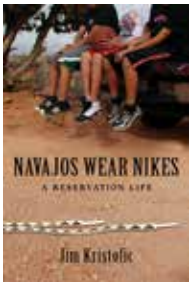
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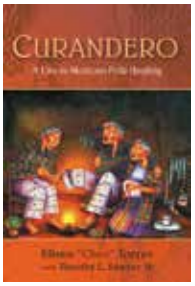
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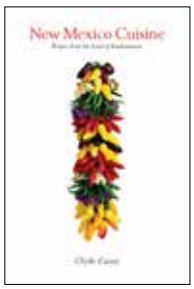
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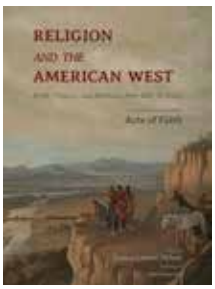
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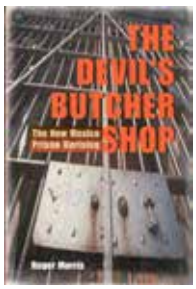
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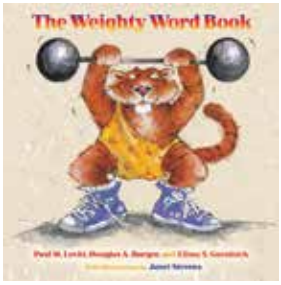
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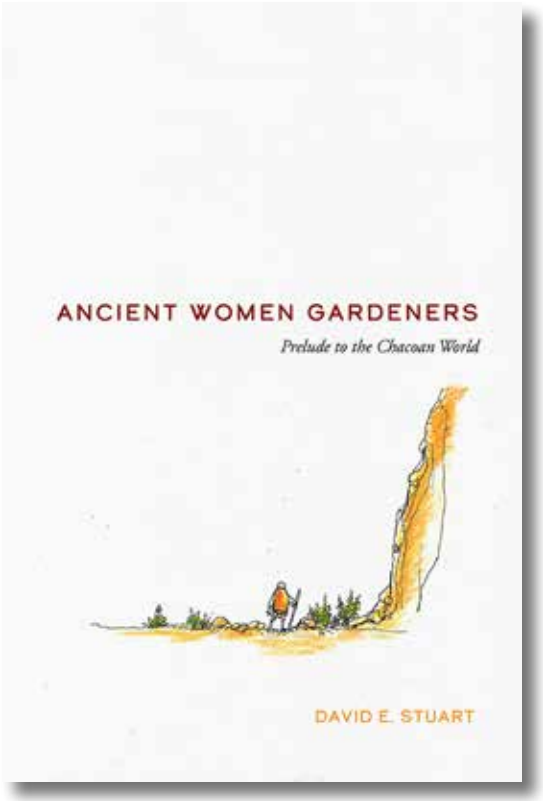
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New Century Gardens and Landscapes of the American Southwest

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DAVID E. STUART is a professor emeritus of anthropology at the University of New Mexico and the former acting director of the School of Advanced Research, where he also served as a senior scholar from 2013 to 2019, and he is author of *The Ancient Southwest: Chaco Canyon, Bandelier, and Mesa Verde; Anasazi America: Seventeen Centuries on the Road from Center Place;* and *Pueblo Peoples on the Pajarito Plateau: Archaeology and Efficiency* (all from UNM Press).

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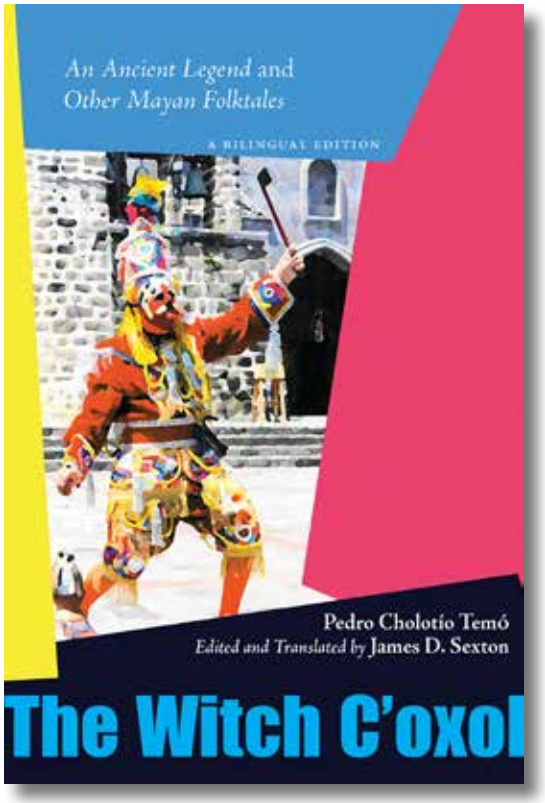
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An original look at the gardens and gardeners of the Chacoan World, internationally acclaimed ethno-anthropologist David E. Stuart's *Ancient Women Gardeners: Prelude to the Chacoan World* explores the ecological, demographic, and human dynamics that led to Chaco's rise and fall from its early beginnings in the 500s AD to its decline during the 1100s AD. The Chacoan system represents North America's earliest form of an emergent urban ecology. From its outset, Chacoan farm nodes consisted of widely scattered clusters of gardens connected by roads, way stations, and district granaries. Chaco's women gardeners fueled powerful growth that was eventually abandoned as unforeseen dynamics barred the path to long-term sustainability. Stuart considers the intersection of population growth, agricultural yields, crop and soil possibilities, the caloric cost of labor, the corrosive role of pellagra, iron-deficiency anemia, the power of dietary protein in population dynamics, and the limitations imposed by early growth in the San Juan Basin—a land of poor soils, unpredictable rainfall, and rapidly declining wild vegetal foods and game. Focusing on the Chacoan landscape, farming techniques, and a world in which clusters of individual gardening families played a key role in creating an incipient urbanism in the Southwest, Stuart argues that without these accomplished gardening families and their agricultural innovations, there never would have been a "Chaco Phenomenon."



The Witch C'oxol

An Ancient Legend and Other Mayan Folktales
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PEDRO CHOLOTÍO TEMÓ; EDITED AND TRANSLATED BY JAMES D. SEXTON

"The hills are alive with the sound of history! Five hundred years after Pedro Alvarado's invasion of Iximulew (Land of Maize, also known as Guatemala), these stories passed down from one generation to another show the durability and truths of traditional Maya oral history. This is a treasure trove of stories with insight into how communities sustain their world views across generations—and into the cosmic consequences for showing disrespect for community norms, social harmony, and environmental stewardship."

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PEDRO CHOLOTÍO TEMÓ is the first principal of San Juan la Laguna on the shore of Lake Atitlán, Guatemala.

Residence: Guatemala

JAMES D. SEXTON is a Regents' Professor emeritus of anthropology at Northern Arizona University.

Residence: Flagstaff, AZ

October 21

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Anthropologist James D. Sexton and Maya storyteller Pedro Cholotío Temó have worked together for more than fifty years, collaborating on seven previous books, including *Mayan Folktales: Folklore from Lake Atitlán, Guatemala*. Their latest collaboration, *The Witch C'oxol: An Ancient Legend and Other Mayan Folktales*, offers a wonderful bilingual story collection that is priceless in cultural content.

Readers will encounter tales about the Mayan calendar and shapeshifting naguals and meet characters such as King Tecún Umán and his powerful witch C'oxol as well as the early Spaniards who deceived the Maya out of their gold and silver. Some stories reinforce cultural values such as cleverness and compassion, while others call for respectful conduct while hunting or visiting enchanted hills. The stories reinforce traditional beliefs, reflect much about the natural habitat, and encourage us to pay attention to our dreams.



Cocaine

The Global Reach of the World's Most Lucrative Illicit Drug

EDITED BY SEBASTIÁN A. CUTRONA AND JONATHAN D. ROSEN

The Americas in the World Series

"With cocaine production reaching record levels and expanding well beyond traditional core markets, this timely volume usefully updates our understanding of an ever-evolving illicit transnational industry. With previous research on the cocaine trade mostly focused on the Americas, especially welcome and unusual is the volume's truly global coverage. The wide-ranging mix of contributors—representing a nice combination of veteran drug-trade analysts and younger scholars—cross not only geographic and disciplinary borders but also the borders between academia and the policy world."

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Cocaine: Criminals, Routes, and Markets offers an unprecedented global analysis of the cocaine trade, revealing how the world's most lucrative illicit market operates today. Unlike previous works that focus on individual countries or regions, this volume takes a global view of the cocaine supply chain, tracking the drug's journey from coca fields in the Andes to consumers in New York, Lagos, Rotterdam, Sydney, and beyond. With contributions from leading scholars in criminology, sociology, and political science, it sheds light on the expanding networks of criminal organizations that connect producer countries in Latin America to consumer markets worldwide.

The book explores the profound transformation of the cocaine market, which has shifted from being dominated by a few powerful cartels to a fragmented and highly competitive underworld. Colombian, Mexican, and Brazilian organizations have traditionally controlled the market, but new actors, including Nigerian and Albanian syndicates, have emerged as key players. From the rise of transshipment hubs in West Africa to nontraditional trafficking routes in Asia, this volume demonstrates how criminal organizations adapt to evolving market demands and law enforcement crackdowns.

Just as multinational corporations streamline production, cocaine traffickers around the world manage logistics, transportation, and financial flows across continents. Yet unlike legal industries, the cocaine market thrives on secrecy, violence, and corruption, making it one of the most resilient global enterprises.

By bridging theoretical frameworks from different disciplines, this volume deepens our understanding of how the global illicit economy functions. From the campesinos harvesting coca to the street dealers in Europe and the United States, the book emphasizes the interconnectedness of all actors in this lucrative, dangerous market. Furthermore, it critiques the failures of international counter-drug efforts, revealing how institutional corruption and state fragility perpetuate the trade.

SEBASTIÁN A. CUTRONA is a senior lecturer in criminology at Liverpool Hope University. His work has been published in *Latin American Politics and Society, Trends in Organized Crime,* and *Crime, Law and Social Change*, among others.

Residence: Liverpool, UK

JONATHAN D. ROSEN is an assistant professor in the Professional Security Studies Department at New Jersey City University. His research focuses on drug trafficking, organized crime, and security. He has authored or edited more than twenty books and has published journal articles in *Trends in Organized Crime, Journal of Criminal Justice, Deviant Behavior, International Journal of Offender Therapy and Comparative Criminology,* and *Contexto Internacional*, among other journals.

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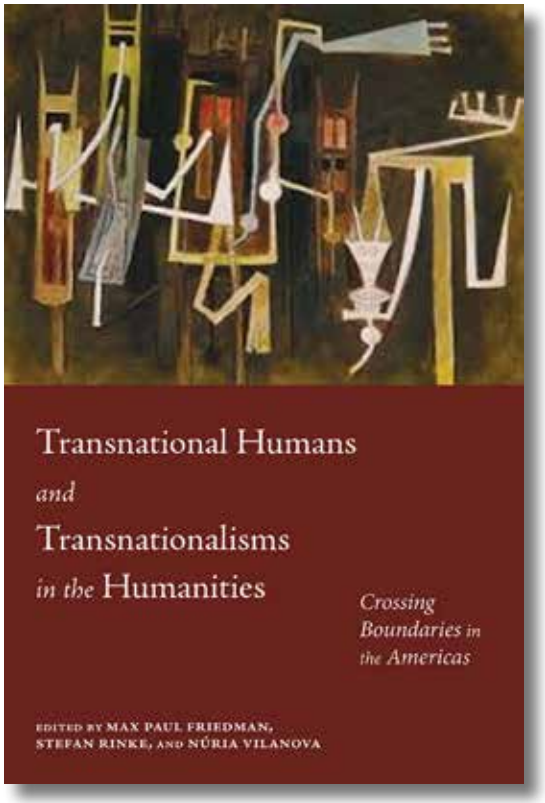
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Transnational Humans and Transnationalisms in the Humanities

Crossing Boundaries in the Americas

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Are we living in a transnational world? The 900 percent rise in the use of "transnationalism" in publications since 1995 testifies to a defining phenomenon. International migration has increased two-thirds since 1980, and the global circulation of capital, media, and culture has intensified, provoking nationalist political backlash worldwide.

This collection of studies on exile, social science, indigeneity, gender activism, music and dance, gangs, sex work, narcofiction, and cinema examines how transnational forces influence racial difference, national identity, immigrant exclusion, state power, and cultural expression in the Americas. It explores how the physical and symbolic movement of humans and their artifacts shapes ideas and challenges accepted notions of national and conceptual boundaries among them. By addressing the impact of digital technologies on spatialization, by challenging emerging conventions on transnationalism, and by fostering interdisciplinary exchange, the book enriches our understanding of transnational lives and provides tools for exploring the transnational turn.

MAX PAUL FRIEDMAN is a professor of history and international relations at American University.

Residence: Silver Spring, MD

STEFAN RINKE is a professor of history at the Institute for Latin American Studies and the Friedrich Meinecke Institute at the Freie Universität Berlin.

Residence: Berlin, Germany

NÚRIA VILANOVA is an associate professor of Latin American studies and the associate dean of undergraduate studies in the College of Arts and Sciences at American University.

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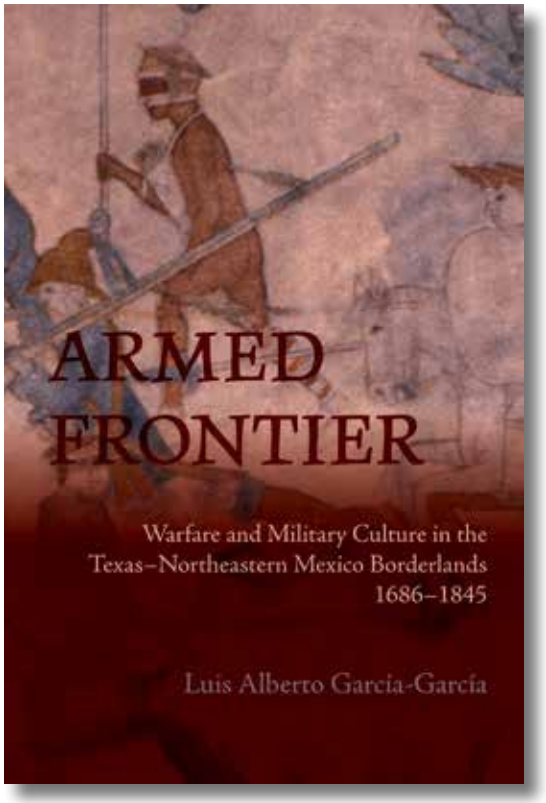
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Armed Frontier

Warfare and Military Culture in the Texas–Northeastern Mexico Borderlands, 1686–1845

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LUIS ALBERTO GARCÍA-GARCÍA is a professor of history at the University of Monterrey, Mexico.

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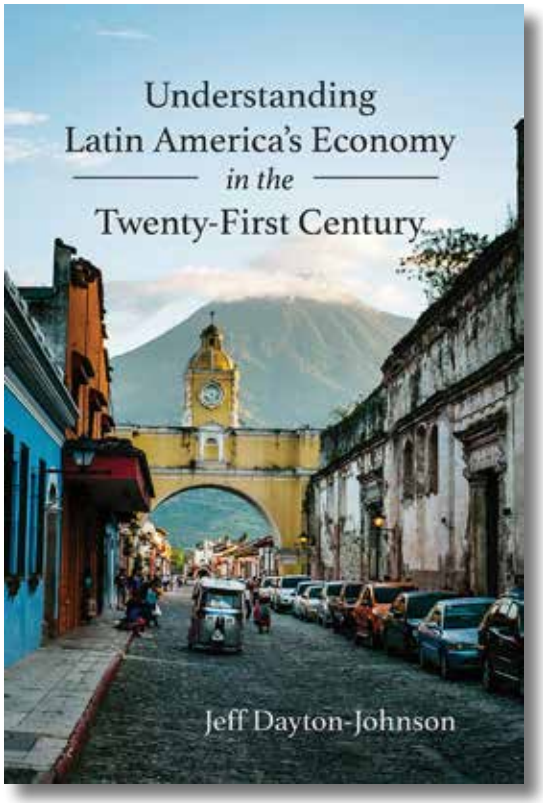
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The history of warfare and armed organization during the colonial period and early nineteenth century in southern Texas and northeastern Mexico remains largely untold. Previous studies either cover the influence of warfare tangentially or ignore its importance. This study explores the topic through an examination of the inhabitants of four settlements: San Antonio and Laredo in Texas, as well as Lampazos and Bustamante in northeastern Mexico. All four of those settlements had Hispanic, Mesoamerican, and Native American elements that intermingled, adapted, and evolved over several centuries, creating a distinctive society in which armed service and military culture played a central role in social organization. This work uses multiple archival records, many previously unknown, from Mexico, Texas, and Spain. It places the local and micro historical aspects of borderlands military culture into the broader context of the Spanish Empire, Mexican nationalism, and the Atlantic World.

Armed Frontier focuses on how military organization and methods of warfare in these regions were influenced by the heritage of medieval Iberian martial traditions. It provides a different analysis of borderland societies through several historical periods including the Reconquista, the conquest of Mexico, the colonial period, the wars of independence, the Mexican Republic, and the age of federalism and centralism, all against the backdrop of a burgeoning geopolitical rivalry with the United States. The themes covered in the book illustrate the complexities of borderlands societies through a linear analysis of local sources, inserted in a broad geopolitical context and accessible to a wide audience.



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JEFF DAYTON-JOHNSON is the vice president for academic affairs and the dean of the Middlebury Institute of International Studies at Monterey. He is the author of *Latin America's Emerging Middle Classes: Economic Perspectives.*

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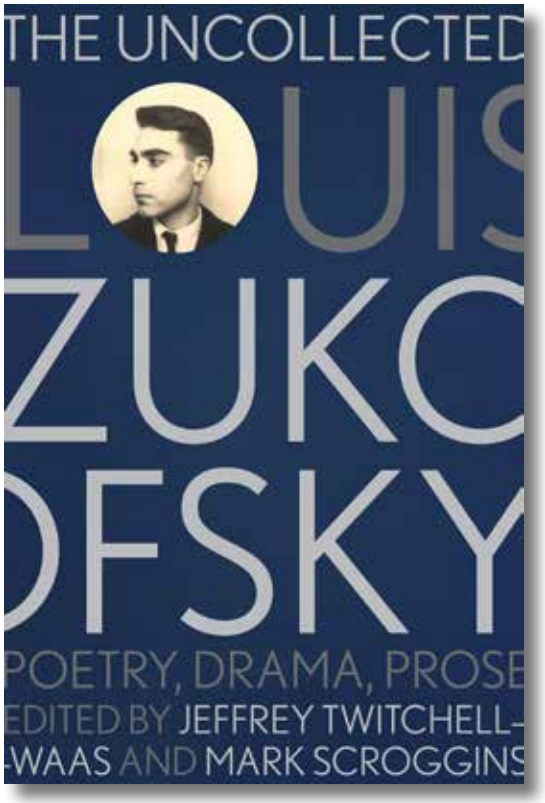
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Latin America's economic performance is often depicted as a long sequence of repeated failures, including its contribution to global financial crises as well as its slow growth and intractable inequalities. Its experience in the twenty-first century, however, reveals considerable and underappreciated successes. Understanding those successes—as well as setbacks—is critical to understanding both the region's prospects and the rapidly changing global economic order.

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This is an economics book for specialists and non-specialists alike, leaning heavily on economic concepts and models while introducing and explaining its subject for a broad readership. It is aimed at undergraduate and masters level students in Latin American studies, international relations, development studies, political science, economics, and other social sciences as well as readers beyond academia who are eager to understand Latin America and the global economy.



The Uncollected Louis Zukofsky

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The American poet Louis Zukofsky (1904–1978) was a master craftsman in a wide range of forms both traditional and invented. He was a crucial bridge between the "high" modernism of Eliot, Pound, Stein, Stevens, Williams, and Moore and various postwar innovative schools. *The Uncollected Louis Zukofsky* gathers a variety of his works, some long out of print, some never before published, in diverse genres. The centerpieces of this collection are two substantial works—the play *Arise, Arise* and the pamphlet-length version of *First Half of "A"-9*—but these texts are complemented by a rich selection of Zukofsky's uncollected poems, translations, and prose works as well as some fascinating musical arrangements of passages from *"A."* Contextualized by notes and a critical introduction by the editors, *The Uncollected Louis Zukofsky* is a must-read for anyone interested in twentieth-century poetry and poetics.

JEFFREY TWITCHELL-WAAS is the editor of *Z-site: A Companion to the Works of Louis Zukofsky* and an occasional translator of contemporary Chinese poetry, including *Original: Chinese Language Poetry Group.*

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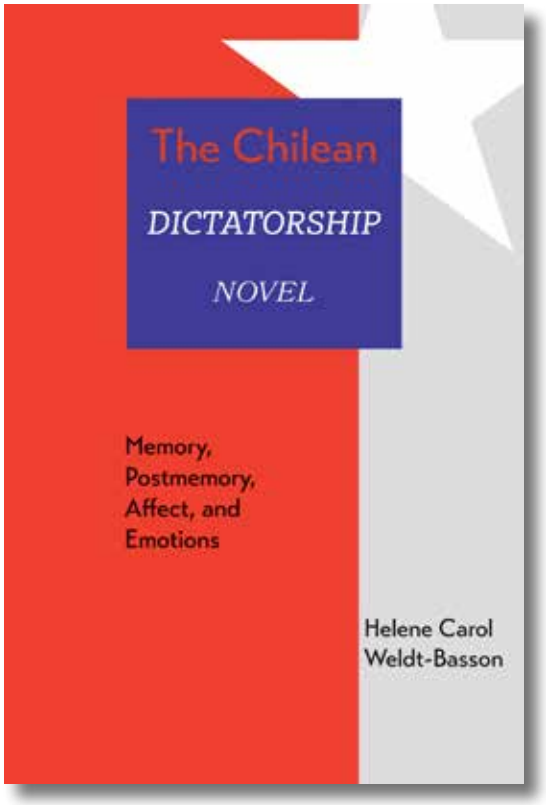
MARK SCROGGINS is the author of several books of poetry and the author and editor of multiple books about Louis Zukofsky, including *The Poem of a Life: A Biography of Louis Zukofsky*.

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HELENE CAROL WELDT-BASSON is a professor in the Department of Languages and Global Studies at the University of North Dakota. She is the author, editor, or translator of eight additional books including *Masquerade and Social Justice in Contemporary Latin American Fiction* (UNM Press).

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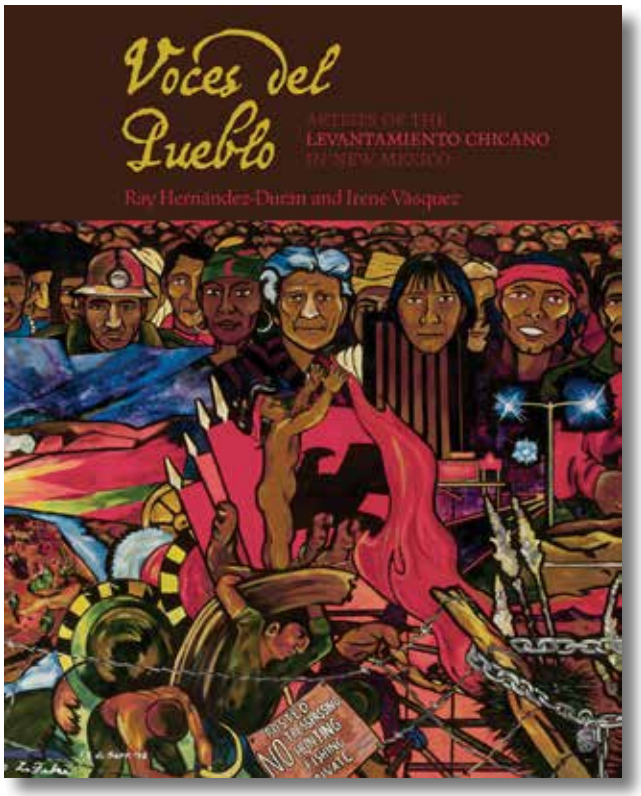
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Though the civil-rights abuses by the Pinochet dictatorship in Chile (1973–1990) were later recognized by reparations and truth commissions, the difficult emotions suffered by the victims and their families were often pushed into the background or out of the national conversation entirely. In response, novelists began writing the feelings experienced during the dictatorship into their books. In *The Chilean Dictatorship Novel,* Weldt-Basson examines fifteen novels and one testimony written on the topic of dictatorship to illustrate how these Chilean narratives center on affect and emotions. Each chapter focuses on a different emotion: feelings of loss because of a father's abandonment and spatial injustice caused by the neoliberal urbanization of Santiago; despair articulated through tragic romances and affective landscapes; left-wing nostalgia and melancholia communicated through allegory; feelings of abjection caused by torture and betrayal; and the creation of affect through violent events, aggressive child play, and sexual torture. Through a close look at the work of José Donoso, Ariel Dorfman, Diamela Eltit, Carlos Franz, and Nona Fernández, among others, Weldt-Basson effectively argues that by inspiring emotion and creating empathy within readers, the authors of these books instill a drive in the readers for ongoing social-justice advocacy, thereby transforming the process of reading into a platform for future action. Weldt-Basson's landmark study will serve as a basis for the future study of Latin American literature for decades to come.





Voces del Pueblo

Artists of the Levantamiento Chicano in New Mexico

RAY HERNÁNDEZ-DURÁN AND IRENE VÁSQUEZ

Contextos Series

"In this groundbreaking publication, the authors of *Voces del Pueblo* rectify a major oversight in Chicana/o/x art history. The detailed analysis of six artists active in New Mexico during the seminal Chicano Movement of the 1970s also offers a valuable resource for a more accurate history of American art."

—**TERESITA ROMO**, coauthor of *¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now*

RAY HERNÁNDEZ-DURÁN is a professor of art history and the associate chair in the Department of Art at the University of New Mexico. He is the author of *The Academy of San Carlos and Mexican Art History: Politics, History, and Art in Nineteenth-Century Mexico.*

Residence: Albuquerque, NM

IRENE VÁSQUEZ is the chair of and a professor in the Department of Chicana and Chicano Studies at the University of New Mexico. She is a coauthor of *Making Aztlán: Ideology and Culture of the Chicana and Chicano Movement, 1966–1977* (UNM Press) and *Latino-Latino Americanos, 2000: Things Social Do Not Melt into the Air* and a coeditor of *The Borders in All of Us: New Approaches to Global Diasporic Studies.*

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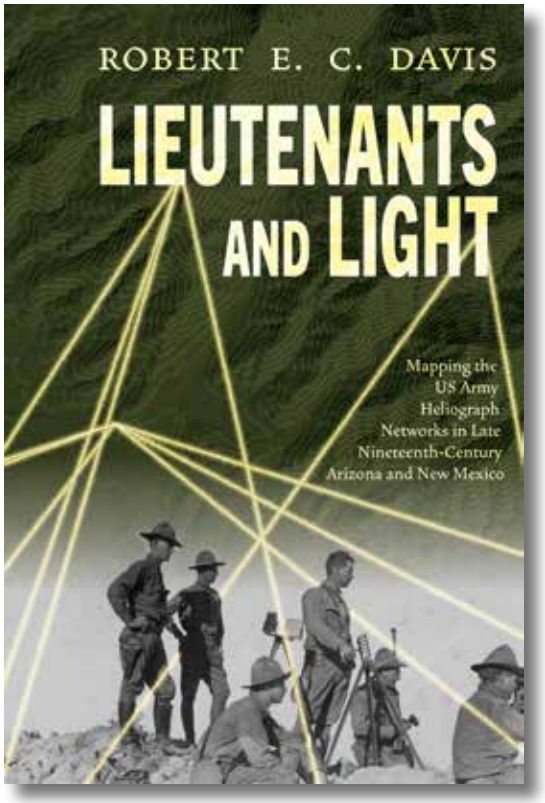
December 2

304 pp.; 8 × 10 in.; 194 color photos

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The decade between 1970 and 1980 marks an important period in the Chicanx Movement in New Mexico known as the movimiento Chicano. Artists from all over the state played important roles in the movement by providing art, participating in political discourse, and organizing actions. However, while some activists and organizers, such as Dolores Huerta, are known and celebrated nationally, most of these artists have gone unrecognized. Not only have they been overlooked in the art history and discourse of New Mexico, they have also gone unrecognized in the discussion of Chicanx art history nationally. *Voces del Pueblo* begins to repair this gap in the history of the Chicanx art movement. Printed in color and black and white, the book showcases nearly two hundred images, including work by six New Mexico artists as well as historical photos of the movement. Readers will also find interviews with each of these artists and contextualizing essays by the cocurators of the National Hispanic Cultural Center exhibit, Ray Hernández-Durán and Irene Vásquez, as well as scholars, such as Phillip (Felipe) B. Gonzales, Howard Griego, and Sonja Elena Gandert. The result is an incomparable look at art history in New Mexico and the importance of New Mexican artists in the Chicanx Movement.



Lieutenants and Light

Mapping the US Army Heliograph Networks in Late Nineteenth-Century Arizona and New Mexico

ROBERT E. C. DAVIS

"This is an extraordinary history integrated with a scientific treatise on geospatial relationships employed as a tool of military intelligence and operational and tactical command. . . . It is an exemplar of geographic modeling and is a prime example of the historian's craft."

—THOMAS T. SMITH, author of *Under the Double Eagle: Citizen Employees of the U.S. Army on the Texas Frontier, 1846–1899*

ROBERT E. C. DAVIS spent twenty-five years on active duty in the United States Marine Corps and retired in 2008 as the colonel of an artillery regiment. He holds a BS in geography from the University of Utah, an MA in national security and strategic studies from the College of Naval Warfare, an MS in geographic information systems technology from the University of Arizona, and a graduate certificate in remote sensing and earth observation from Penn State University. He is certified as a mapping scientist by the American Society for Photogrammetry and Remote Sensing.

Residence: Tucson, AZ

November 4

240 pp.; 6 × 9 in.; 17 figs., 77 maps, 1 table

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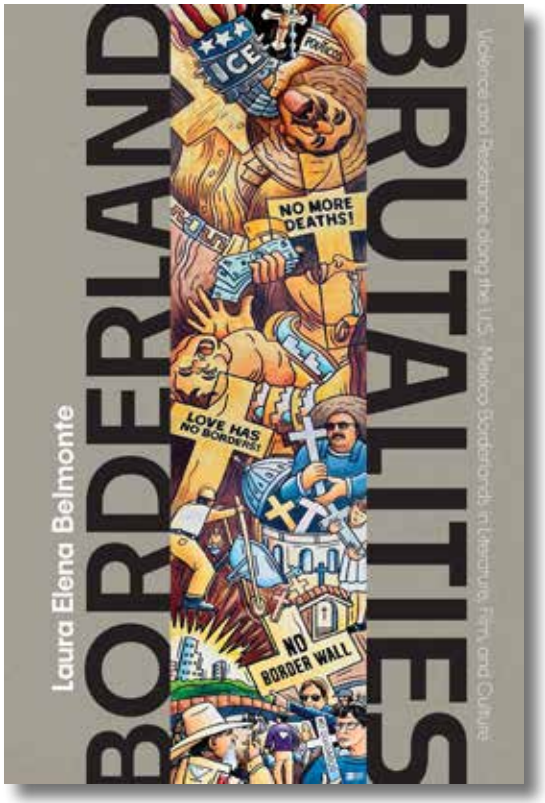
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The heliograph network in the Southwest, which began development in 1882, used mirror-based signaling devices to facilitate communication across remote outposts, forts, and detachments. Heliographs enabled soldiers to send messages over long distances using Morse code transmitted through sunlight reflections. During and immediately following the campaign against Geronimo in 1886, General Nelson A. Miles implemented a heliograph network that connected key locations from Nogales, Arizona, to Fort Stanton, New Mexico, enhancing command and control. Additional tests and expansions solidified the heliograph's role as an essential military communication tool.

Reports from the officers tasked with establishing these stations and modern geospatial analysis have identified almost ninety networked heliograph stations established between 1882 and 1893, culminating in the greatest heliograph network ever built.

Many of the officers who helmed these stations went on to distinguished careers in the military, business, or public service. Some had served in the Civil War, and most were veterans of the Indian Wars. Almost a third of these young officers would go on to become general officers, several serving in leadership roles during World War I. Thus, the heliograph not only connected points across the Southwest but also linked a group of officers whose experience and leadership spanned from the Civil War through World War I.



Borderland Brutalities

Violence and Resistance along the US-Mexico Borderlands in Literature, Film, and Culture

LAURA ELENA BELMONTE

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—VANESSA DE VERITCH WOODSIDE, author of *Ripped Apart: Unsettling Narratives of Transnational Migration*

LAURA ELENA BELMONTE is an assistant professor in the University of New Mexico's Chicana and Chicano Studies Department.

Residence: Albuquerque, NM

In *Borderland Brutalities,* Laura Elena Belmonte analyzes how border violence is perpetuated and sanctioned by private corporations as well as the US and Mexican governments and how this violence is represented through border literature and cultural production. Belmonte examines literature, art, and film produced by artists living on both sides of the border to explore how they portray this violence and how they use their art to actively resist it. This important analysis of the border will be required reading for decades to come and lays the groundwork for additional studies on borderland violence and resistance.

December 16

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MOISÉS ARCE is the Scott and Marjorie Cowen Chair in Latin American Social Sciences and a professor in the Department of Political Science at Tulane University.

Residence: New Orleans, LA

TAKESHI WADA is a professor in the Department of Area Studies and the director of the Latin American and Iberian Network for Academic Collaboration (LAINAC) at the University of Tokyo.

Residence: Tokyo, Japan

December 16

380 pp.; 6 × 9 in.; 7 maps, 70 graphs, 10 tables

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The arrival of democracy and globalization was a watershed moment for Latin America. It produced a changing political and economic environment, where democracy provided challengers with expanding political opportunities but globalization precipitated economic threats to livelihoods and human welfare. This changing environment removed the state from modes of political representation, such as urban labor movements and their affiliated mass-party organizations, while unleashing more pluralistic, heterogenous, and decentralized patterns of popular representation. Reducing its role in production, the state became mostly a regulator of economic activities.

Arce and Wada's volume examines the consequences of democracy and globalization on popular protests in Latin America, theorizing a broad shift of popular politics involving reactive and proactive mobilizations. A collaboration of sixteen distinguished scholars with different specializations (economists, historians, sociologists, and political scientists) in both the Global North and South, the volume provides a unique collection of studies of protest events in ten Latin American countries: Bolivia, Brazil, Chile, Colombia, Costa Rica, Ecuador, Mexico, Nicaragua, Peru, and Venezuela.



The Creation of Modern Buenos Aires

Football, Civic Associations, Barrios, and Politics, 1912–1943

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"*The Creation of Modern Buenos Aires* is a significant contribution to urban studies and early modern Argentine history. Horowitz paints a vibrant picture of barrio life in a city that grew faster than the ability of its government officials to properly meet the needs of its residents. For those interested in sports history, this book complements Julio Frydenberg's study of soccer and the social history of Buenos Aires at the turn of the century. For educators, it can help students understand how the imagined barrio was a political reality in parts of Latin America, providing residents with a strong sense of community and identity in the early twentieth century."

—*Hispanic American Historical Review*

JOEL HOROWITZ is a professor emeritus of history at Saint Bonaventure University. He is the author of *Argentina's Radical Party and Popular Mobilization, 1916–1930* and *Argentine Unions, the State, and the Rise of Perón, 1930–1945*.

Residence: Watertown, MA

November 11

216 pp.; 6 × 9 in.; 1 map, 1 graph

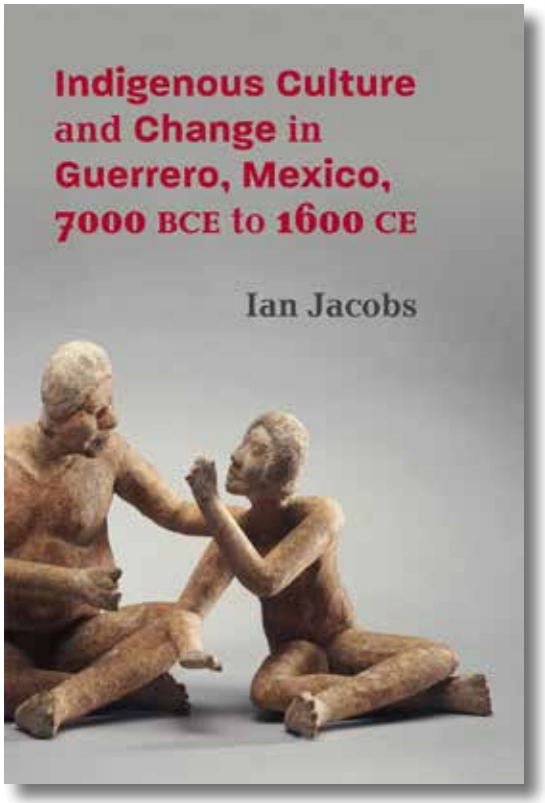
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The Creation of Modern Buenos Aires examines the impact of civic associations on the culture and the society of Buenos Aires and their ties to politics in the first decades of the twentieth century. The period saw the emergence of the modern political system with true appeals to the voters, tremendous urban growth, and the solidification of a barrio identity.

Historian Joel Horowitz examines four types of organizations: football clubs, *bibliotecas populares* (popular libraries), *sociedades de fomento* (development societies that pushed for barrio improvements), and *universidades populares* (popular universities that provided practical training beyond the primary school level). All four types became important social centers and were connected to the political world. The book focuses on the period from the passage of a voting reform law in 1912, which made male-citizen voting obligatory and fraud more difficult, to the military coup of 1943.

The book shows how civic associations helped create the social world of the city, focusing especially on the part they played in the development of the sense of barrio. It demonstrates how civic associations became vital links in the system of politics that emerged, creating spaces for politicians to build connections to different communities.



Indigenous Culture and Change in Guerrero, Mexico, 7000 BCE to 1600 CE

IAN JACOBS

NEW IN PAPER

"A remarkable book combining unusual ambition, meticulous research, and lucid analysis; in its pages Guerrero morphs from a marginal hinterland of 'wild Mexico' into a dynamic entity whose territory, peoples, trade, production, and culture are vividly recreated."

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"A major contribution to the field. . . . Jacobs has written a deep history that foregrounds the formation of indigenous cultures and economies in Mesoamerican Guerrero over millennia and their transformation during the first century after the Spanish invasion."

— SUSAN DEANS-SMITH, author of *Bureaucrats, Planters, and Workers: The Making of the Tobacco Monopoly in Bourbon Mexico*

IAN JACOBS is the author of *Ranchero Revolt: The Mexican Revolution in Guerrero.*

Residence: Ascot, UK

November 11

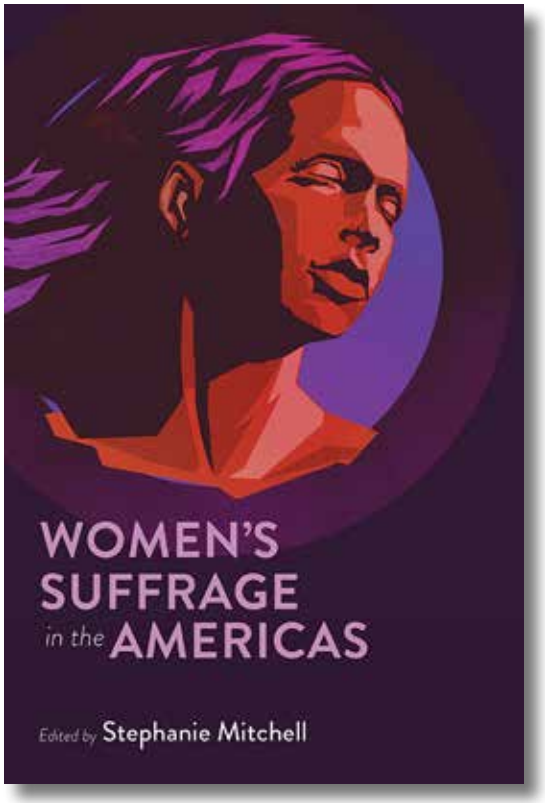
416 pp.; 6 × 9 in.; 33 halftones, 2 maps, 35 tables

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Until recently, Guerrero's past has suffered from relative neglect by archaeologists and historians. While a number of excellent studies have expanded our knowledge of certain aspects of the region's history or of particular areas or topics, the absence of a thorough scholarly overview has left Guerrero's significant contributions to the history of Mesoamerica and colonial Mexico greatly underestimated.

With *Indigenous Culture and Change in Guerrero, Mexico, 7000 BCE to 1600 CE* Ian Jacobs at last puts Guerrero's history firmly on the map of Mexican archaeology and history. The book brings together a vast amount of cross-disciplinary information to understand the deep roots of the Indigenous cultures of a complex region of Mexico and the forces that shaped the foundations of colonial Mexico in the sixteenth century and beyond. This book is particularly significant for its exploration of archaeological, Indigenous, and historical sources.



Women's Suffrage in the Americas

EDITED BY STEPHANIE MITCHELL

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"*Women's Suffrage in the Americas* provides an outstanding analysis of the long and often drawn-out process of attaining women's suffrage in the western hemisphere. Due attention is given to the unevenness of the process, not only across the Americas but within each country with respect to which groups of women (and men) were excluded as suffrage was extended."

—CARMEN DIANA DEERE, coauthor of *Empowering Women: Land and Property Rights in Latin America*

"*Women's Suffrage in the Americas* is a collaborative project working to understand how women in the Americas obtained the suffrage. The result is a collection of essays that is rich in local histories and, placed in comparative context, offers thoughtful explanations for the different trajectories of women's suffrage across the Americas."

—SUSIE S. PORTER, author of *From Angel to Office Worker: Middle-Class Identity and Female Consciousness in Mexico, 1890–1950*

STEPHANIE MITCHELL is a professor of history at Carthage College in Kenosha, Wisconsin. She is the coeditor of *The Women's Revolution in Mexico, 1910–1953*.

Residence: Kenosha, WI

November 11

408 pp.; 6 × 9 in.; 3 halftones

$39.95x paper 978-0-8263-6895-9

$65.00 ePub 978-0-8263-6615-3

The first hemispheric study to trace how women in the Americas obtained the right to vote, *Women's Suffrage in the Americas* pushes back against the misconception that women's movements originated in the United States. The volume brings Latin American voices to the forefront of English-language scholarship. Suffragists across the hemisphere worked together, formed collegial networks to support each other's work, and fostered advances toward women gaining the vote over time and space from one country to the next. The collection as a whole suggests several models by which women in the Americas gained the right to vote: through party politics; through decree, despite delays justified by women's supposed conservative politics; through conservative defense of traditional roles for women; and within the context of imperialism. However, until now historians have traditionally failed to view this common history through a hemispheric lens.



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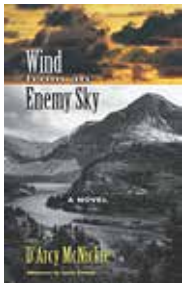
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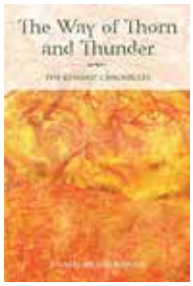
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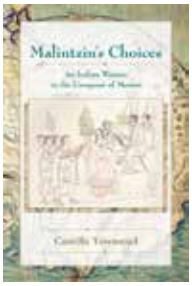
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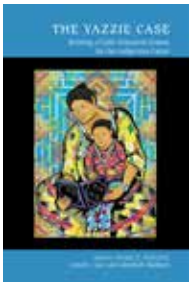
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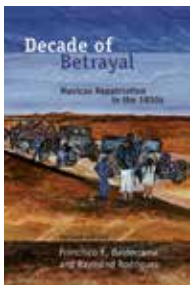
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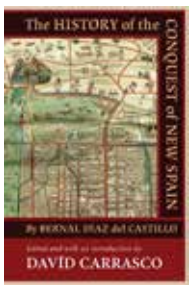
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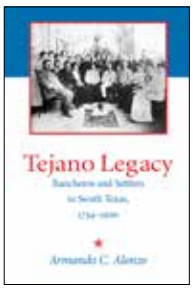
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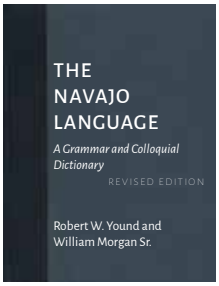
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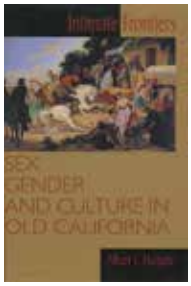
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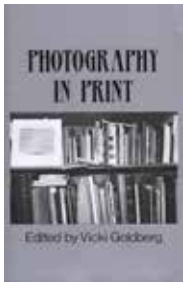
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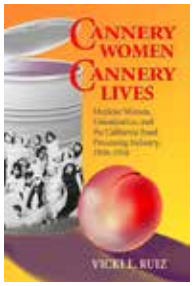
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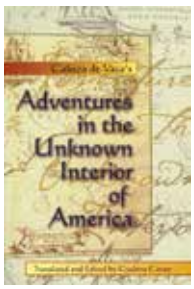
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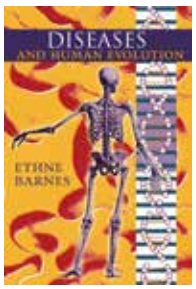
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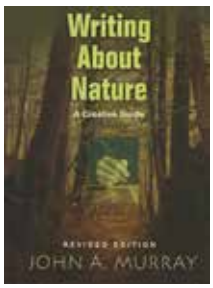
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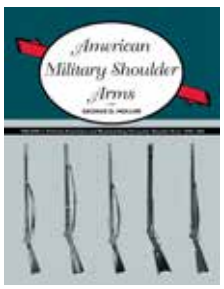
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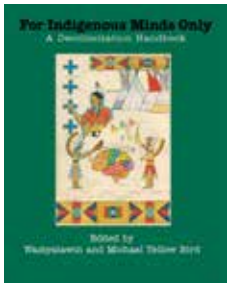
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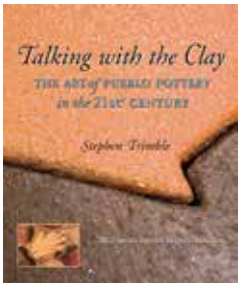
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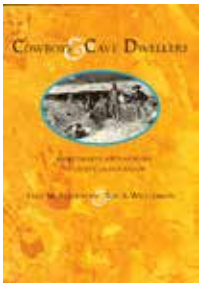
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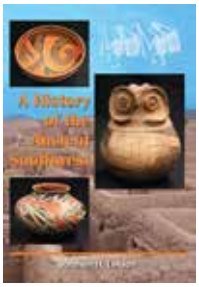
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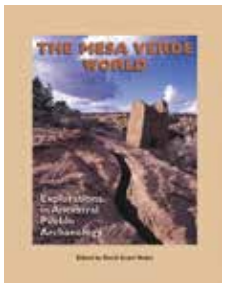
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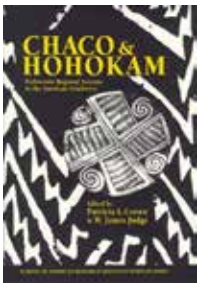
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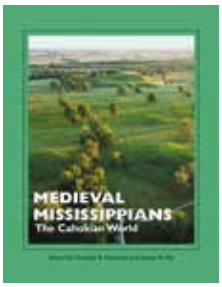
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