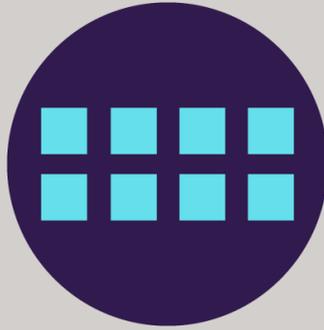
The logo for Amherst College Press features the text "Amherst College" in a dark purple serif font, stacked above the word "Press" in the same font. To the left of "Press" is a graphic element consisting of four small, light blue squares arranged in a 2x2 grid.

Amherst
College
Press

A wide, diagonal banner with a textured, reddish-pink background. The text "Fall 2020/ Spring 2021" is printed in a bold, dark purple sans-serif font, slanted to match the banner's angle.

**Fall 2020/
Spring 2021**

About the Press



Amherst College Press produces path-breaking, peer-reviewed long and medium length scholarly books and makes them available to readers everywhere as digital, open-access work.

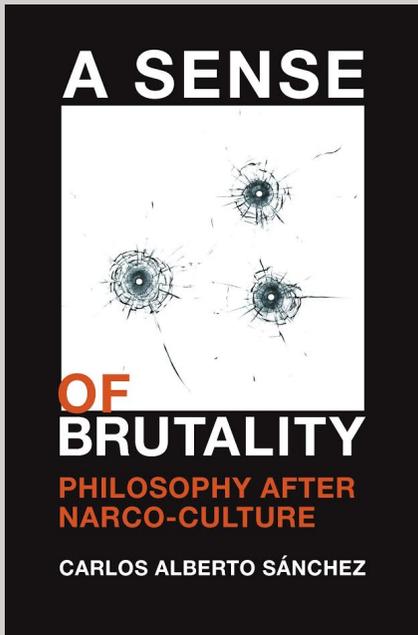
The press is housed in the Frost Library at Amherst College. We have been at the forefront of efforts to increase the transparency of both standards and practices in peer review on the part of scholarly publishers.

The press publishes work in Art History and Visual Studies, Law and Culture, Literary Studies, Music, and Russian, East European, and Eurasian Studies, with a deep interest in interdisciplinary scholarship.

We publish our books on Fulcrum, a platform created by University of Michigan Publishing, allowing narrative to be richly integrated with multimedia and optimized for long-term preservation and accessibility.



New Titles



A Sense of Brutality: *Philosophy After Narco- Culture*

Carlos Alberto Sánchez

September 2020

Paper / 978-1-943208-14-2 / \$14.99

Open access / 978-1-943208-15-9

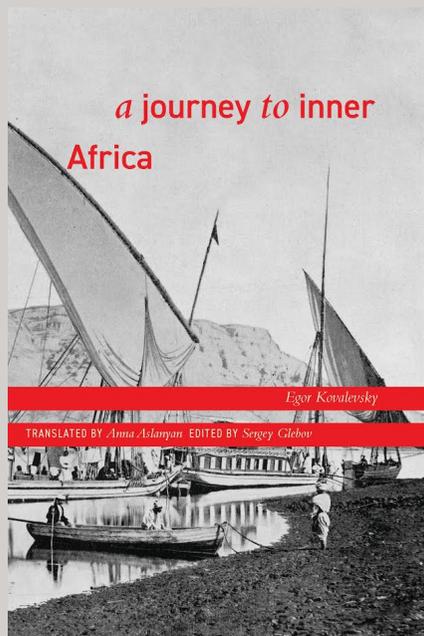
Read for free [on Fulcrum](#)

Using Mexican narco-culture as a point of departure for thinking about the nature and limits of violence, culture, and personhood, Sánchez argues that violent cultural modalities call into question our understanding of "violence" and suggests that we need to re-conceptualize "brutality" as a concept that better captures this reality. In narco-culture the normalization of brutality is a condition upon which the derealization of people is made possible.

"The study is original, bringing a wide range of voices into dialogue to present a problem that is pressing and deserving of careful analysis. The study will contribute to the field of Latin American philosophy in important ways... This is the only book by a philosopher on the topic of narco-culture, and I think it's an important contribution to a topic that should be addressed by philosophers."

— Elizabeth Millán, DePaul University

Carlos Alberto Sánchez is Professor of Philosophy at San José State University. He is the author of *The Suspension of Seriousness: On the Phenomenology of Jorge Portilla* (SUNY, 2012), *Contingency and Commitment: Mexican Existentialism and the Place of Philosophy* (SUNY, 2016) and co-author and co-translator with Francisco Gallegos of *Contingency and Commitment: Mexican Existentialism and the Place of Philosophy* (SUNY, 2020).



A Journey to Inner Africa

Egor Petrovich Kovalevsky

Anna Aslanyan, Translator
Sergey Glebov, Editor

December 2020

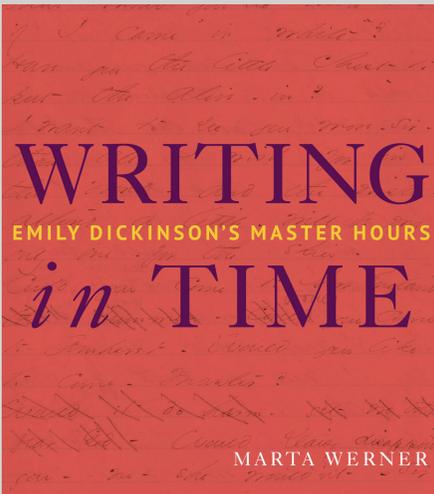
Paper / 978-1-943208-16-6 / \$16.99
Open access / 978-1-943208-17-3
Read for free [on Fulcrum](#)

In 1847 Russian military engineer and diplomat Egor Petrovich Kovalevsky embarked on a journey through what is today Egypt, Sudan, Eritrea, and Ethiopia, recording his impressions of a region in flux. Kovalevsky captured the social milieu of both elites and ordinary people as well as compiled a rich record of the Upper Nile's climate and natural resources. The first title in our Russian Travelogue series, *A Journey to Inner Africa* is both a tale of encounter between Russia and northern Africa and an important document in the history and development of the Russian imperial project.

"A clear and captivating overview of a remarkable life of travel and exploration."

— Maxim Matusevich, Seton Hall University

Egor Petrovich Kovalevsky was a 19th century Russian explorer, geologist, diplomat, and author. **Anna Aslanyan** is a journalist and translator who writes regularly for publications such as *London Review of Books*, *3:AM*, and others. Her translations from Russian include *Post-post Soviet? Art, Politics and Society in Russia at the Turn of the Decade* (Museum of Modern Art Warsaw, 2013), a collection of essays focused on Russia's contemporary art scene. **Sergey Glebov** is Associate Professor of History at Smith College and Amherst College. He is author of *From Empire to Eurasia: Politics, Scholarship, and Ideology in Russian Eurasianism, 1920s-1930s* (NIU, 2017) and founding editor of the journal *Ab Imperio*.



Writing in Time: *Emily Dickinson's Master Hours*

Marta Werner

February 2021

Paper / 978-1-943208-18-0 / \$35.00

Open access / 978-1-943208-19-7

Read for free [on Fulcrum](#)

For more than half a century, Emily Dickinson's "Master" letters have been read as personal communiques to an unidentified individual. *Writing in Time* seeks to tell a different story—that of the documents themselves. Marta Werner's stunning edition of the intimate, mysterious "Master Letters" reads them next to the Fascicles. In both, Dickinson tests the limits of address and genre to escape bibliographical determination and "mastery" itself. A major event in literary studies, *Writing in Time* proposes new constellations of Dickinson's work as well as exciting new methodologies for textual scholarship.

"As learned, thorough, and meticulous as any work of scholarship I have ever read, it 'reconceives the editorial enterprise as a critical meditation and devotional exercise.'" — Jerome McGann, University of California, Berkeley

"In a most generous way, *Writing in Time* explicitly acknowledges, critically examines, builds on, and goes beyond previous books—a beautiful model of scholarship." — Gabrielle Dean, William Kurrelmeyer Curator of Rare Books and Manuscripts, The Sheridan Libraries, Johns Hopkins University

Marta Werner is the Martin J. Svaglic Chair in Textual Studies and Loyola University Chicago. Recent publications include, with Jen Bervin, *The Gorgeous Nothings* (Granary Books, 2012; New Directions, 2013); *Radical Scatters: An Electronic Archive of Emily Dickinson's Late Fragments and Related Texts* (University of Michigan Press, 1999; republished by the Center for Digital Research in the Humanities, University of Nebraska, Lincoln, 2010). She also co-edited *The Networked Recluse* (Amherst College Press, 2017).

Public Scholarship in Literary Studies

Rachel Arteaga & Rosemary Johnsen,
Editors

March 2021

Paperback / 978-1-943208-22-7 / \$15.99

Open Access: 978-1-943208-23-4

Read for free [on Fulcrum](#)

Public Scholarship in Literary Studies demonstrates that literary criticism has the potential not only to explain, but to actively change our terms of engagement with current realities. Rachel Arteaga and Rosemary Johnsen bring together accomplished public scholars who make significant contributions to literary scholarship, teaching, and the public good. Grounded in scholarship and written in an accessible style, *Public Scholarship in Literary Studies* will appeal to scholars in and outside the academy, students, and those interested in the public humanities.

"There are books of literary criticism that attempt to reach crossover audiences but none that take this particular public-humanities-focused-on-literary criticism perspective." — Kathryn Temple, Georgetown University

"This rich and varied collection demonstrates both how literature scholars are finding ways to work with public partners and how their teaching and critical insights are enriched by that experience."
— Teresa Mangum, University of Iowa

Rachel Arteaga is Assistant Director of the Walter Chapin Simpson Center for the Humanities at the University of Washington and Associate Program Director for Reimagining the Humanities PhD and Reaching New Publics, a public scholarship program funded by The Andrew W. Mellon Foundation. **Rosemary Johnsen** is Associate Provost and Associate Vice President of Academic Affairs and Professor of English at Governor's State University. She is the author of *Contemporary Feminist Historical Crime Fiction* (Palgrave, 2006). From 2017-19, she was co-PI of the NEH-funded public scholarship project, Dialogues on the Experience of War.

Radical Roots: *Public History and Social Justice*

Denise Meringolo, Editor

April 2021

Paperback: 978-1-943208-20-3 / \$49.99

Open Access: 978-1-943208-21-0

Read for free [on Fulcrum](#)

Radical Roots theorizes and defines public history as future focused, committed to the advancement of social justice, and engaged in creating a more inclusive public record. With contributions from the field's leading figures, this groundbreaking collection addresses topics such as museum practices, oral history, grassroots preservation, and community-based learning. It demonstrates the core practices that have shaped radical public history, how they have been mobilized to promote social justice, and how public historians can facilitate civic discourse in order to promote equality.

"This is a much-needed recalibration, as professional organizations and practitioners across genres of public history struggle to diversify their own ranks and to bring contemporary activists into the fold."

— Catherine Gudis, University of California, Riverside.

"As a professor of public history, I appreciate a volume that brings something new to the conversation about that persistent question, 'what is public history?' This thoughtful volume takes readers to conversations, peoples, and places that aren't already well documented and researched."

— Andrea Burns, Appalachian State University.

A scholar-practitioner in the field of public history, **Denise Meringolo** is Associate Professor of History at the University of Maryland-Baltimore County. Her book *Museums, Monuments, and National Parks: Toward a New Genealogy of Public History* (University of Massachusetts, 2012) won the 2013 National Council on Public History prize for the best book in the field. She is the creator of Preserve the Baltimore Uprising, a digital collection project that allows individuals to gather and preserve images, videos, and stories about the protests that erupted after the death of Freddie Gray in police custody in April 2015.

Twining: *Critical and Creative Approaches to Hypertext Narratives*

Anastasia Salter and Stuart Moulthrop

May 2021

Paperback: 978-1-943208-24-1 / \$26.99

Open Access: 978-1-943208-25-8

Read for free [on Fulcrum](#)

One of the few tools still focused on hypertext as a means for digital storytelling is Twine, a platform for building choice-driven stories without relying heavily on code. In *Twining*, Anastasia Salter and Stuart Moulthrop alternate careful, stepwise discussion of adaptable Twine projects, offer commentary on exemplary Twine works, and discuss Twine's technological and cultural background. Beyond telling the story of Twine and how to make Twine stories, *Twining* reflects on the ongoing process of making.

"While there have certainly been attempts to study Twine historically and theoretically... no single publication has provided such a detailed account of it. And no publication has even attempted to situate Twine amongst its many different conversations and traditions, something this book does masterfully."

— James Brown, Rutgers University, Camden

A key figure in electronic literature and hypertext fiction, **Stuart Moulthrop** is author of now-classic hypertext works such as *Victory Garden* (1992) and *Hegirascope* (1995). With Michael Joyce, Nancy Kaplan, and John McDaid, he co-founded the TINAC Electronic Arts Collective. Moulthrop is currently Distinguished Professor at the University of Wisconsin-Milwaukee. **Anastasia Salter** is Associate Professor of English and Director of Graduate Programs and the PhD in Texts & Technology at the University of Central Florida. Salter's many books and collaborations include, most recently, *A Portrait of the Autuer as a Fanboy*, with Mel Stanfill (University of Mississippi, 2020). Salter currently serves on the board of directors for the Electronic Literature Organization.

The Border of Lights Reader: *Bearing Witness to Genocide in the Dominican Republic*

Megan Myers and Edward Paulino,
Editors

June 2021

Paperback: 978-1-943208-26-5 / \$38.99

Open Access: 978-1-943208-27-2

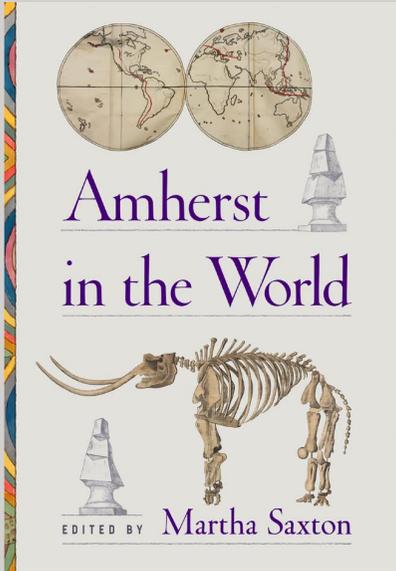
Read for free [on Fulcrum](#)

Border of Lights, a volunteer collective, returns each October to Dominican-Haitian border towns to bear witness to the 1937 Haitian Massacre ordered by Dominican dictator Rafael Leónidas Trujillo. A multimodal, multi-vocal space for activists, artists, scholars, and others connected to the BOL movement, *The Border of Lights Reader* asks large-scale, universal questions regarding historical memory and revisionism that countries around the world grapple with today.

"Border of Lights is a timely and necessary multilingual contribution to the study of Haitian-Dominican relations. It engages current trends that highlight solidarity and empowerment across the border in the face of state violence; and it does so, in compelling ways, by sharing art, digital work, activism, educational efforts, and scholarship side by side. What an extraordinary teaching tool!" —
Alaí Reyes-Santos, University of Oregon

Megan Myers is Associate Professor of Spanish and Affiliate Faculty in the U.S. Latino/a Studies Program at Iowa State University. The author of *Mapping Hispaniola: Third Space in Dominican and Haitian Literature* (University of Virginia, 2019), she is co-director of the LAS Global Seminar "Education and Environmental Sustainability in the Dominican Republic: Learning Through Community Engagement" and co-founder of Border of Lights. **Edward Paulino** is Assistant Professor of Global History at John Jay College, City University of New York and a co-founder of Border of Lights. Paulino also serves on the board of the Northern Manhattan Coalition for Immigration Rights and is a member of the International Association of Genocide Scholars.

Distributed Title



Amherst in the World

Martha Saxton,
Editor

June 2020

Paper / 978-0-943184-20-3 / \$33.99

Open access / 978-0-943184-21-0

Read for free on Fulcrum

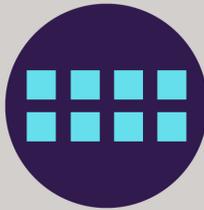
In celebration of the 200th anniversary of Amherst College, a group of scholars and alumni explore the school's substantial past. The histories told here illuminate how Amherst has contended with slavery, wars, religion, coeducation, funding, and much else over two centuries. Amherst's engagement with educational improvement continually affirms both the vitality and the utility of a liberal arts education. Proudly distributed by Amherst College Press.

Martha Saxton is Professor of History and Sexuality, Women's and Gender Studies, and Elizabeth W. Bruss Reader, Emerita at Amherst College. She is the author of *The Widow Washington: The Life of Mary Washington* (Farrar, Straus & Giroux, 2019), *Being Good: Women's Moral Values in Early America* (Hill and Wang, 2003), and co-editor, with Frank Couvares, of the seventh edition of *Interpretations of American History* (Free Press, 2000.)



Series

Law, Literature & Culture



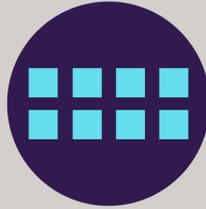
Series Editor: Austin Sarat, Amherst College

Editorial Board: Peter Brooks, Princeton University; Susan Sage Heinzelman, University of Texas at Austin; Bernadette Meyler, Stanford University; Ravit Reichman, Brown University; Eric Slauter, University of Chicago

Law and literature have for millennia been closely allied as means of persuasion and the creation of cultural norms. This series sets law, literature, and culture in new dialogues, exploring the textual dimensions and cultural work of law and the legal frameworks of literature.

We seek work that brings literary, legal, and/or cultural analysis together to explore specific social and political problems and that attends carefully to historical contexts and issues. Of particular interest are works that define and argue a thesis drawing on both textual and non-textual sources for which a multimodal, digital presentation offers unique expressive power.

Russian Travelogues



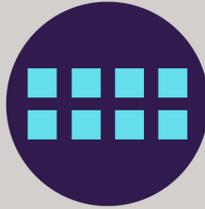
Series Editor: Sergey Glebov, Smith College and Amherst College

Russian Travelogues introduces to the English-speaking world narratives of exploration, travel, and conquest produced by representatives of the military, missionary, and scholarly communities in imperial Russia.

“These travelogues represent a very helpful contribution to bringing the imperial turn into the classroom and broader scholarly discussion. They provide a revealing entree into problems of empire, difference, hierarchical relations, and other complexes of ideas and practices that characterized nineteenth-century approaches to rulership... at the same time, scholars working on that period of European imperial history will find their own avenue into a more broadly comparative approach”

— David McDonald, University of Wisconsin-Madison

Mammoth Records



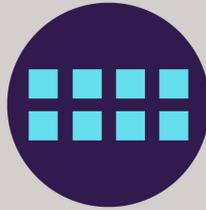
Series Editor: Darryl Harper, Amherst College

Editorial Board: Xavier Davis, Michigan State University; Eric Oberstein, Duke University

Mammoth Records is an academic record label focusing on new jazz recordings. In music today, the means of production are increasingly accessible yet distribution has become tightly controlled by a few actors.

Mammoth Record employs the structure of open access scholarly publishing to rectify the music industry's neglect of "new knowledge" by utilizing digital formats, peer review as a collaborative process, and limited distribution rights associated with Creative Commons licensing. The series models a commitment to the liberal arts by cultivating discovery through analysis, interpretation, and connecting ideas across disciplines.

Public Works



Series Editor: Austin Sarat, Amherst College

Public Works seeks out the perspective of leading scholars in the humanities and humanistic social sciences on emergent questions that have long-term significance in our public conversations. Shorter than monographs, these works offer the freedom of long-form essays and the tools of digital media.

Existing titles in this series include *The Rise of Trump: America's Authoritarian Spring* (2016), by Matthew MacWilliams; *The Limits of Religious Tolerance* (2017), by Alan Jay Levinovitz; *Sentencing in Time* (2017), by Linda Ross Meyer; and *Unburied Bodies: Subversive Corpses and the Authority of the Dead* (2018), by James R. Martel. Read them all for free [online at Fulcrum](#).