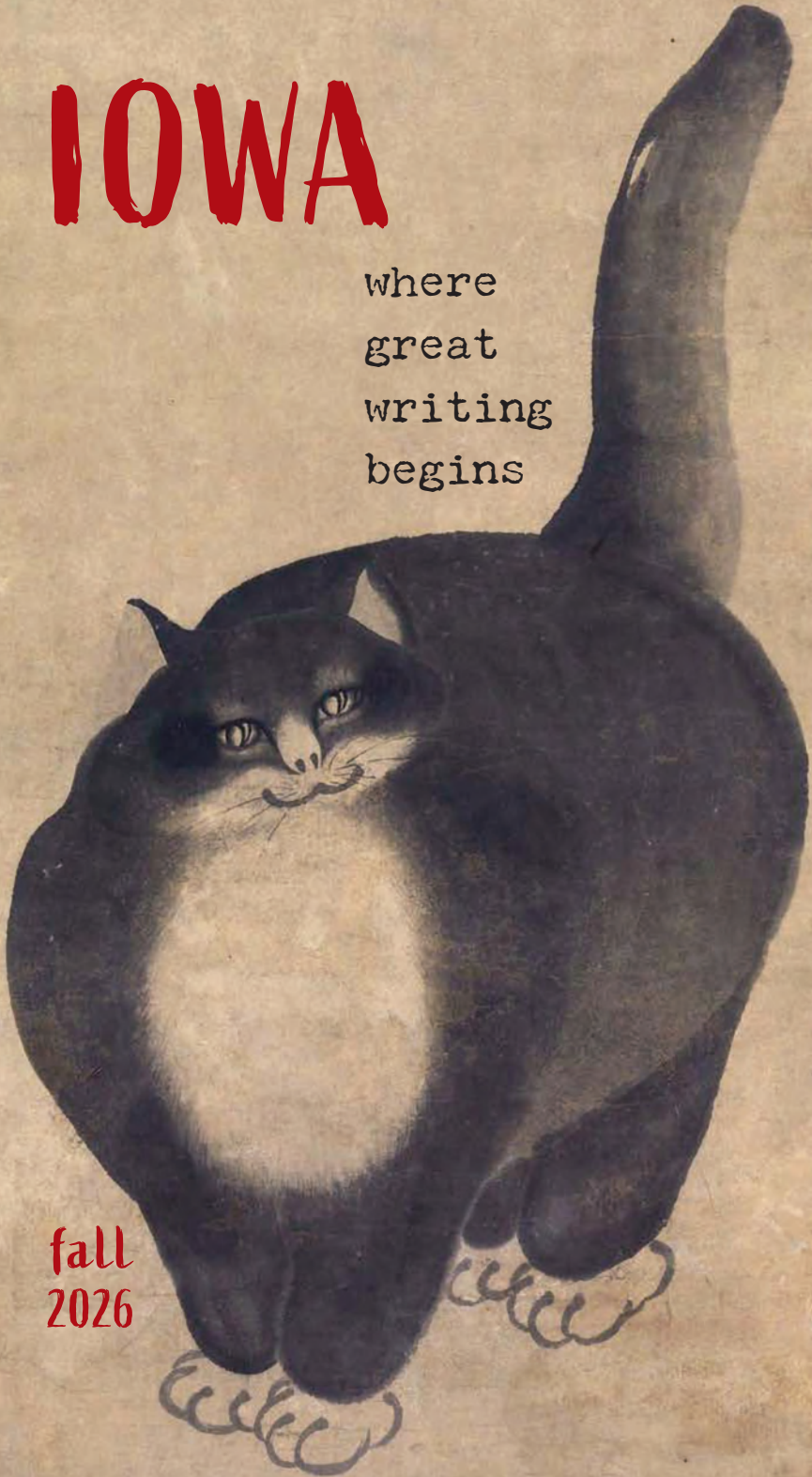


# IOWA

where  
great  
writing  
begins



fall  
2026



- 1 *Between Our Legs* . . . Justine Payton and Caroline Beuley, editors
- 2 *The Meaning of Daughter* . . . Alexia Nader
- 3 *Mistranslation* . . . Madeleine Moss
- 4 *The Fleeing Season* . . . Jamie D. Brooks
- 5 *Prairie Oyster* . . . Sophie Robinson
- 6 *The Box in Which We Live* . . . Samuel Rafael Barber
- 7 *How to Court Disaster* . . . Kate Blakinger
- 8 *Vespers* . . . Jane Lewty
- 9 *Lunar Hilton Elegy* . . . Gabriel Palacios
- 10 *Ever New Earths* . . . James Sallis
- 11 *Air Split Open* . . . Addie Mahmassani
- 12 *The Beginner's Guide to Tabletop Roleplaying Games for Neurodivergent Players* . . . Lucas Maxwell
- 13 *Red Business* . . . Matt Miller and Zachary Turpin, editors
- 14 *Reading Relations* . . . Dan Dixon
- 15 *Contemporary Immigrant Writing and Black America* . . . Emad Mirmotahari
- 16 *The Afterlife of Taste Hierarchies in Contemporary U.S. Art and Literature* . . . Monique Rooney
- 17 *A Jewish Word or Two* . . . Joel Bettridge
- 18 Recently Published
- 19 Recent Honors and Reviews
- 20 Index by Author / Editor
- 21 Index by Title, Subject
- 22 Desk and Exam Copy Policies, Contact Information
- 23 Ordering Information
- 24 Sales Representation
- 25 Sales Rep Order Sheet

[uipress.uiowa.edu](http://uipress.uiowa.edu)

 @uiowapress

The University of Iowa Press is committed to preserving natural resources. This catalog is printed on FSC-certified paper.

Catalog cover art: Min Zhen, *Black Cat*, eighteenth century, Qing dynasty.

# Between Our Legs

Silence-Breaking Personal Narratives on  
Gynecological Health

edited by Justine Payton and Caroline Beuley  
foreword by Mikki Kendall

“An intimate, wide-ranging, and riveting collection that should be required reading for everyone in this country.”  
—Melissa Febos, national bestselling author, *Girlhood* and *The Dry Season: A Memoir of Pleasure in a Year Without Sex*

IN A WORLD WHERE even saying the word “vagina” can feel taboo, *Between Our Legs* breaks the silence surrounding gynecological health. Featuring essays by award-winning authors Nina de Gramont, Nafissa Thompson-Spires, and Jessica Hendry Nelson, as well as by practicing medical experts, this collection explores topics ranging from childbirth, menopause, abortion, endometriosis, and PCOS to yeast and urinary tract infections, while contending with the shame, frustrations, and stigmas that women, nonbinary, and trans individuals navigate when searching for basic care.

*Between Our Legs* serves as a catalyst for difficult conversations. It illustrates the necessity of not just having access to basic gynecological care, but good, equitable, patient-centered care. Care that sees the patient as a whole person, not solely as someone capable of making a baby. As reproductive rights and maternal healthcare are stripped away in state after state, it’s urgent that our voices be heard, elevated, and addressed. The consequences for not doing so can be fatal.

**Justine Payton’s** writing has appeared in *Bellevue Literary Review*, *Isele Magazine*, *The Masters Review*, and *Terrain.org*, among others. She lives in Michigan. **Caroline Beuley’s** writing has appeared in *Chestnut Review*, *Cleaver*, *Fractured*, and *F(r)iction*, among others. On Substack, she runs a writing club and writes a bestselling newsletter, *Fairy Tales by Caroline*. She lives in Washington, D.C.

**OCTOBER**

244 PAGES · 6 × 9 INCHES

\$22.50 PAPER ORIGINAL, 978-1-68597-087-1

\$22.50 E-BOOK, 978-1-68597-088-8

**HEALTH / GENDER STUDIES**

(HEA024000, HEA063000, LCO010000)



“The stories in this collection, each one so generously told, are educational, yes, but also a powerful embodied window into understanding the violence and beauty of our time.”—Rachel Kauder Nalebuff, editor, *Our Red Book: Intimate Histories of Periods, Growing, and Changing*

“Reading this anthology felt like meeting a long-lost auntie—warm and wise, full of life-truths both urgent and intimate, thoughtful and wry. Rarely have I encountered essays that speak to my life and the lives of those around me in such immediate, visceral ways. Beautifully curated, this anthology is both timely and timeless and belongs on the shelf of not just any person with a uterus, but anyone who loves somebody with one.”—Erica Berry, author, *Wolfish: Wolf, Self, and the Stories We Tell About Fear*

# The Meaning of Daughter

by Alexia Nader

“Alexia Nader renders each of her three protagonists in unflinching, intimate prose that asks the reader to bear witness to their humanity, their desires, and their imperfections. I couldn’t put it down.”—Naomi Krupitsky, *New York Times* bestselling author, *The Family*

“Telling the story of three generations, Nader’s debut novel does the important work of exploring the ways in which immigration and family intersect and conflict. These are powerful female characters who must fight for their personhood and their art. A beautiful work by a talented new voice in world literature.”  
—Nayomi Munaweera, author, *What Lies Between Us*

AFTER IMMIGRATING from Lebanon to Haiti as a young girl, Merjan comes of age in an insular, conservative community, where it seems as though her sole escape is marriage. Striking a bargain with a young art dealer, she marries and dreams of becoming a painter, only to find her husband’s support tethered with expectations.

In the late 1970s, Merjan’s daughter Yvonne is a young woman on the cusp of a marriage of convenience. Though resentful of her mother, Yvonne dreams of establishing a Haitian art gallery in New York with the help of a well-connected older man—but her time there ends disastrously, creating a deep rift between her and her family as she starts one of her own.

In the present day, Yvonne’s daughter Eva is a student whose art draws inspiration from her grandmother Merjan’s largely undiscovered work. When Eva becomes unexpectedly pregnant, she moves back to her childhood home in Miami to sort out her ambivalent feelings, only to find her family upended by feuds. An intimate family saga, *The Meaning of Daughter* explores questions about maternal ambivalence, ambition, artmaking, and how desire resists gendered expectations.

Alexia Nader’s writing has appeared in *The Nation*, *Los Angeles Review of Books*, and *The New Yorker*, among others. Nader lives in San Francisco, California.

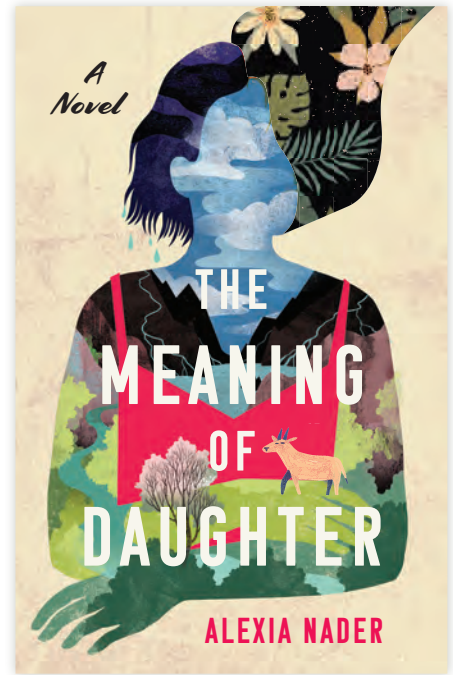
## SEPTEMBER

300 PAGES • 5½ × 8½ INCHES

\$20.00 PAPER ORIGINAL, 978-1-68597-083-3

\$20.00 E-BOOK, 978-1-68597-084-0

FICTION (FIC019000, FIC043000, FIC045040)



“*The Meaning of Daughter* is a beautiful contribution to the literature of our time. What Alexia Nader has done with these generations, these women in conversation with ego and passion, art and exile, self and family, is nothing short of transcendent. This is a book that sews the world together—Lebanon, Haiti, New York, Florida—with the thread of female want.”  
—Laleh Khadivi, author, *A Good Country*

“Spanning generations, this moving and riveting novel explores the power of art, the complicated bonds between mother and child, and the legacies that haunt us.”  
—Beth Nguyen, author, *Owner of a Lonely Heart: A Memoir of Motherhood and Absence*

# Mistranslation

by Madeleine Moss

“A complex quadrille in which characters dance imperfectly through their lives . . . with much to say about what it takes to be a parent, a sibling, a friend.”—Geraldine Brooks, author, *Memorial Days*

“Mistranslation is brimming with compassion and wit, rich with everything I want in a novel: sinuous prose, elegant storytelling, and arresting characters.”—Emily Fridlund, author, *History of Wolves*

“Sexy, tender, and surprising, this deft debut remains exquisitely intimate even as it soars across cities and decades. *Mistranslation* will capture your attention, break your heart at least once, and stay with you for a long time.”  
—Eleanor Henderson, author, *Everything I Have Is Yours*

IN UPSTATE NEW YORK in 2001, nine-year-old twins Sabina and Camilla spend the summer weathering the moods of their erratic mother while finding themselves pulled toward diverging interests: Sabina into the mystery of their absent French father and Camilla into burgeoning popularity. But their lives are shaken up by the arrival of an Arab French family across the street. Thrilled by what she sees as a link to the country of her origins, Sabina attempts to befriend the family’s son, Khalil, and is rebuffed for reasons she doesn’t understand.

Yet as the twins and Khalil come of age, they are drawn into a tense and ever-shifting triangular dynamic. As Sabina strives to find her father and make sense of her mother, as Camilla confronts whether the power she held in youth translates to adulthood, and as Khalil reckons with the psychological fallout of a family tragedy, their paths converge in ways both surprising and inevitable. Bookended by events with global resonance, *Mistranslation* is a continent-spanning chronicle of family, inheritance, and the reverberations of the choices we do—or don’t—make.

**Madeleine Moss** holds a degree in French literature from Cornell University and an MFA in fiction from Washington University in St. Louis. She lives in Strasbourg, France.

## SEPTEMBER

334 PAGES • 5½ × 8½ INCHES

\$20.00 PAPER ORIGINAL, 978-1-68597-085-7

\$20.00 E-BOOK, 978-1-68597-086-4

**FICTION (FIC019000, FIC043000, FIC045020)**



“A shimmering web that reckons as elegantly with family tragedy and the pains of growing up as with French literature, geopolitics, the matter of dreams and the complexities of language—a thunderously beautiful and brilliant novel that will engage readers for years to come.”—Monica Datta, author, *Nebraska*

“A gorgeously twined story of long-simmering desire, sublimated conflict, and tantalizing ambiguity with a precision and magnetism rivaling the most memorable stories of Henry James, Edith Wharton, and Elena Ferrante. I was spellbound.”—Naomi Xu Elegant, author, *Ginkgo Season*

“Sweeping and intimate, *Mistranslation* is crafted with the boldness of a writer unafraid to sit with complexity. Ambitious, meditative, and wholly original, this stayed with me long after I finished the last page.”  
—Caroline Wolff, author, *The Wayside*

“Told in sharp prose, this is a story about tense relationship triangles, the complexities of immigration, blinding obsession, and fraught sisterhood.”—Reena Shah, author, *Every Happiness*

# The Fleeing Season

An American Mother's Migration Toward Safety and Justice

by Jamie D. Brooks

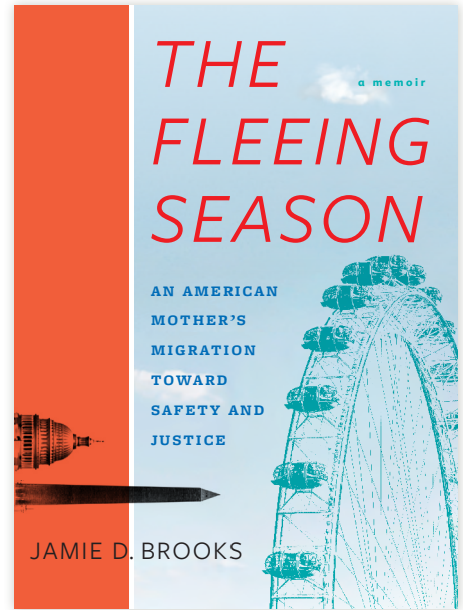
## Locating Reproductive Justice

“Brooks understands that Black people have always moved in search of freedom and safety. Her book insists on a truth I hold deeply: Love is essential, but love without supportive structures leaves families exposed. It left me pondering what I owe, as both a parent and a person, to building a world where families can truly be safe.”—Zach Norris, author, *Defund Fear: Safety Without Policing, Prisons, and Punishment*, and coexecutive director, the Black Organizing Project

FOR GENERATIONS, migration stories moved in one direction: toward the American Dream. Now, a seismic reversal is underway. For the first time since the Great Depression, more people are leaving the United States than moving in. Jamie D. Brooks and her family are among the many who have fled.

Blending cultural reporting with memoir, *The Fleeing Season* shares one mother's story as she considers how and where to raise her family. Brooks recounts her decision to emigrate to the United Kingdom, while reckoning with issues that so many American families face: school shootings, systemic racism, a broken health care system, rising rates of homelessness, and the lack of a social safety net. Intimate and honest, Brooks's story is not a political polemic. Rather, it maps a path toward reproductive justice.

**Jamie D. Brooks** is a lawyer who spent two decades advocating for reproductive justice and improving access, safety, and quality within the United States healthcare system—work she continues to do in London, England.



“*The Fleeing Season* is for all of us who have wondered in recent years: How will I know when it's time to go? Jamie D. Brooks skillfully blends anecdotes from family life with reflections on contemporary U.S. politics and public health data to explain how she decided to move her family overseas and toward the possibility of a safer and less chaotic future. Brooks offers us the gift of her insights as a Black mother, the descendant of those whose participation in the Great Migration took them on a similar journey, from the authoritarianism of the Jim Crow South to new lands where their children might taste freedom and thrive. Brooks's writing is engaging and urgent, and this book is a necessary guide in these uncertain times.”—Dani McClain, author, *We Live for the We: The Political Power of Black Motherhood*

## NOVEMBER

216 PAGES • 6 × 8 INCHES

\$22.50 PAPER ORIGINAL, 978-1-68597-105-2

\$22.50 E-BOOK, 978-1-68597-106-9

MEMOIR / WOMEN'S STUDIES / GENDER STUDIES  
(BIO026000, BIO022000, BIO002010)

# Prairie Oyster

by Sophie Robinson

“Had me laughing, wincing, cheering, recognizing, admiring—and turning pages, rapidly.”—Maggie Nelson, author, *The Argonauts*

“Sophie out-jars *The Bell Jar* with this dark and gleaming masterpiece.”—Eileen Myles, author, *A “Working Life”*

“This lush and detailed dive into the flayed-open femme heart is irresistible—wild, cringy, addictive, relatable.”—Michelle Tea, author, *Little F*

“A masterful contribution to the canon of queer women’s literature. A smart and uncomfortable dissection of longing.”  
—Shon Faye, author, *Love in Exile*

PEARL IS A thirty-something filmmaker balanced precariously on the edge of an addiction-fueled breakdown. But when she is invited to interview her idol and crush, lesbian cult filmmaker Mitch Meyer, her stilted life restarts.

Buoyed and seduced by Mitch’s interest in her and her work, Pearl swaps alcoholism for romantic obsession and London for a summer in New York with Mitch. All the while she is haunted by a project she has been toying with for years: a film about Veronica Lake, a 1940s film star who drank herself into obscurity.

**Sophie Robinson** is author of *Rabbit*. Her work has been published in *Granta*, *The Guardian*, *Stylist*, *BOMB Magazine*, *The Believer*, *n+1*, *The Poetry Review*, and *The White Review*. She runs *Devotion*, a radical and inclusive online creative writing workshop series, and publishes regular essays on her *Substack*, *Feelings Almanac*. She lives in Norwich, England.



“Unflinching, unexpected, radical, lyrical, and wholly original.”—Sophie Mackintosh, author, *Permanence*

“I loved this lyrical fever dream of a novel. Melancholic, hopeful, seedy, dazzling, tender, brutal. Just gorgeous.”  
—Emma van Straaten, author, *Creep: A Love Story*

“Best novelistic treatment of addiction I’ve read in years.”—Keiran Goddard, author, *I See Buildings Fall Like Lightning*

“Robinson’s prose is as addictive as Pearl’s wanting. A fearless look into the dark.”  
—Lauren McQuistin, author, *No Lost Causes Club: An Honest Guide to Recovery, and How to Find Your Way Through It*

## OCTOBER

208 PAGES • 6 × 9½ INCHES

\$19.00 PAPER ORIGINAL, 978-1-68597-115-1

\$19.00 E-BOOK, 978-1-68597-116-8

FICTION (FIC019000, FIC068000)

# The Box in Which We Live

stories by Samuel Rafael Barber

**John Simmons Short Fiction Award**

“I alternated between laughter and admiration reading the darkly comic, metafictional pieces in *The Box in Which We Live*, even as I tried to locate the source of its absurdist charm and off-kilter wisdom. Are these stories Beckettian? Borgesian? Barthelmeic? Am I getting hints of Steven Millhauser or Robert Coover or Lydia Davis? Or someday, might such original linguistic and thematic playfulness be described as Barberian?”

—Jess Walter, judge, John Simmons Short Fiction Award

“Animated by the postmodern spirit of Roberto Bolaño, David Markson, and Ben Lerner, Barber’s stories try on whatever form they can—lecture notes, a choose-your-own adventure, a dreaded exam—to yank our attention to the horrifying power of our insipid politics. Barber is that rare thing in a debut writer: a fearless and true original.”—Manuel Muñoz, author, *The Consequences*

ENCOMPASSING A wide range of formal approaches and genres, Samuel Rafael Barber captures the disparate manifestations of power and powerlessness in this era of global neoliberalism. The stories in *The Box in Which We Live* investigate the existential torment inflicted upon marginalized people by individuals, institutions, and states complicit in oppression. Across these experiments, a comic absurdity emerges and a distance grows between the individual and the collective in a media-oversaturated world.

**Samuel Rafael Barber** is author of *Thousands of Shredded Scraps of Paper Located across Five Landfills, That if Pieced Together Form a Message*. His writing has appeared in *DIAGRAM*, *Passages North*, *Quarterly West*, *Shenandoah*, *Southwest Review*, and *Tampa Review*, among others. He currently resides in Denver, Colorado.

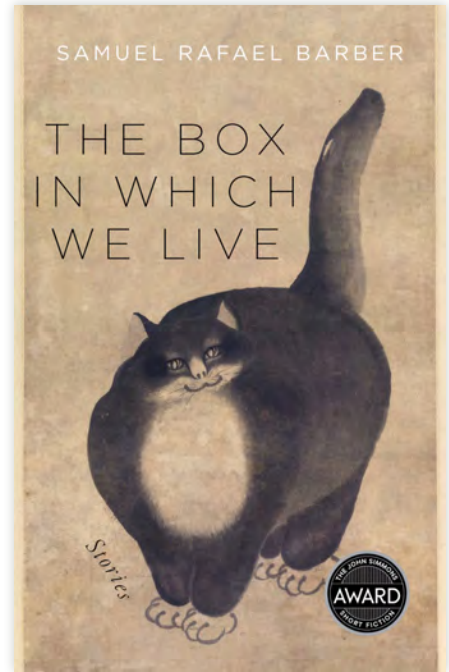
## NOVEMBER

164 PAGES • 5½ × 8¼ INCHES

\$19.00 PAPER ORIGINAL, 978-1-68597-109-0

\$19.00 E-BOOK, 978-1-68597-110-6

**FICTION (FIC019000, FIC029000, FIC157000)**



“Forged in Kafka’s absurdism, but with the scathing wit of Donald Barthelme, Roberto Bolaño, and Thomas Pynchon, *The Box in Which We Live* pulls no punches in this celebrity roast of history’s fraudsters, charlatans, and pencil pushers en route to their self-actualization as oligarchs, puppet dictators, hedge-funders, tech overlords, and alt-right messiahs. Maybe no one ever expects a junta, but when it comes to late-stage capitalism, everything is there in the formation, Barber shows us, as he brilliantly rides the knife’s edge of humor within the banality of evil.”

—Joanna Howard, author, *Porthole*

“Here they come: Señora O’Shaughnessy, Professor Barkley-Peters-Bök, Queequeg the cat—and Samuel Rafael Barber, the phenom behind these and other splendid inventions. *The Box in Which We Live* is a book of brilliant mischief.”—Jason Schwartz, author, *John the Posthumous*

# How to Court Disaster

stories by Kate Blakinger

Iowa Short Fiction Award

“*How to Court Disaster* is a brilliant and audacious collection of stories that careens from an ice fishing cabin to a subterranean river, from a shipwreck on a surreal island to a Filipino nightclub during the Vietnam War. At each stop, Kate Blakinger’s sharp, agile prose illuminates powerful insights for her characters as they navigate a broken world where ‘something horrible is always happening somewhere.’” —Jess Walter, judge, Iowa Short Fiction Award

“*How to Court Disaster* is a book of love stories—breathtaking, eye-opening, hair-raising love stories—not love as we usually encounter it in stories, but love among the ruins, love for the wounded and the wounding, love defined with searing wisdom. Love in real life, if you will. It’s one of the finest collections I’ve read this year and if you’re looking for grown-up love stories—world weary, gimlet eyed, bracingly frank and yet taut with passion—this book is for you.” —Peter Ho Davies, author, *A Lie Someone Told You About Yourself*

*HOW TO COURT DISASTER* takes us from wide expanses of open ocean to the enclosed spaces of grimy dive bars, echoing caves, and the holds of a musty ship. A grieving mother explores the secret chambers of a cave system. A stranded sailor joins the crew of a movie being filmed on a remote tropical island. A pregnant teenager finds herself on foot in the middle of a whiteout snowstorm with a stranger’s baby in her arms. A bed-and-breakfast owner struggles to rekindle her bond with the husband who no longer fully remembers their life together. Moving headlong into trouble, the characters in these stories discover they possess the inner resources they need to carry them beyond it: pluck, grit, fierceness, hope, and a growing sense of who they are becoming.

Kate Blakinger’s stories have appeared in *Alaska Quarterly Review*, *Catamaran*, *Epiphany*, *The Gettysburg Review*, and *The Iowa Review*, among others. She lives in Philadelphia, Pennsylvania.

## NOVEMBER

154 PAGES • 5½ × 8¼ INCHES

\$19.00 PAPER ORIGINAL, 978-1-68597-097-0

\$19.00 E-BOOK, 978-1-68597-098-7

FICTION (FIC019000, FIC029000)



“Injury and endurance haunt Blakinger’s enthralling and calamitous stories. This is a superb collection, rife with moral ambiguities and the potential for chaos.”

—Elizabeth McKenzie, author, *The Dog of the North*

“A live current of violence and physical exigency runs through these stories, whose tensile, sinuous sentences delight. Exquisitely sensitive to language and place and attuned to the world’s dangers, Blakinger writes in the tradition of Christine Schutt, Kathryn Scanlan, and Denis Johnson. She is a major new talent.”

—Cara Blue Adams, author, *You Never Get It Back*, a *New York Times* Editors’ Choice

“*How to Court Disaster* is a beautiful collection of extreme, awe-inspiring environments where characters fearlessly hurtle past what they know and move toward lives about to be transformed. I loved reading this book.” —Marian Crotty, author, *Near Strangers*

# Vespers

by Jane Lewty

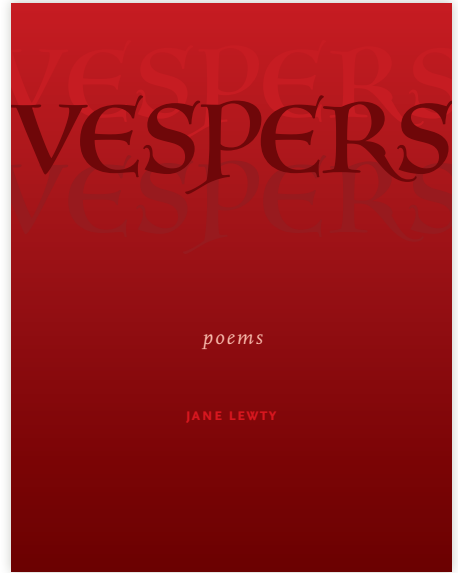
**Kuhl House Poets**

“Jane Lewty transforms the ancient ritual of evening prayer into a searching, contemporary art of attention. Through antiphons, hymns, and restless meditations, she threads together city light and basilica shadow, art history and automatons, dread and devotion, asking what it means to persist. These poems are intellectually agile and lyrically electric. Radiant, restless, and formally daring, *Vespers* makes twilight an aperture where language itself becomes a form of necessary vigil.”—Peter Gizzi, author, *Fierce Elegy*

OFTEN CALLED “evening prayer,” vespers is held around sunset. Its purpose: to give thanks for the day and offer a sacrifice of praise to God. In Jane Lewty’s *Vespers*, she superimposes the tropes of the Christian ritual onto a very different type of sacrifice—that of making art.

Through nightly devotion, the speaker of these poems maps ritual until it degrades: the speaker as an obedient robot, a scribe-concubine, a centaur with skates on, a poet seeking virtuosity and dexterity. *Vespers* asks: What if writing prompts are a bad idea? What if one could become addicted to the incremental process? Is it possible to walk away from an addiction without suffering and trauma?

**Jane Lewty** is author of *Bravura Cool* and *In One Form to Find Another*. She teaches humanities at Maryland Institute College of Art in Baltimore.



“This masterful project unfolds as a series of poetic, investigative responses to algorithmic commands orbiting around liturgical, calendrical, devotional, and sexual practice. Jane Lewty builds with fine-tuned language a phenomenological, conceptual world in which her two directives—to ‘be an elaborate robot. be a full-blooded body’—are not in opposition, and in their poetic conjoining reach for something tethered to the divine, but anchored here, in each particulate, noticed instant.”

—Cody-Rose Clevidence, author, *This Household of Earthly Nature*

**NOVEMBER**

144 PAGES • 7 × 9 INCHES

\$22.00 PAPER ORIGINAL, 978-1-68597-101-4

\$22.00 E-BOOK, 978-1-68597-102-1

**POETRY (POE003000)**

# Lunar Hilton Elegy

by Gabriel Palacios

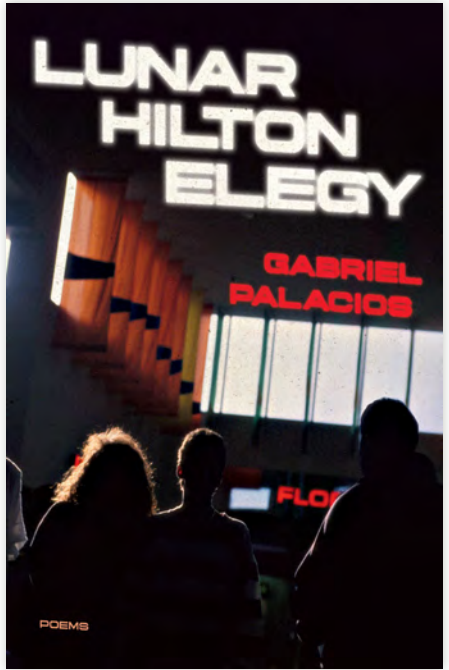
**Kuhl House Poets**

“The most surprising aspect of *Lunar Hilton Elegy* is that it isn’t so much an elegy to a lost world as a mesmeric topology of the world we presently inhabit—an eroded agriscapè pitted with debt, where shelter is approximated by bombed-out, de-realized Red Roof Inns and Airbnbs thick with half-mutant Pomeranians. Like a notebook disintegrating in a glyphosate rain, these poems are remarkable for their gentle unwirings and startling preservations, for the intimacies and recognitions Palacios’s speaker attends with his human, de-weaponized eye.”—Joyelle McSweeney, author, *Death Styles*

DEFINING WHAT Gabriel Palacios terms the “vaporpoem,” *Lunar Hilton Elegy* moves through the artifacts of a boyhood suspended in the neon-noir dusk of 1989—home-taped *Video Soul* broadcasts, dead-mall architecture, late-night cable access—treating the past not as a home to return to, but as an improvised shelter against the present’s digital weather.

*Lunar Hilton Elegy* asks what remains of the American myth when its “freshly planted tracts” resolve into blue photonic mist. At once darkly comic and urgently elegiac, Palacios offers a report from the threshold of the still-buffering all-at-once—or, more precisely, a lost-and-found sunbaked cassette of that report, still playing.

**Gabriel Palacios** is author of *A Ten Peso Burial for Which Truth I Sign* and the musical project *Spanish Trail Motel*, which produces sound poems and songs in dialogue with *Lunar Hilton Elegy*. He lives in Tucson, Arizona.



“With a gnarled syntax that shines more lucidly with each reread, Palacios delivers one stunning poem after another, and each will worm its way into your subconscious. In mine, forever lives a bleached caterpillar that I found in a parking lot I’ve never been to, where performativity might be properly mourned. This is one of the best collections of poetry I’ve read in the past decade. Put down the remote you’ve been using to try and steer that TVship, because the set has been languishing in the dump all this time. Tune into Palacios’s songs instead.”

—Sara Sams, author, *Atom City*

**OCTOBER**

78 PAGES • 6¼ × 9 INCHES

\$22.00 PAPER ORIGINAL, 978-1-68597-095-6

\$22.00 E-BOOK, 978-1-68597-096-3

**POETRY (POE005010)**

## Ever New Earths

Columns from *The Magazine of Fantasy & Science Fiction*

by James Sallis

### PREVIOUS PRAISE FOR JAMES SALLIS

“He’s right up there, one of the best. It is quite possible that speaking of Jim Sallis in the same tone as Poe and Dostoevsky is not overblowing on my part. His early work indicates a mind and talent of uncommon dimensions.”—Harlan Ellison, author, “I Have No Mouth, and I Must Scream”

“Sallis might be one of the best writers in America.”  
—Les Roberts, author, *An Infinite Number of Monkeys*

“Sallis’s writing hovers just at the edge of brilliance.”—Booklist

*EVER NEW EARTHS* gathers twenty-five years of book columns written by legendary writer James Sallis and published in *The Magazine of Fantasy & Science Fiction* to offer an exceptional overview of developments in contemporary science fiction, fully appreciating the genre’s traditions while recognizing its reach, its potential. This is a rare view of the genre from the inside, written toward outsiders with reason to learn and understand more: critics, historians, writers, editors.

**James Sallis** (1944–2026) published nineteen novels, multiple collections of short stories and essays, five collections of poems, three books of musicology, a landmark biography of writer Chester Himes, and a translation of Raymond Queneau’s novel *Saint Glinglin*. Sallis worked for many years as a reviewer for the *Los Angeles Times*, *The Washington Post*, *The Boston Globe*, and *The New York Times*. In his early years, Sallis edited the groundbreaking science fiction magazine *New Worlds*. His novel *Drive* was adapted into a Cannes-winning film in 2011.

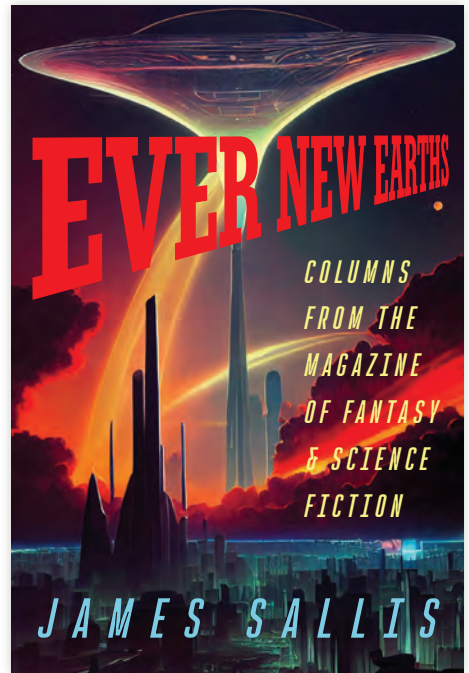
### NOVEMBER

368 PAGES • 5¾ × 8½ INCHES

\$27.50 PAPER ORIGINAL, 978-1-68597-103-8

\$27.50 E-BOOK, 978-1-68597-104-5

SCIENCE FICTION / LITERARY CRITICISM  
(LIT004260, LIT007000, LCO010000)



“Sallis is a rare find . . . a fine prose stylist with an interest in moral struggle and a gift for the lacerating evocation of loss.”—*Newsday*

“James Sallis’s extraordinary fiction is distinguished by its honesty and meticulous artistry. With his highly imagistic stories, he has regularly displayed a finely honed mastery of sophisticated literary techniques and sharply etched psychological portraits.”—*Twentieth-Century Science-Fiction Writers*

## Air Split Open

Odetta, Joan Baez, and the American Folk Movement

by Addie Mahmassani

### The New American Canon

“In *Air Split Open*, Addie Mahmassani gazes at old rock territory from a perspective that has previously been entirely absent from the discourse. The result is so fresh, so insightful, and so beautifully written it feels like she is breaking open a whole new vein of scholarship. It’s a book that will undermine your assumptions about music while simultaneously reaffirming them, making it much like the work of the artists she is observing. It is a true reading pleasure.”—Gina Arnold, author, *Half a Million Strong: Crowds and Power from Woodstock to Coachella*

NEARLY A DECADE AGO, Bob Dylan fan Addie Mahmassani took a look at her large collection of books on the 1960s folk revival and asked what was missing. The answer was obvious: There was no feminist analysis of the women of the scene. *Air Split Open* takes the first step to correct this glaring absence.

Deploying her background in cultural history, gender, sexuality, and performance studies, Mahmassani tracks the interwoven careers of Odetta and Joan Baez, creating a new story of the folk revival that is at once incisive and entertaining, while also grappling with broader questions of the way male-centered historical narratives take shape in the context of American popular culture. A feminist take on the music scene that defined an era, *Air Split Open* is fueled by deep respect for the American folk tradition and all those, known and unknown, who have carried it forward.

**Addie Mahmassani** holds a PhD in American studies from Rutgers University, Newark and an MFA in poetry from San José State University. She lives in the Santa Cruz Mountains.



“*Air Split Open* is the captivating story of the two ‘Queens of Folk,’ and how they shaped the broader American folk movement. But in analyzing their stories, it also digs into fundamental questions about human development: How do we learn to love what we love, want what we want, and ignore what we ignore? Like the music she examines, Mahmassani’s writing weaves between personal and political, heart-wrenching and hilarious, intimate and expansive. *Air Split Open* is not just for folk aficionados, but for anyone wanting to better understand the way that cultures and subcultures meld to construct our unique identities.”  
—Leah Donnell, editor, NPR’s *Code Switch*

### NOVEMBER

258 PAGES • 11 B&W PHOTOS • 2 B&W IMAGES • 5½ × 8½ INCHES

\$29.95 PAPER ORIGINAL, 978-1-68597-091-8

\$29.95 E-BOOK, 978-1-68597-092-5

**MUSIC (MUS017000, SOC028000, SOC022000)**

# The Beginner's Guide to Tabletop Roleplaying Games for Neurodivergent Players

Tips and Tales

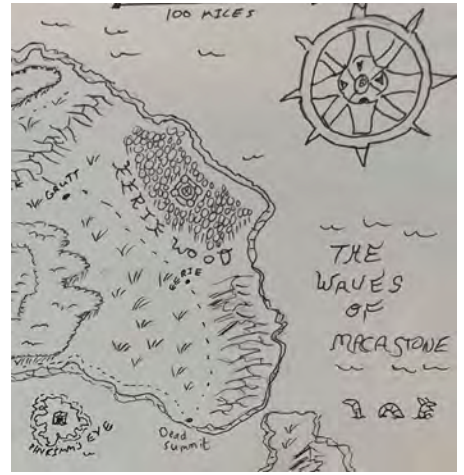
by Lucas Maxwell

“The very best adventuring parties are made up of unique individuals with diverse backgrounds and personalities—a concept Lucas Maxwell fully embraces. *Dungeons & Dragons* and similar games offer much more than entertainment; they can significantly impact your life by building social and emotional skills, creating a sense of belonging, and fostering lifelong friendships. Through his thoughtful, heartfelt, and inclusive advice, Maxwell opens the door for more people to experience the game, making D&D more accessible while shining a light on what makes the roleplaying community truly extraordinary.”

—Shelly Mazzanoble, author, *How to Dungeon Master Parenting: A Guidebook for Gamifying the Child-Rearing Quest, Leveling Up Your Skills, and Raising Future Adventurers*

FROM DIMENSION 20 fandom to homebrewed campaigns, the game of *Dungeons & Dragons* offers neurodivergent players a space to create and celebrate new systems of thinking, connect with others, and have fun. *The Beginner's Guide to Tabletop Roleplaying Games for Neurodivergent Players* is for anyone—neurodivergent or neurotypical—who has ever wanted to give D&D a try but felt overwhelmed by its scope. Combining research, resources, testimonials, and interviews with experts, Lucas Maxwell illuminates the bridge between *Dungeons & Dragons* and those who seek to play it. Maxwell even provides two one-shot adventures and everything you need to play them, whether in the classroom, a club, or at home.

**Lucas Maxwell** is a school librarian and author of *Roll for Adventure: Tabletop Roleplaying Adventures for Your School or Public Library*. In 2024, he was awarded a British Empire Medal for his services to libraries and education in the United Kingdom. Maxwell lives in southeast England.



“Tabletop roleplaying games can be an engaging and community-building activity for neurodivergent players, but many people feel overwhelmed with where to start. *The Beginner's Guide to Tabletop Roleplaying Games for Neurodivergent Players* provides an on-ramp for players and parents who may be interested but a little stuck. Lucas Maxwell combines stories from his own life with those of his players—giving readers the sense that they belong at the table before rolling their first die. Maxwell creates outlines and guides for common play encounters that players and new DMs can use to increase their understanding of the game. For any neurodivergent players who have been interested but intimidated by D&D, this book is the embodiment of a friendly librarian helping you start your journey!”—Elizabeth D. Kilmer, PhD, clinical psychologist and author, *Therapeutically Applied Role-Playing Games: The Game to Grow Method*

**FEBRUARY 2027**

248 PAGES • 3 COLOR PHOTOS • 2 COLOR IMAGES • 7 B&W IMAGES  
6 × 9 INCHES

\$35.00 PAPER ORIGINAL, 978-1-68597-093-2

\$35.00 E-BOOK, 978-1-68597-094-9

**GAMING / POPULAR CULTURE (GAM010000, SEL051000)**

## Red Business

Walt Whitman's Notebooks and Fragments of the Civil War and the Reconstruction Era  
edited by Matt Miller and Zachary Turpin

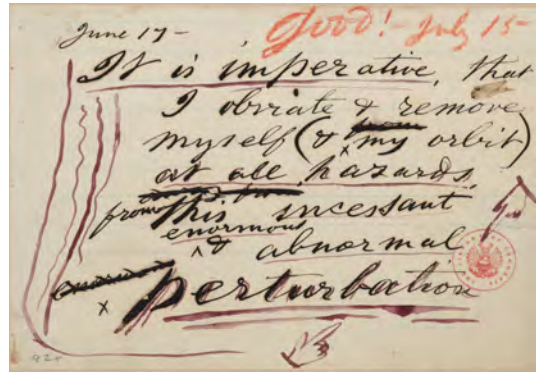
### Iowa Whitman Series

“Walt Whitman’s astounding *Leaves of Grass* grew from the period before the American Civil War, but the good, gray poet we know was formed in the crucible of the conflict. Matt Miller and Zachary Turpin introduce us to the first drafts of this mature Whitman in their expertly edited volume, a necessary addition to the shelf of every Whitman scholar and fan.”—Jason Stacy, editor, *Leaves of Grass*, 1860: The 150th Anniversary Facsimile Edition

IN *RED BUSINESS*, Walt Whitman readers can explore nearly all his notebooks and manuscript fragments from the Civil War and the Reconstruction Era. In addition to Whitman’s numerous accounts of Civil War soldiers, *Red Business* contains the infamous notebook in which Whitman records his feverish obsession with his young companion Peter Doyle, as well as several difficult to find, unpublished poems and essays.

Matt Miller and Zachary Turpin’s meticulous transcriptions of Whitman’s written materials allow readers to explore the often-neglected final chapter of Whitman’s life, as he battled ailments, prepared speeches, and received famous visitors, all the while continuing to write revealing new poems.

**Matt Miller** is chair and associate professor of English at Yeshiva University. His publications include *Collage of Myself: Walt Whitman and the Making of Leaves of Grass*. Both Miller and Turpin are coeditors of *Every Hour, Every Atom* (Iowa, 2020). Miller lives in Long Island City, New York. **Zachary Turpin** is associate professor of American literature at the University of Idaho. He is editor or coeditor of such works as *Radicals* (Iowa, 2021) and *Life and Adventures of Jack Engle* (Iowa, 2017). Turpin lives in Moscow, Idaho.



Thomas Biggs Harned Collection of Walt Whitman Papers.

### FEBRUARY 2027

316 PAGES · 1 B&W PHOTO · 14 B&W IMAGES · 6 × 9 INCHES

\$85.00S PAPER ORIGINAL, 978-1-68597-113-7

\$85.00S E-BOOK, 978-1-68597-114-4

LITERATURE / LITERARY CRITICISM  
(LCO015000, LIT004020, LCO002000)

# Reading Relations

How Authors Enter Our Lives

by Dan Dixon

## The New American Canon

“Dixon makes an important methodological contribution to the field of literary studies. . . . A theoretically fortified but impractical mode of inquiry has caused critics and scholars to doubt any possibility of gaining intimacy with authors via their written works. If we put aside such methodological reservations and the impossible Olympian truth criteria upon which they rely, we can recognize that we do in fact get to know authors in an everyday sense, and that a belief in reading as a way of achieving friendship with the author can be a source of great satisfaction and insight.”—Timothy Aubry, author, *Guilty Aesthetic Pleasures*

DRAWING ON THE ordinary language philosophy of Toril Moi and Stanley Cavell, Dan Dixon argues that the act of reading shares emotional ground with our social lives. It prompts us to attend to the kinds of affective attachments that frequently resist description, as well as the attachments that encourage debate among scholars of literature.

Dixon posits that the interpretation of a text is significantly shaped by our impression of the writer. Through the lens of persona, this book examines the work of influential and iconic post-1945 American essayists, such as Joan Didion, Maggie Nelson, James Baldwin, Janet Malcolm, Teju Cole, David Foster Wallace, and Ben Lerner. The attachments we form might facilitate insight, consolation, distrust, or vanity. But whatever their effects, they can't be ignored.

**Dan Dixon** is associate lecturer in English and writing at the University of Sydney. His work has appeared in *Textual Practice*, *Critical Quarterly*, *The Guardian*, and *Australian Book Review*, among others. He lives in Sydney, Australia.

“Dan Dixon’s book is a breath of fresh air: well written, lively, and consistently interesting. What would happen, Dixon asks, if we try to think of reading a literary text as entering into a conversation with a friend? Is it possible to think of reading as a kind of social relation? In his investigations, Dixon turns to American essays and autofiction. Drawing on Stanley Cavell’s philosophy, he brings out what it might mean to think of a text as a voice placing claims on us. *Reading Relations* is an important contribution to the ongoing reading debates in literary studies.”

—Toril Moi, Duke University

DECEMBER

258 PAGES • 6 × 9 INCHES

\$95.00S PAPER ORIGINAL, 978-1-68597-107-6

\$95.00S E-BOOK, 978-1-68597-108-3

LITERARY CRITICISM (LIT004020, LIT024050)

# Contemporary Immigrant Writing and Black America

by Emad Mirmotahari

## The New American Canon

“Emad Mirmotahari provides subtle analyses of contemporary immigrant autobiography, including through his own powerful autotheoretical voice, assembling a timely and essential argument regarding the enmeshment of racialized immigrant strivings and Black life. Mirmotahari furnishes splendid close readings toward both insurgent multi-ethnic literary study and a potential renewal of people-of-color consciousness and coalitional imagination.”—Seulghee Lee, author, *Other Lovings: An AfroAsian American Theory of Life*

CONTEMPORARY IMMIGRANT WRITING AND BLACK AMERICA addresses how minoritized communities in the United States find each other, make sense of each other, and come together to confront racism and racist practices in all its guises. This book probes the life and writings of Korean immigrants, Indian immigrants, and various African immigrants for insights into the ways that they experience and express their new lives in the United States. More specifically, this book shows how immigrant communities come to understand their relationship with the Black American community, the relation that is key to finding their own voice about race, culture, and power in the United States.

**Emad Mirmotahari** is associate professor of English at Duquesne University. He is author of *Islam in the Eastern African Novel*. His work has appeared in *Callaloo*, *PMLA*, *Modern Fiction Studies*, *Studies in the Novel*, and *Postcolonial Studies*, among others. Originally from Iran, Mirmotahari lives in Pittsburgh, Pennsylvania.

**NOVEMBER**

230 PAGES · 6 × 9 INCHES

\$95.00S PAPER ORIGINAL, 978-1-68597-099-4

\$95.00S E-BOOK, 978-1-68597-100-7

**LITERARY CRITICISM**

**(LIT025060, LIT024060, SOC007000)**

# The Afterlife of Taste Hierarchies in Contemporary U.S. Art and Literature

by Monique Rooney

## The New American Canon

“This book marks a significant contribution to studies of twenty-first century American literature and media and theories of popular culture and judgment. . . . From AI and TikTok to *The Crown* to Tao Lin and Lydia Davis, Rooney offers us a type of taste-making that is somatically attuned yet networked to provide a history in the moment of how taste is made and then circulated in contemporary American culture.”

—Alexandra Kingston-Reese, editor, *Art Essays*

CONNECTING LITERARY STUDIES, media theory, and cultural criticism, *The Afterlife of Taste Hierarchies in Contemporary U.S. Art and Literature* offers a fresh vocabulary for understanding how we evaluate art and each other in an age of digital mediation. Drawing on works and artifacts ranging from Beyoncé’s *Lemonade* and Andrea Long Chu’s “China Brain” to Ottessa Moshfegh’s *My Year of Rest and Relaxation* and the viral Bernie Sanders mittens meme, Monique Rooney traces how aspirations to refinement and gestures of condescension—once associated with high-, middle-, and lowbrow culture—continue to define aesthetic experience. This book moves between literary and popular forms, attending as closely to the meme’s dispersed creativity as to the novel’s intentional aesthetics.

**Monique Rooney** is senior lecturer in English at the Australian National University. She is author of *Living Screens: Melodrama and Plasticity in Contemporary Film and Television* and edits *Australian Humanities Review*. She lives in Canberra, Australia.

DECEMBER

323 PAGES • 14 B&W IMAGES • 6 × 9 INCHES

\$95.00S PAPER ORIGINAL, 978-1-68597-111-3

\$95.00S E-BOOK, 978-1-68597-112-0

LITERARY CRITICISM (LIT024060, LIT004020)

## A Jewish Word or Two

Charles Reznikoff's *Modernism*

by Joel Bettridge

### Contemporary North American Poetry

"Bettridge contends that Reznikoff finds the holy in the sacred spaces of New York City, portraying it as a New Jerusalem, where encounters with the divine can be as awe-inspiring and dangerous as those experienced by the prophets in the Bible. . . . This work will appeal to specialists in modern and postmodern American poetry and also to readers at any level interested in the impacts of Judaism and NYC on modern poetry."

—Stephen Fredman, author, *A Menorah for Athena: Charles Reznikoff and the Jewish Dilemmas of Objectivist Poetry*

THE SON OF JEWISH immigrants from Russia to New York, Charles Reznikoff found himself at the intersection of modernist innovation, ethnic otherness, and economic hardship. He both appreciated the modernists' formal radicalism and critiqued their political failings—a task he accomplished by writing short lyric poems depicting the hardship and charm of urban life, as well as long poems presenting histories of horrific violence, from factory accidents to the Holocaust. But despite his contributions to American poetry, Reznikoff has remained a somewhat secondary figure, in part because his work—at times—is painful to read.

A *Jewish Word or Two* recasts Reznikoff's poetry as pleasurable and masterful even when disturbing. In their humor, their encounters with Jewish history, holiness, and identity, as well as their use of drama, horror, joy, and beauty, Reznikoff's poems help us celebrate what is simultaneously strange, surprising, lovely, and uncanny in our everyday lives.

**Joel Bettridge** is professor of English at Portland State University. A poet and critic, he is author of *Avant-Garde Pieties: Aesthetics, Race, and the Renewal of Innovative Poetics*. He lives in Portland, Oregon.



© Gerard Malanga. Courtesy of Archives Malanga.

"Reznikoff is indeed a funny poet, despite the unbearable darkness of much of his work, and Bettridge opens that dimension with nuance. Bettridge's understanding and analysis of the violence presented in Reznikoff's documentary poems is far reaching and profound."—Norman Finkelstein, author, *To Go Into the Words*

#### DECEMBER

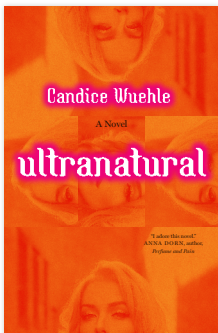
248 PAGES • 7 B&W PHOTOS • 6 × 9 INCHES

\$95.00S PAPER ORIGINAL, 978-1-68597-089-5

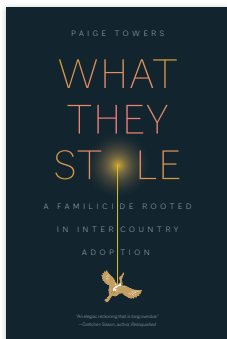
\$95.00S E-BOOK, 978-1-68597-090-1

LITERARY CRITICISM (LIT024050, LIT014000, REL040000)

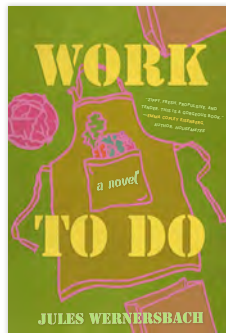
... Recently Published ...



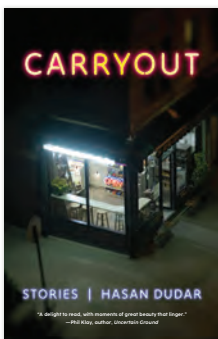
**Ultranatural**  
by Candice Wuehle  
\$21.00 978-1-68597-051-2



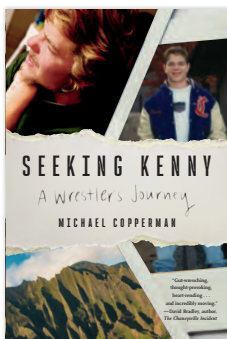
**What They Stole**  
by Paige Towers  
\$27.50 978-1-68597-067-3



**Work to Do**  
by Jules Wernersbach  
\$19.95 978-1-68597-053-6



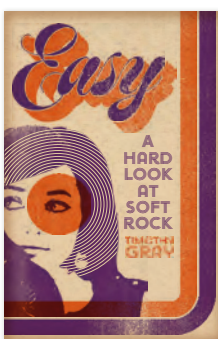
**Carryout**  
by Hasan Dudar  
\$19.95 978-1-68597-061-1



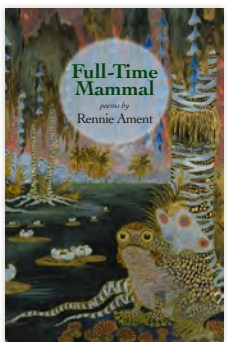
**Seeking Kenny**  
by Michael Copperman  
\$22.50 978-1-68597-077-2



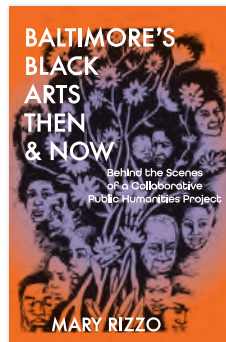
**Follow the Signs**  
by Courtney Ann LaFaive  
\$22.50 978-1-68597-065-9



**Easy**  
by Timothy Gray  
\$35.00 978-1-68597-057-4



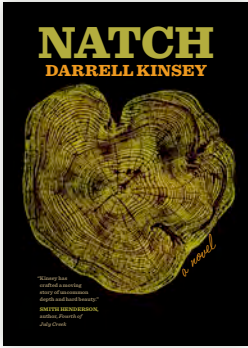
**Full-Time Mammal**  
by Rennie Ament  
\$21.00 978-1-68597-071-0



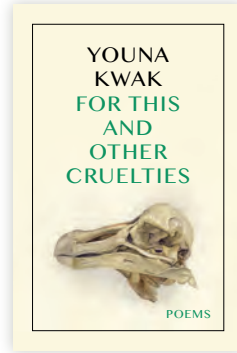
**Baltimore's Black Arts Then & Now**  
by Mary Rizzo  
\$35.00 978-1-68597-059-8

All prices listed are paperback and available as e-books.

... Recent Honors and Reviews .....



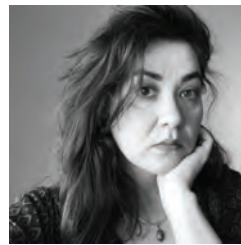
**Natch**  
by Darrell Kinsey  
\* The Center for Fiction  
First Novel Prize Winner,  
2025



**For This and Other Cruelties**  
by Youna Kwak  
\* CALIBA's Golden Poppy  
Book Award Winner,  
Poetry, 2025



**Burnt Mountain**  
by Emily Wilson  
\* Griffin Poetry Prize,  
Longlist, 2026

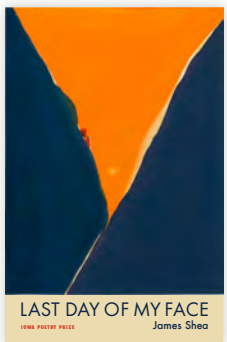


Hajar Hussaini, author  
of *Disbound*  
\* Whiting Award Winner,  
2026



**Flagrant, Self-Destructive Gestures** by Ted Geltner

“The feat of Geltner’s biography is, for the first time in print, untangling the complicated details of the first half of Johnson’s life. Geltner’s work exemplifies the old-school tools of journalism: newspaper archives, cold calls, police reports, knocking on doors. One can imagine certain facts dug up from long lost connections surprising even Johnson, were he alive to read them.”  
—Wyatt Williams, *New York Times*

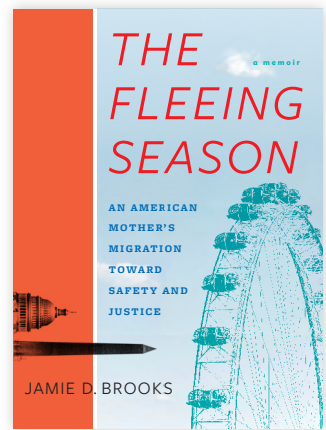
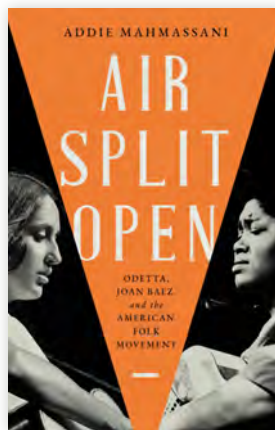


**Last Day of My Face** by James Shea

“A collection of poems both thrilling and humane, attuned to the miseries of capital, skeptical of the technology that devours our daily human bandwidth, and yet wholly owning up to the complicity we helplessly find ourselves in—earning our salaries, doomscrolling Google News, Dow Jones for a prophet, and TikTok for a clown. That we play fool to the Fool is more than half the point. All of which makes *Last Day of My Face* a surprising and wondrous elegy—or eulogy—as if only now, in the humblest of ways, we’re learning to praise what we’ve lost, which is ourselves.”—Dan Beachy-Quick, *Los Angeles Review of Books*

... Index by Author / Editor .....

- 6 Barber, Samuel Rafael . . . *The Box in Which We Live*  
17 Bettridge, Joel . . . *A Jewish Word or Two*  
1 Beuley, Caroline . . . *Between Our Legs*  
7 Blakinger, Kate . . . *How to Court Disaster*  
4 Brooks, Jamie D. . . . *The Fleeing Season*  
14 Dixon, Dan . . . *Reading Relations*  
8 Lewty, Jane . . . *Vespers*  
11 Mahmassani, Addie . . . *Air Split Open*  
12 Maxwell, Lucas . . . *The Beginner's Guide to Tabletop Roleplaying Games for Neurodivergent Players*  
13 Miller, Matt . . . *Red Business*  
15 Mirmotahari, Emad . . . *Contemporary Immigrant Writing and Black America*  
3 Moss, Madeleine . . . *Mistranslation*  
2 Nader, Alexia . . . *The Meaning of Daughter*  
9 Palacios, Gabriel . . . *Lunar Hilton Elegy*  
1 Payton, Justine . . . *Between Our Legs*  
5 Robinson, Sophie . . . *Prairie Oyster*  
16 Rooney, Monique . . . *The Afterlife of Taste Hierarchies in Contemporary U.S. Art and Literature*  
10 Sallis, James . . . *Ever New Earths*  
13 Turpin, Zachary . . . *Red Business*



... Index by Title .....

- 16 *The Afterlife of Taste Hierarchies in Contemporary U.S. Art and Literature*
- 11 *Air Split Open*
- 12 *The Beginner's Guide to Tabletop Roleplaying Games for Neurodivergent Players*
  - 1 *Between Our Legs*
  - 6 *The Box in Which We Live*
- 15 *Contemporary Immigrant Writing and Black America*
- 10 *Ever New Earths*
  - 4 *The Fleeing Season*
  - 7 *How to Court Disaster*
- 17 *A Jewish Word or Two*
  - 9 *Lunar Hilton Elegy*
  - 2 *The Meaning of Daughter*
  - 3 *Mistranslation*
  - 5 *Prairie Oyster*
- 14 *Reading Relations*
- 13 *Red Business*
- 8 *Vespers*

... Index by Subject .....

- 2–3, 5–7 Fiction
  - 12 Gaming
- 1, 4 Gender Studies
  - 1 Health
- 10, 13–17 Literary Criticism
  - 13 Literature
  - 4 Memoir
  - 11 Music
- 8–9 Poetry
  - 12 Popular Culture
- 10 Science Fiction
- 4 Women's Studies

## ... Desk and Exam Copy Policies .....

DESK COPIES are provided on a complimentary basis to instructors who have adopted a text for course use and placed an order with a college bookstore for the text. To request a desk copy, please visit the University of Iowa Press website ([uipress.uiowa.edu](http://uipress.uiowa.edu)). There is a For Educators link that provides a PDF of our desk copy request form. Please fill out the form and return via e-mail to [uipress@uiowa.edu](mailto:uipress@uiowa.edu).

EXAMINATION COPIES are intended for instructors who are considering adopting a book as a required text. Examination copies are \$5.00 each for titles under \$20.00 and \$10.00 each for titles \$20.00 and over. There are no additional charges. Checks should be made payable to the University of Iowa Press. We also accept payment by VISA, MasterCard, Discover, and American Express.

PLEASE SEND YOUR ORDER TO:

University of Iowa Press  
119 West Park Rd.  
100 Kuhl House  
Iowa City, IA 52242-1000  
[uipress@uiowa.edu](mailto:uipress@uiowa.edu)

## ... Contact Information .....

University of Iowa Press  
119 West Park Rd.  
100 Kuhl House  
Iowa City, IA 52242-1000  
319/335-2000  
[uipress@uiowa.edu](mailto:uipress@uiowa.edu)  
[uipress.uiowa.edu](http://uipress.uiowa.edu)

*Director / Sales and Distribution / Acquisitions Editor*  
JAMES MCCOY  
[james-mccoy@uiowa.edu](mailto:james-mccoy@uiowa.edu)

*Associate Director / Marketing Director*  
ALLISON MEANS  
[allison-means@uiowa.edu](mailto:allison-means@uiowa.edu)

*Acquisitions Editor*  
MEREDITH WADKINS-STABEL  
[meredith-stabel@uiowa.edu](mailto:meredith-stabel@uiowa.edu)

*Translations, Foreign Rights, Film and Entertainment Rights*  
The Permissions Company, LLC  
[permdude@eclipse.net](mailto:permdude@eclipse.net)  
[permissionscompany.com](http://permissionscompany.com)

## ... Ordering Information .....

### ORDERS

The Chicago Distribution Center handles fulfillment operations for the University of Iowa Press. Please send orders and returns to:

University of Iowa Press  
c/o Chicago Distribution Center  
11030 South Langley Ave.  
Chicago, IL 60628  
800/621-2736  
800/621-8476 (fax)  
orders@press.uiowa.edu

### INTERNATIONAL ORDERS

United Kingdom, Europe  
University of Chicago Press  
c/o John Wiley & Sons Ltd.  
+44 (0)1234 7777  
cs-books@wiley.co.uk

### SPECIAL SALES

For information about special discounts on bulk purchases of books for premiums, fundraising, and sales promotions, contact Allison Means.

### BOOKSELLERS

Books may be ordered from wholesalers or directly from the press. Inquiries regarding discounts, co-op availability, and author appearances should be directed to Allison Means.

### LIBRARIES

We make every attempt to ensure that our books are printed on acid-free paper. The University of Iowa Press is a CIP publisher.

### MEDIA REQUESTS

We offer physical or digital copies for media requests for most titles. To learn more, visit our website, Media Requests, or contact our marketing and communications coordinator, Mason Hamberlin at [mason-hamberlin@uiowa.edu](mailto:mason-hamberlin@uiowa.edu).

### INVOICES

Purchases made through the Chicago Distribution Center or the University of Iowa Press will generate a Chicago Distribution Center invoice.

### RETURNS

Eligible books may be returned to the Chicago Distribution Center where they will be sorted and credited accordingly. Credit will be issued for books received in “shop worn” or better condition and that were purchased as a returnable title.

Returns should be sent to:

Returns Department University of Iowa Press  
c/o Chicago Distribution Center  
11030 South Langley Ave.  
Chicago, IL 60628

### SHIPPING

The CDC’s preferred domestic carrier is USPS via Bound Printed Matter services. APC (Canadian) shipments are consolidated twice weekly. Once inside Canada, packages are delivered through Canadian Post. Domestic (USPS) and Canadian (APC) shipments are estimated to arrive within 5–10 business days; International Mail (APC) shipments are estimated to arrive in 4–8 weeks. Please note that some books may ship from remote locations.

For customer service questions, email [custserv@press.uiowa.edu](mailto:custserv@press.uiowa.edu).

### DISCOUNT CODES

Trade: no mark. Short: s. For discount schedule or other sales information, contact Allison Means. All prices are subject to change without notice.

• • •

This catalog describes new and recently published books from the University of Iowa Press. Publication dates, prices, and discounts are based on information available as this catalog goes to press and are subject to change without notice.

## ... Sales Representation .....

### **East Coast**

CT, DE, ME, MD, MA, NH, NJ, NY, eastern PA,  
RI, VT, Washington, DC

Laura C. Waldron, Global Sales Director  
University of Chicago Press  
773/702-7248  
lwaldron@uchicago.edu

### **Midwest**

IA, IL, IN, KS, KY, MI, MO, MN, OH, WI, WV

Travis Hale, University of Chicago Press  
818/956-0527  
ghart@uchicago.edu

### **West**

CO, ID, MT, UT, WY

Laura C. Waldron, Global Sales Director  
University of Chicago Press  
773/702-7248  
lwaldron@uchicago.edu

### **Pacific Northwest and West Coast**

AK, AZ, CA, NV, OR, WA

Gary Hart, University of Chicago Press  
818/956-0527  
ghart@uchicago.edu

### **South and South Central**

AL, AR, FL, GA, LA, MS, NC, OK, SC, TN, TX,  
VA, WV

Bob Barnett, Third Act Sales, LLC  
502/345-6477  
bookbarnett22@gmail.com

### **Ingram, Barnes & Noble**

Laura C. Waldron, Global Sales Director  
University of Chicago Press  
773/702-7248  
lwaldron@uchicago.edu



Buyer \_\_\_\_\_

Date \_\_\_\_\_ Book Total \_\_\_\_\_

Bill to \_\_\_\_\_

Sales Rep. \_\_\_\_\_

\_\_\_\_\_

P.O. / Order No. \_\_\_\_\_

Shipping Instructions \_\_\_\_\_

Ship to \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Phone No. \_\_\_\_\_

**bold** = cloth    **s** = short discount

Complete descriptions of all books are available at [uipress.uiowa.edu](http://uipress.uiowa.edu).

Prices subject to change without notice.

Qty	ISBN	Author / Title	Price
	978-1-68597-087-1	Payton and Beuley, editors, <i>Between Our Legs</i>	\$22.50
	978-1-68597-083-3	Nader, <i>The Meaning of Daughter</i>	\$20.00
	978-1-68597-085-7	Moss, <i>Mistranslation</i>	\$20.00
	978-1-68597-105-2	Brooks, <i>The Fleeing Season</i>	\$22.50
	978-1-68597-115-1	Robinson, <i>Prairie Oyster</i>	\$19.00
	978-1-68597-109-0	Barber, <i>The Box in Which We Live</i>	\$19.00
	978-1-68597-097-0	Blakinger, <i>How to Court Disaster</i>	\$19.00
	978-1-68597-101-4	Lewty, <i>Vespers</i>	\$22.00
	978-1-68597-095-6	Palacios, <i>Lunar Hilton Elegy</i>	\$22.00
	978-1-68597-103-8	Sallis, <i>Ever New Earths</i>	\$27.50
	978-1-68597-091-8	Mahmassani, <i>Air Split Open</i>	\$29.95
	978-1-68597-093-2	Maxwell, <i>Beginner's Guide to Tabletop Roleplaying Games . . .</i>	\$35.00
	978-1-68597-113-7	Miller and Turpin, editors, <i>Red Business</i>	\$85.00s
	978-1-68597-107-6	Dixon, <i>Reading Relations</i>	\$95.00s
	978-1-68597-099-4	Mirmotahari, <i>Contemporary Immigrant Writing and Black America</i>	\$95.00s
	978-1-68597-111-3	Rooney, <i>The Afterlife of Taste Hierarchies in Contemporary U.S. . . .</i>	\$95.00s
	978-1-68597-089-5	Bettridge, <i>A Jewish Word or Two</i>	\$95.00s

University of Iowa Press  
119 West Park Road  
100 Kuhl House  
Iowa City IA 52242-1000

