About the Press
The Pennsylvania State University Press fulfills the academic mission of The Pennsylvania State University by publishing peer-reviewed books and journals for national and international reading communities. Recognized for supporting first-class scholarship and demanding exceptional editorial and design standards, the press celebrates its sixtieth year in 2016. The press’s award-winning publication program focuses on American and European history, animal studies, art and architectural history, rhetoric and communication studies, Latin American studies, medieval studies, philosophy, Jewish studies, and religious studies. Moreover, the press takes seriously its mission to publish books and journals of interest and benefit to the citizens of Pennsylvania and the mid-Atlantic region. A vigorous journals program, now comprising more than forty journals, places the press on the cutting edge of research in the arts and humanities.

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Photos

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tr: trade discount; sh: short discount
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U. Ed. LIB. 16-506.
“Like a masterful visual artist who takes a familiar subject and makes it fresh and interesting, James Hutchisson gives us an original and compelling biographical portrait of Ernest Hemingway. By examining patterns in Hemingway’s life and providing additional context, Hutchisson enables us to see aspects of the writer’s life and art in a new light. The result is a balanced (if somewhat more sympathetic) view of Hemingway and a worthy counterpoint to previous biographies.”

—Ruth Hawkins, author of Unbelievable Happiness and Final Sorrow: The Hemingway-Pfeiffer Marriage
Nothing but Love in God’s Water
Volume 2: Black Sacred Music from Sit-Ins to Resurrection City
Robert Darden

"Nothing but Love in God’s Water encourages readers to think of music as an invitation to transformation, as an opportunity, through performance, to re-arrange socio-political and economic structures of collective life."
—Marginalia Review of Books on volume 1

Volume 1 of Nothing but Love in God’s Water traced the music of protest spirituals from the Civil War to the American labor movement of the 1930s and ’40s, and on through the Montgomery bus boycott. This second volume continues that journey, chronicling the role this music played in energizing and sustaining those most heavily involved in the Civil Rights movement.

Robert Darden, former gospel music editor for Billboard magazine and the founder of the Black Gospel Music Restoration Project at Baylor University, brings this vivid, vital story to life. He explains why black sacred music helped foster community within the Civil Rights movement and attract new adherents; shows how Martin Luther King Jr. and other leaders used music to underscore and support their message; and reveals how the songs themselves traveled and changed as the fight for freedom for African Americans continued.

Darden makes an unassailable case for the importance of black sacred music not only to the Civil Rights era, but also to present-day struggles in and beyond the United States.

Taking us from the Deep South to Chicago and on to the nation’s capital, Darden’s grittily detailed, lively telling is peppered throughout with the words of those who were there, famous and forgotten alike: activists such as Rep. John Lewis, the Reverend Ralph Abernathy, and Willie Bolton as well as musical virtuosos such as Harry Belafonte, Duke Ellington, and The Mighty Wonders. Expertly assembled from published and unpublished writing, oral histories, and rare recordings, this is the history of the soundtrack that fueled the long march toward freedom and equality for the black community in the United States and continues to inspire and uplift people all over the world.

Robert Darden is Professor of Journalism, Public Relations, & New Media at Baylor University. He is the author of two dozen books, including People Get Ready: A New History of Black Gospel Music (2005) and Nothing But Love in God’s Water, vol. 1, Black Sacred Music from the Civil War to the Civil Rights Movement (Penn State, 2014).

296 pages | 58 b&w illustrations | 7 x 10 | September
isbn 978-0-271-07576-1 cloth: $34.95/£24.95/€33.95 tr

History/Religion/Music/General Interest
“What a glorious feast for the eye! William Clarke’s images remind us that nineteenth-century Pennsylvanians lived in a wooden world: the trees still standing, and those cut for homes, trestles, railroad ties, tools, and fuel, reveal how incredibly useful the state’s forests were, for those lives depended on them. Even better, Clarke makes this story human—the faces, poses, and clothing leap off the page, bringing a lost world back to life.”

—Char Miller, W. M. Keck Professor of Environmental Analysis, Pomona College

Wood Hicks and Bark Peelers
A Visual History of Pennsylvania’s Railroad Lumbering Communities: The Photographic Legacy of William T. Clarke

Ronald E. Ostman and Harry Littell
Introduction by Linda A. Ries

Without the lumber industry, and the trains that hauled felled trees and trimmed logs, Pennsylvania’s history and present day would look very different. In this book, Ronald E. Ostman and Harry Littell use the stunning documentary photography of William T. Clarke to shape and relay the story of the state’s lumber heyday, a time when loggers serving the needs of a rapidly growing and globalizing country forever altered the dense forests of Pennsylvania’s Northern Tier.

Discovered in a shed in upstate New York and a barn in Pennsylvania after decades of obscurity, Clarke’s haunting photographs provide an unprecedented view of the transformation that took place during the era of logging, lumbering, and wood industries that followed the advent of steam-powered machines. Together with Ostman and Littell’s narrative, these photographs show us how the men and families who made up the lumbering communities worked and lived, the dramatic ways in which they reshaped the landscape around them, and the sheer might of the lumber industry during the late nineteenth and early twentieth centuries.

Wood Hicks and Bark Peelers is an extraordinary look at the remarkable work of a little-known photographer and his world. It is also the story of the dramatic transformation of a natural landscape altered forever by industrialization—and of the ongoing efforts to reclaim that landscape.

Ronald E. Ostman and Harry Littell have collaborated on a number of books, most recently (with Mary Jordan) Dear Friend Amelia: The Civil War Letters of Private John Tidd and Great Possibilities: 150 Photographs by Verne Morton. Ostman is Graduate Professor of Communication Emeritus, Cornell University. Littell is Associate Professor and Chair of Photography, Tompkins Cortland Community College, Dryden, New York.

252 pages | 109 duotone/15 b&w illustrations | 10.5 × 9 | September
A Keystone Book®

History/Regional/Photography
Once@9:53am
Terror in Buenos Aires

Ilan Stavans and Marcelo Brodsky

At 9:53 on the morning of July 18th, 1994, a suicide bomber drove a Renault Trafic van loaded with explosives into the Asociación Mutual Israelita Argentina, a Jewish community center in the bustling commercial neighborhood of Once, Buenos Aires. The explosion left eighty-five people dead and over three hundred wounded. Originally published in Spanish amid widespread controversy, Once@9:53am: Terror in Buenos Aires imagines the two hours before the attack through the popular format of the fotonovela.

Part documentary, part fiction, the vivid retelling of Argentina’s deadliest bombing ever depicts a vibrant, complex urban community in the hours before its identity was forever changed. This expanded English edition includes a new essay by Ilan Stavans detailing the aftermath of the attack and the faulty investigations that have yet to yield any arrests or reach resolution.

A unique and powerful visual experience, Once@9:53am is both a commemoration of an atrocity that shifted Latin American Jewish identity in innumerable ways and an ingenious use of a popular format to explore the dangerous intersection of politics and religion in Latin America.

Ilan Stavans is Lewis-Sebring Professor in Latin American and Latino Culture at Amherst College and the publisher of Restless Books. His books include On Borrowed Words (2001) and Quixote: The Novel and the World (2015). He is the general editor of The Norton Anthology of Latino Literature.

Marcelo Brodsky trained at the International Center of Photography, Barcelona. He is a member of the Buena Memoria human rights organization and the Pro-Monument to the Victims of Terrorism Commission.
Hole in the Heart
Bringing Up Beth
Henny Beaumont

“Arresting, affecting, occasionally enraging but always deeply beautiful. A core title in the growing genre of Graphic Medicine.” —The Bookseller

On Mother’s Day 2001 Henny Beaumont gave birth to her third daughter, Beth. For the first four hours of Beth’s life, she seemed no different from Henny’s two other little girls. But when the doctor told Henny and her husband that their daughter might have Down syndrome, Henny thought that her life was over. How would she be able to look after this baby, who required corrective heart surgery and an overwhelming amount of care, and manage her other two children at the same time? Why did she hold such intense feelings of disappointment, resentment, and sadness toward this weak and vulnerable baby? Henny wondered if she would even be able to love her daughter. And if Henny couldn’t trust her own feelings about Beth, how could she expect other people to overcome their prejudices and ignorance about Beth’s condition?

Hole in the Heart is a moving and refreshingly honest look at raising a child with special needs. Henny doesn’t shy away from the complicated emotions and challenges that affected her and her family. But her story also shows that fear can be the greatest of these challenges—and the most rewarding to overcome. Henny and Beth’s journey speaks not only to parents of special needs children and the medical and care professionals they interact with, but to all parents who wonder whether their child is reaching his or her potential and is loved enough.

A raw, visually gripping memoir, Hole in the Heart shows how Down syndrome is only one piece of a family’s story.

Henny Beaumont is a London-based artist and portrait painter. She has an M.A. in Fine Art and Printmaking from Camberwell College of Art, where she has also been a visiting lecturer. She has four children.

296 pages | illustrated | 6.7 × 9.5 | October
Graphic Medicine Series
Available in North America

Graphic Studies/Biography & Memoir/General Interest

“Hole in the Heart packs a powerful emotional punch by pitting ordinary scenes of life with a newborn alongside the devastating reality of the diagnosis of Beth’s condition; it also allows Henny to show her unspoken fears alongside her declared feelings.”
—Joanna Moorhead, The Guardian
The zombie craze has infected popular culture with the intensity of a viral outbreak, propagating itself through text, television, film, video games, and many other forms of media. As a metaphor, zombies may represent political notions, such as the return of the repressed violence of colonialism, or the embodiment of a culture obsessed with consumerism. Increasingly, they are understood and depicted as a medicalized phenomenon: creatures transformed by disease into a threatening vector of contagion.

The Walking Med brings together scholars from across the disciplines of cultural studies, medical education, medical anthropology, and art history to explore what new meanings the zombie might convey in this context. These scholars consider a range of forms—from comics disseminated by the Centers for Disease Control and Prevention to graphic novels and television shows such as The Walking Dead—to show how interrogations of the zombie metaphor can reveal new perspectives within the medical humanities.

An unprecedented forum for dialogue between cultural studies of zombies and graphic medicine, The Walking Med is an invaluable contribution to both areas of study, as well as a potent commentary on one of popular culture’s most invasive and haunting figures.

In addition to the editors, the contributors are Tully Barnet, Gerry Canavan, Daniel George, Michael Green, Ben Kooyman, Sarah Juliet Lauro, Juliet McMullin, Kari Nixon, Steve Schlozman, Dan Smith, and Darryl Wilkinson.

Lorenzo Servitje is a Ph.D. candidate in English at the University of California, Riverside. His co-edited collection Endemic: Essays in Contagion Theory is forthcoming from Palgrave in 2016.

Sherryl Vint is Professor and Director of the Science Fiction and Technoculture Studies program at the University of California, Riverside, and an editor of the journals Science Fiction Studies and Science Fiction Film and Television. Her latest publication is Science Fiction and Cultural Theory: A Reader (2015).

“The Walking Med shows, in no uncertain way, the power of interdisciplinary inquiry at the intersection of medical humanities, visual culture, and monster studies. This highly innovative and original collection illustrates how contemporary zombie narratives and images help us think of crises and opportunities in medicine and health care systems. As a whole, The Walking Med convincingly argues that zombies are powerful and necessary symbols of medicine and its politics.”

—Marina Levina, author of Pandemics and the Media
“It is wonderful to have this book in English. Didi-Huberman’s magnum opus is an impassioned, critical love letter to the discipline of art history, which he considers as ossified by ‘systematic and reassuring’ methodologies, ‘territorialized,’ and bound by institutional expectations, but since Warburg also potentially open to the numinous, unsystematic, undependable, inconstant moments in which representation and desire present themselves as art history. Of the many attempts to revive Warburg, this is the only one that takes the consequences of a full engagement seriously.”

—James Elkins, School of the Art Institute of Chicago

Also of Interest

Confronting Images: Questioning the Ends of a Certain History of Art
Georges Didi-Huberman
paper: $39.95 /£28.95/€38.95 sh

The Surviving Image
Phantoms of Time and Time of Phantoms: Aby Warburg’s History of Art
Georges Didi-Huberman
Translated by Harvey Mendelsohn

“When Georges Didi-Huberman’s The Surviving Image was first published in French, it transformed the image of Warburg as the scholar immersed in the arcana of Renaissance magic, art, and philosophy, and he gained his place as a theorist, urgently questioning the nature of inquiry into art history and visual culture. Ostensibly about Warburg, the range and significance of this key work of art theory and historiography is far wider, for it deals with important philosophical questions to do with art, memory, time, and the construction of art-historical knowledge. Harvey Mendelsohn has created a lucid and elegant translation, an admirable accomplishment that will ensure that this book gains the wider readership it deserves.”

—Matthew Rampley, University of Birmingham

L’image survivante, originally published in French in 2002, is the result of Georges Didi-Huberman’s extensive research into the life and work of foundational art historian Aby Warburg. Warburg envisioned an art history that drew from anthropology, psychoanalysis, and philosophy in order to understand the “life” of images. Drawing on a wide range of Warburg’s unpublished letters and diaries, Didi-Huberman demonstrates unequivocally the complexity and importance of Warburg’s ideas and the ways in which his legacy was both distorted and diffused as art history became a “humanistic” discipline. L’image survivante takes Warburg as its main subject, but also addresses broader questions regarding art historians’ conceptions of time, memory, symbols, and the relationship between art and the rational and irrational forces of the psyche.

Faithfully and thoughtfully translated by Harvey Mendelsohn, this first English-language edition of Didi-Huberman’s masterful study of Warburg is a stirring and significant treatise on the philosophical nature of art history.

Georges Didi-Huberman is on the faculty of the École des hautes études en sciences sociales in Paris. His books in English include Fra Angelico: Dissemblance and Figuration (1995); Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière (2002); and Confronting Images: Questioning the Ends of a Certain History of Art (Penn State, 2004).

416 pages | 93 b&w illustrations | 7 x 10 | December
isbn 978-0-271-07208-1 | cloth: $79.95/£56.95/€77.95 sh

Art History
Farewell to Visual Studies
Edited by James Elkins, Gustav Frank, and Sunil Manghani

"Farewell to Visual Studies is astonishing and impressive. It opens the field to self-critical questions about its history, objects, and methods (in contrast to art history and German Bildwissenschaft). The statements of the editors at the beginning, the open-minded and self-critical discussion among the participants in the Chicago seminar, and the contributions of the experts at the end deliver a deep impression of how such a self-assessment may lead to new shores."

—Martina Sauer, Deutsche Gesellschaft für Semiotik (DGS)

This fifth and final volume in the Stone Art Theory Institutes series focuses on the identity, nature, and future of visual studies, discussing critical questions about its history, objects, and methods. Rather than dismissing visual studies, as its provocative title might suggest, this volume aims to engage a critical discussion of the state of visual studies today, how it might move forward, and what it might leave behind to evolve in productive ways.


James Elkins is E. C. Chadbourne Professor in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago.

Gustav Frank is Professor of German at the Ludwig Maximilian University of Munich.

Sunil Manghani is Reader in Critical and Cultural Theory at the University of Southampton.

392 pages | 1 b&w illustration | 7 × 10 | October
ISBN 978-0-271-07324-8 | cloth: $79.95/£56.95/€77.95 sh

The Stone Art Theory Institutes Series

Art History
New in Paperback

**Disillusioned**

Victorian Photography and the Discerning Subject

Jordan Bear

“In an impressive and timely counterpoint to recent emphasis on the archival appropriations of photography, Jordan Bear turns conventional assumptions about belief in photographic realism on their head, showing that, throughout the nineteenth century, claims for photographic verisimilitude were greeted with doubt, distrust, disappointment, and even ridicule, opening the way to other photographic practices—and, indeed, as exemplified by *Disillusioned*, to another history of photographic production and consumption and to important new insights into the historical formation of the discerning liberal subject.”

—John Tagg, Binghamton University

“Jordan Bear presents nineteenth-century British photography as an epistemological problem, bearing on questions of reality and how it should be represented. These are social and political questions as much as cultural ones, and the great strength of Bear’s book is his insistence on the inseparability of these terms. Anyone interested in the history of photography will want to read his account and measure it against the way these same terms are being negotiated in our own time.”

—Geoffrey Batchen, Victoria University of Wellington

Jordan Bear is Assistant Professor of Art History at the University of Toronto.

216 pages | 65 duotone illustrations | 7 × 10 | September

isbn 978-0-271-06502-1 | cloth: $34.95/£24.95/€33.94 sh

Art History /Photography

**Nature’s Truth**

Photography, Painting, and Science in Victorian Britain

Anne Helmreich

“Anne Helmreich’s *Nature’s Truth* is consistently illuminating, informed, and accessible; it is the best guide I know to the nineteenth-century passion for ‘truth to nature’ among artists and scientists alike. It is a pleasure to learn how artists from Talbot and Millais to the New English Art Club and the Camden Town Circle strove to find ‘a solid basis for art in science’.”

—John Plotz, Brandeis University

“Truth to Nature,” a rallying cry for those aiming to reform art-making practices in Great Britain over the course of the nineteenth century, bound together artists as diverse as Pre-Raphaelite John Everett Millais, photographer P. H. Emerson, and bohemian modernist Augustus John. In order to understand “truth,” these artists turned to the rising disciplines of science, which offered new insights into physical phenomena, vision, and perception.

Drawing on artists’ letters and scientific treatises, *Nature’s Truth* illuminates the dynamic relationship between art and science throughout the nineteenth century. Anne Helmreich reveals how these practices became closely aligned as artists sought to maintain art’s relevance in a world increasingly defined by scientific innovation, technological advances, and a rapidly industrializing society. Eventually, despite consensus between artists and critics about the need for “truth to nature,” the British arts community sharply contested what constituted truth and how the ideal could be visually represented. By the early twentieth century the “rallying cry” could no longer hold the reform movement together. Helmreich’s fascinating study shows, however, that this relatively short-lived movement had a profound effect.


272 pages | 44 color/26 b&w illustrations | 9 × 10 | September

isbn 978-0-271-07114-5 | cloth: $89.9/£63.95/€86.95 sh

Art History/Photography

**Also of Interest**

*Reasoned and Unreasoned Images: The Photography of Bertillon, Galton, and Marey*

Josh Ellenbogen

isbn 978-0-271-05316-4

paper: $35.95/£25.95/€34.95 sh

www.psupress.org | 9
Jan Brueghel and the Senses of Scale
Elizabeth Alice Honig

“Jan Brueghel and the Senses of Scale presents a long-awaited and much-needed analysis of a critical yet neglected painter. . . . This is thoughtful, critical, and revisionist art history which challenges assumptions about the importance of period style and pictorial categories.”
—Larry Silver, University of Pennsylvania

Unlike the work of his contemporaries Rubens and Caravaggio, who painted on a grand scale, seventeenth-century Flemish painter Jan Brueghel’s tiny, detail-filled paintings took their place not in galleries but among touchable objects. This first book-length study of his work investigates how educated beholders valued the experience of refined miniaturized artworks in Baroque Europe, and how, conversely, Brueghel’s distinctive aesthetic set a standard—and a technique—for the production of inexpensive popular images.

It has been easy for art historians to overlook the work of Jan Brueghel, the son of Pieter Bruegel. Yet the very qualities of smallness and intimacy that have marginalized him were ones that made the younger Brueghel a central figure in the seventeenth-century art world. Elizabeth Honig’s thoughtful exploration restores Brueghel’s art to its rightful place in history. She reveals how his works—which were portable, mobile, and intimate—questioned conceptions of distance, dimension, and style. In so doing, Honig proposes an alternate form of visuality that allows us to reevaluate how pictures were looked at and experienced in seventeenth-century Europe, how they functioned, and how and what they communicated.

A monumental examination of an extraordinary artist, Jan Brueghel and the Senses of Scale demands that we reconsider Brueghel’s paintings and shows how, in an era characterized by grandeur, he made it “big” by painting things meant to be both held and beheld.

Elizabeth Alice Honig is Associate Professor of European Art at the University of California, Berkeley, and the author of Painting and the Market in Early Modern Antwerp (1999).

296 pages | 52 color/104 b&w illustrations | 9 x 10 | September
ISBN 978-0-271-07108-4 | cloth: $84.95/£64.95/€81.95 sh

Art History/Medieval & Early Modern Studies

A Saving Science
Capturing the Heavens in Carolingian Manuscripts
Eric M. Ramírez-Weaver

“A Saving Science adds depth and detail to our emerging appreciation of the role of science at the Carolingian court. The beauty, regularity and order of the circling heavens were more than just flattering analogies of imperial power: they were the syntax of a visual language in which a new ideology of Christian kingship could be articulated. Ramírez-Weaver’s analysis initiates us into that language, its poetics and its politics, with insight and sympathy.”
—Faith Wallis, McGill University

In A Saving Science, Eric Ramírez-Weaver explores the significance of early medieval astronomy in the Frankish empire, using as his lens an astronomical masterpiece, the deluxe manuscript of the Handbook of 809, painted in roughly 830 for Bishop Drogo of Metz, one of Charlemagne’s sons. Created in an age in which careful study of the heavens served a liturgical purpose—to reckon Christian feast days and seasons accurately and thus reflect a “heavenly” order—the diagrams of celestial bodies in the Handbook of 809 are extraordinary signifiers of the intersection of Christian art and classical astronomy.

Ramírez-Weaver shows how, by studying this lavishly painted and carefully executed manuscript, we gain a unique understanding of early medieval astronomy and its cultural significance. In a time when the Frankish church sought to renew society through education, the Handbook of 809 presented a model in which study aided the spiritual reform of the cleric’s soul, and, by extension, enabled the spiritual care of his community.

An exciting new interpretation of Frankish painting, A Saving Science shows that constellations in books such as Drogo’s were not simple copies for posterity’s sake, but functional tools in the service of the rejuvenation of a creative Carolingian culture.

Eric M. Ramírez-Weaver is Associate Professor of Medieval Art History at the University of Virginia.

304 pages | 28 color/71 b&w illustrations | 9 x 10 | December
ISBN 978-0-271-07126-8 | cloth: $89.95/£63.95/€86.95 sh

Art History/Medieval & Early Modern Studies
Imagining the Americas in Medici Florence
Lia Markey

“Lia Markey’s book is path-breaking. . . . Her study reveals that the Medici of Florence not only received images from and about the New World but incorporated these distant forms and iconographies into their own visual vocabulary. Markey demonstrates that Italian artists worked not to exoticize but to familiarize the new and in doing so engaged with America in complex and contradictory ways.” —Thomas B. F. Cummins, Harvard University

The first full-length study of the impact of the discovery of the Americas on Italian Renaissance art and culture, Imagining the Americas in Medici Florence demonstrates that the Medici grand dukes of Florence were not only great patrons of artists of their time but also early conservators of American culture.

In collecting New World objects such as featherwork, codices, turquoise, and live plants and animals, the Medici grand dukes undertook a “vicarious conquest” of the Americas. As a result of their efforts, Renaissance Florence boasted one of the largest collections of objects from the Americas as well as representations of the Americas in a variety of media. Through a close examination of archival sources, including inventories and Medici letters, Lia Markey uncovers the provenance, history, and meaning of goods from and images of the Americas in Medici collections, and she shows how America’s novelties were incorporated into the culture of the Florentine court.

More than just a study of the discoveries themselves, this volume is a vivid exploration of the New World as it existed in the minds of the Medici and their contemporaries. Scholars of Italian and American art history especially will welcome and benefit from Markey’s insight.

Lia Markey has taught at the University of Pennsylvania and Princeton University, and she has held fellowships at Harvard University’s Villa I Tatti and the Metropolitan Museum of Art.

264 pages | 50 color/60 b&w illustrations | 9 × 10 | September
isbn 978-0-271-07115-2 | cloth: $79.95/£56.95/€77.95 sh

Art History/Medieval & Early Modern Studies/Latin American Studies

The Noisy Renaissance
Sound, Architecture, and Florentine Urban Life
Niall Atkinson

“Atkinson’s bold reimagining brings us directly into the lives of Renaissance Florentines through their shouts and whispers, their ringing bells and riotous rebellions, their stories, prayers, and songs. This innovative use of sound to understand how Florentines constructed and occupied space gives acute insight into the messy and conflicted dynamics of a city usually approached through texts and images. This is a new and deeper Florence, infinitely richer for mapping the sensory lives and horizons of its people.” —Nicholas Terpstra, University of Toronto

From the strictly regimented church bells to the free-wheeling chatter of civic life, Renaissance Florence was a city built not just of stone but of sound as well. An evocative alternative to the dominant visual understanding of urban spaces, The Noisy Renaissance examines the premodern city as a unique acoustic phenomenon in which citizens used sound to navigate space and society.

Analyzing a range of documentary and literary evidence, art and architectural historian Niall Atkinson creates an “acoustic topography” of Renaissance Florence. The dissemination of official messages, the rhythm of prayer, and the murmur of rumor and gossip combined to form a soundscape that became a foundation in the creation and maintenance of the urban community as much as the physical buildings that surrounded the citizens of Florence. Sound in this space triggered a wide variety of social behaviors and spatial relations: hierarchical, personal, communal, political, domestic, sexual, spiritual, and religious.

By exploring these rarely studied soundscapes, this original and imaginative volume shows Florence to be both an exceptional and an exemplary case study of urban conditions in the early modern period.

Niall Atkinson is Assistant Professor of Art History at the University of Chicago.

288 pages | 49 color/111 b&w illustrations | 9 × 10 | August
isbn 978-0-271-07119-0 | cloth: $89.95/£63.95/€86.95 sh

Art History/Medieval & Early Modern Studies/Architecture
Remarks on Architecture
The Vitruvian Tradition in Enlightenment Poland
Ignacy Potocki
Edited and translated by Carolyn C. Guile

“Carolyn C. Guile’s edition and translation of Ignacy Potocki’s manuscript Remarks on Architecture provides an exceptional case study of what rigorous and inventive scholarship can bring to our knowledge not only of the strategies at work in the Polish-Lithuanian commonwealth, but also of Enlightenment European architectural theory more generally.”
—Basile Baudez, Journal of Art Historiography

At the end of the eighteenth century, the authors of Poland’s 3 May 1791 Constitution became the heirs to a defunct state whose territory had been partitioned by Russia, Prussia, and Austria. At this moment of intensive national postmortem, Ignacy Potocki, an eminent statesman and coauthor of the Constitution, composed in Polish the architectural treatise Remarks on Architecture.

One of the best-preserved examples of early modern Polish architectural thought, this expertly translated work is a project of national introspection, with architecture playing a direct role in the betterment of the nation. In it, Potocki addresses his remarks to the contemporary Polish nobility and conveys the lessons of a Vitruvian canon that shaped Continental classical architectural theory and practice throughout the early modern period. He argues that architecture is a vessel for cultural values and that it plays an important part in the formation and critique of broader national traditions.

Featuring an introduction that explores Polish Enlightenment architectural writing as an example of cultural exchange, inheritance, and transformation, this volume broadens our understanding of European architectural history during the early modern period.

Carolyn C. Guile is Assistant Professor of Art History at Colgate University.

Chaucer
Visual Approaches
Edited by Susanna Fein and David Raybin

“This collection of essays looks beyond the literary, religious, and philosophical aspects of Chaucer’s texts to a new mode of interdisciplinary scholarship: one that celebrates the richness of Chaucer’s visual poetics. The twelve illustrated essays in this volume make connections between Chaucer’s texts and various forms of visual data, both medieval and modern.

Basing their approach on contemporary understandings of interplay between text and image, the contributors examine a wealth of visual material, from medieval art and iconographical signs to interpretations of Chaucer rendered by contemporary artists. The result uncovers interdisciplinary potential that deepens and informs our understanding of Chaucer’s poetry in an age in which digitization makes available a wealth of facsimiles and other visual resources. In part a commemoration of The Chaucer Review’s fiftieth year, Chaucer: Visual Approaches is an important undertaking that opens exciting new paths of scholarship.

The contributors are Jessica Brantley, Joyce Coleman, Carolyn P. Collette, Alexandra Cook, Susanna Fein, Maidie Hilmo, Laura Kendrick, Ashby Kinch, David Raybin, Martha Rust, Sarah Stanbury, and Kathryn R. Vulić.

Susanna Fein and David Raybin are joint editors of The Chaucer Review and coeditors of Chaucer: Contemporary Approaches (Penn State, 2009). Fein is Professor of English at Kent State University, and Raybin is Distinguished Professor of English Emeritus at Eastern Illinois University.

328 pages | 68 color/29 b&w illustrations | 7 x 10 | November
isbn 978-0-271-07480-1 | cloth: $69.95/£49.95/€67.95 sh

Literature/Art History/Medieval & Early Modern Studies
New in Paperback

Ireland and the Problem of Information
Irish Writing, Radio, Late Modernist Communication
Damien Keane

Winner, 2015 Rhodes Prize for Literature and Language, American Conference for Irish Studies

“Ireland and the Problem of Information boldly reconstitutes late modernism, wartime propaganda, radio and sound recording, and post-independence Irish culture. Damien Keane clears the period of received narratives about modernist formal innovation and the auratic voice. In their place he sets up a cultural field in which social knowledge is produced—and, increasingly, knows itself to be produced—through dispersed, often agonistic processes of mediation. Far from being a belated entrant into this moment, the Irish cultural field emerges here as its advance guard, ‘an early indicator of the antagonistic cooperation that has since come more generally to structure the cultural field of the “information age.”’ This is a rigorously researched book, reflecting Keane’s deep fascination with his subject.”

—Paul Saint-Amour, University of Pennsylvania

In Ireland and the Problem of Information, Damien Keane uncovers a forgotten history: the multiplicity and diversity of nineteenth-century French women’s poetic voices. Conservative critics of the time attributed the phenomenon of genius to masculinity and dismissed the work of female authors as “feminine literature.” Despite the efforts of leading thinkers, critics, and literary historians to erase women from the pages of literary history, Paliyenko shows how these female poets invigorated the debate about the origins of genius and garnered considerable recognition in their time for their creativity and bold aesthetic ideas.

This fresh account of French women poets’ contributions to literature probes the history of their critical reception. The result is an encounter with the texts of celebrated writers such as Desbordes-Valmore, Ségalas, Blanchecotte, Siefert, and Ackermann. Glimpses at the different stages of each poet’s career show that these women explicitly challenged the notion of genius as gender specific, thus advocating for their rightful place in the canon.

A prodigious contribution to studies of nineteenth-century French poetry, Genius Envy reexamines the reception of poetry by women within and beyond its original context. This balanced and comprehensive treatment of their work uncovers the multiple ways in which women poets sought to define their place in history.

Adrianna M. Paliyenko is Charles A. Dana Professor of French at Colby College. Her most recent book, coedited with Joseph Acquisto and Catherine Witt, is Poets as Readers in Nineteenth-Century France (2015).

Genius Envy
Women Shaping French Poetic History, 1801–1900
Adrianna M. Paliyenko

“Genius Envy will attract and inform many readers, male and female—especially at a time when nouns like auteur(e) and écrivain(e) are asserting their presence in the language—and will undoubtedly become a long-lasting milestone in the burgeoning study of French women poets.”

—Norman R. Shapiro

In Genius Envy, Adrianna M. Paliyenko uncovers a forgotten history: the multiplicity and diversity of nineteenth-century French women’s poetic voices. Conservative critics of the time attributed the phenomenon of genius to masculinity and dismissed the work of female authors as “feminine literature.” Despite the efforts of leading thinkers, critics, and literary historians to erase women from the pages of literary history, Paliyenko shows how these female poets invigorated the debate about the origins of genius and garnered considerable recognition in their time for their creativity and bold aesthetic ideas.

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208 pages | 7 × 10 | December
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New in Paperback

A Time of Sifting
Mystical Marriage and the Crisis of Moravian Piety in the Eighteenth Century
Paul Peucker

“A major achievement of scholarship that reads like a mystery novel. Paul Peucker solves the enigma of the Sifting Time and shows that this controversial moment is even more interesting than earlier historians have assumed. He reveals a scandal at the heart of the Moravian Church—brothers becoming sisters, as well as the antinomian belief that Christ had forgiven not only past but also future sins—so troubling to church leaders that they purged their own archives to cover it up. Although focused on one specific moment, Peucker’s study explains the forces that reshaped the Moravian Church throughout the entire eighteenth century.”
—Scott Paul Gordon, Lehigh University

“Peucker’s account finds grounding in careful explanation of a wide range of topics central to the period—from salvation, justification by faith and eschatology to gender roles, gender identity and sexuality. More than just an exploration of the Sifting period, the book places the events of that period in wider historical context. As a result, the volume offers a chance for amateur and professional historians alike to deepen their understanding of the eighteenth-century Moravian Church.”
—Heather Vacek, Moravian Magazine

Paul Peucker is Director and Archivist at the Moravian Archives in Bethlehem, Pennsylvania, and the coeditor of Self, Community, World: Moravian Education in a Transatlantic World (2009).

264 pages | 10 b&w illustrations | 6 x 9 | October
Pietist, Moravian, and Anabaptist Studies Series
History/Religion

New in Paperback

After Identity
Mennonite Writing in North America
Edited by Robert Zacharias

“After Identity explodes the tight boundaries of Mennonite culture and points us toward the new literary representations that are redefining Mennonite identity in the twenty-first century. An important book for anyone interested in the debates around culture, identity, and writing in the United States and Canada.”
—Felipe Hinojosa, Texas A&M University

For decades, the field of Mennonite literature has been dominated by the question of Mennonite identity. After Identity interrogates this prolonged preoccupation and explores the potential to move beyond it to a truly post-identity Mennonite literature.

These twelve essays view Mennonite writing as transitioning beyond a tradition concerned primarily with defining itself and its cultural milieu. What this means for the future of Mennonite literature and its attendant criticism is the question at the heart of this volume. Contributors explore the histories and contexts—as well as the gaps—that have informed and diverted the perennial focus on identity in Mennonite literature, even as that identity is reread, reframed, and expanded.

After Identity is a timely reappraisal of the Mennonite literature of Canada and the United States at the very moment when that literature seems ready to progress into a new era.

In addition to the editor, the contributors are Ervin Beck, Di Brandt, Daniel Shank Cruz, Jeff Gundy, Ann Hostetler, Julia Spicher Kasdorf, Royden Loewen, Jesse Nathan, Magdalene Redekop, Hildi Froese Tiessen, and Paul Tiessen.

Robert Zacharias is Banting Postdoctoral Fellow in the Department of English Language and Literature at the University of Waterloo and Visiting Scholar at the Center for Diaspora and Transnational Studies at the University of Toronto. He is the author of Rewriting the Breaking Event: Mennonites and Migration in Canadian Literature (2013) and coeditor of Shifting the Ground of Canadian Literary Studies (2012).

256 pages | 1 b&w illustration | 6 x 9 | September
Co-published with University of Manitoba Press
Not for sale in Canada
Literature/Religion

Also of Interest

Community of the Cross: Moravian Piety in Colonial Bethlehem
Craig D. Atwood
paper: $30.95/£21.95/€29.95 sh
Max Kade German-American Research Institute Series

Literature/Religion
Plowshares
Protest, Performance, and Religious Identity in the Nuclear Age
Kristen Tobey

"This book is intense. Nuclear warheads, spilled blood, fiery trials, and bracing analysis fill the pages... Plowshares brings fresh and provocative insights to a host of timely issues being debated across religious studies, performance studies, and critical legal studies, among other fields."
—Greg Johnson, University of Colorado Boulder

In September 1980, eight Catholic activists made their way into a Pennsylvania General Electric plant housing parts for nuclear missiles. Evading security guards, the Plowshares (as they were known) pounded on missile nose cones with hammers and then covered the cones in their own blood. This act of non-violent resistance was their answer to calls for prophetic witness in the Old Testament: "They shall beat their swords into plowshares, and their spears into pruning hooks. Nation shall not take up sword against nation; they shall never again know war."

Plowshares explores the closely interwoven religious and social significance of the group's use of performance to achieve its goals. It looks at the group's acts of civil disobedience, such as that undertaken at the GE plant in 1980, and the Plowshares' behavior at legal trials that resulted from these protests. Interpreting the Bible as a mandate to enact God's kingdom through political resistance, the Plowshares work toward "symbolic disarmament," with the aim of eradicating nuclear weapons.

Plowshares activists continue to carry out such “divine obediences” against facilities where equipment used in the production or deployment of nuclear weapons is manufactured or stored. Whether one agrees or disagrees with their actions, this volume helps us better understand their motivations, logic, identity, and ultimate goal.

Kristen Tobey is currently Visiting Assistant Professor of Religious Studies at John Carroll University.

184 pages | 6 × 9 | August
isbn 978-0-271-07672-0 | cloth: $69.95/£49.95/€67.95 sh

Sociology/Religion

New in Paperback

Powwowing Among the Pennsylvania Dutch
A Traditional Medical Practice in the Modern World
David W. Kriebel

"A well-written and wonderfully enjoyable book. Part of the volume's appeal stems from Kriebel's integration of case studies and appendices that allow powwowers and their clients to speak for themselves."
—Karol K. Weaver, Pennsylvania Magazine of History and Biography

"Making the subject even more fascinating is Kriebel's contention that some modern powwow activists have reinvigorated the ancient practice as a 'new age' phenomenon. Altogether, a fascinating exploration of a novel subject."
—Arthur Lawton, Journal of Folklore Research

"An engaging introduction to the practice, and... a serious source for the study of a field to which there has been paid far too little attention."
—Sol Puech, Bloomsbury Review

Based on seven years of fieldwork and extensive interviews, David Kriebel's study reveals the vibrant world, history, and culture of powwowing (Braucherei) in south-eastern and central Pennsylvania. He describes, compares, and contrasts powwowing practices of the past and the present; discusses in detail the belief in powwowing as healing; and assesses the future of powwowing. Biographical sketches of seven living powwowers shed additional light on this little-understood topic.

A groundbreaking inquiry into Pennsylvania German culture and history, Powwowing Among the Pennsylvania Dutch opens a window onto an archaic, semi-mystical tradition still very much in practice today.

David W. Kriebel is an anthropologist and writer specializing in religion and medicine. He has published articles on powwowing in the Journal of the Center for Pennsylvania German Studies, the Pennsylvania German Review, and Esoterica.

312 pages | 6 b&w illustrations | 6 × 9 | available now
isbn 978-0-271-07575-4 | paper: $24.95/£17.95/€24.95 sh

Pennsylvania German History and Culture Series
Co-published with the Pennsylvania German Society

History/Religion
The Media and Religious Authority
Edited by Stewart Hoover

"Rarely is one book erudite in theory and also sophisticated in research methodology, but The Media and Religious Authority is a model of both. This is scholarship of the world mind; the case studies span the continents, and the theorizing represents the big picture."

—Clifford Christians, University of Illinois

The cultural visibility of religion is on the rise due to the expanded availability and use of media platforms. This raises questions about religious authority: Where does it come from? How is it established? What might be changing it? The Media and Religious Authority addresses these questions.

This volume examines the ways in which new centers of power and influence are emerging as religions seek to “brand” themselves in the media age. The contributors provide in-depth, incisive studies of particular instances of media production and reception in Asia, Africa, Latin America, and North America. Putting these studies into conversation with one another, this book explores how evolving mediations of religion in various places affect the prospects, aspirations, and durability of religious authority across the globe.

An insightful combination of theoretical groundwork and individual case studies, The Media and Religious Authority invites us to rethink the relationship among the media, religion, and culture.

Contributors are Karina Kosicki Bellotti, Alexandra Boutros, Pauline Hope Cheong, Peter Horsfield, Christine Hoff Kraemer, Joonseong Lee, Alf Linderman, Bahíyyah Maroon, Montré Aza Missouri, and Emily Zeamer, with an afterword by Lynn Schofield Clark.

Stewart M. Hoover is Professor of Media Studies, Professor Adjoint of Religious Studies, and Director of the Center for Media, Religion, and Culture at the University of Colorado, Boulder. His most recent book is Religion in the Media Age (2006).

272 pages | 4 b&w illustrations | 6 x 9 | September
ISBN 978-0-271-07322-4 | cloth: $79.95/£56.95/€77.95 sh

Communication Studies/Religion
An unconventional history of Philadelphia that operates at the threshold of cultural and environmental studies, *A Greene Country Towne* expands our definition of community and asks us to consider an urban environmental history in which humans are not the only protagonists. In showing how this dynamic has been represented by three centuries of Philadelphia artists, writers, architects, and planners, this work encourages us to envision our own environments in a new, more ecologically encompassing light.

In addition to the editors, contributors to this volume are Maria Farland, Nate Gabriel, Andrea Hansen, Scott Hicks, Michael Dean Mackintosh, Amy E. Menzer, Stephen Nepa, John Ott, Sue Ann Prince, and Mary I. Unger.

**Alan C. Braddock** is Ralph H. Wark Associate Professor of Art History and American Studies at the College of William and Mary as well as Barron Visiting Professor in Environment and Humanities at Princeton University. He is the author of *Thomas Eakins and the Cultures of Modernity* (2009) and coeditor of *A Keener Perception: Ecocritical Studies in American Art History* (2009).

**Laura Turner Igoe** is National Endowment for the Humanities Postdoctoral Research Fellow at the Winterthur Museum and Library.

240 pages | 45 b&w illustrations | 7 × 10 | January
ISBN 978-0-271-07713-0 | cloth: $84.95/£60.95/€81.95 sh

Architecture/Literature/History/Regional

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*Letters Written from the Banks of the Ohio*
Claude-François de Lezay-Marnésia
Edited with an introduction by Benjamin Hoffmann
Translated by Alan J. Singerman

First published in French in 1792, *Letters Written from the Banks of the Ohio* tells the fascinating story of French aristocrat Claude-François de Lezay-Marnésia and the utopia he attempted to create in what is now Ohio.

Looking to build a perfect society based on what France might have become without the Revolution, Lezay-Marnésia bought more than twenty thousand acres of land along the banks of the Ohio River from the Scioto Company, which promised French aristocrats a fertile, conflict-free refuge. But hostilities between the U.S. Army and the Native American tribes who still lived on the land prevented the marquis from taking possession. Ruined and on the verge of madness, Lezay-Marnésia returned to France just as the Revolution was taking a more radical turn. He barely escaped the guillotine before dying a few years later in poverty and desperation.

Benjamin Hoffmann’s critical edition of the *Letters*, superbly translated by Alan J. Singerman, presents this unacknowledged masterpiece of Enlightenment literature for the first time since the beginning of the nineteenth century—and the first time ever in English. This volume features a rich collection of supplementary documents, including texts signed by Lezay-Marnésia’s son, American novelist Hugh Henry Brackenridge. This fresh perspective on the young United States as it was represented in French literature casts new light on a captivating and tumultuous period of change in the history of two nations.

**Benjamin Hoffmann** is Assistant Professor of Early Modern French Studies at the Ohio State University. He has published widely in French, including four novels and one scholarly book.

**Alan J. Singerman** is Richardson Professor Emeritus of French at Davidson College, and the editor and translator of the abbé Prévost’s novel *The Greek Girl’s Story* (Penn State, 2014).

232 pages | 6 × 9 | January
ISBN 978-0-271-07716-1 | cloth: $89.95/£63.95/€86.95 sh

History/Literature/Regional

www.psupress.org | 17
“Issues of memory are perhaps never more contentious than during times of upheaval and transition. Katherine Mack’s careful exploration of the rhetorics surrounding South Africa’s Truth and Reconciliation Commission demonstrates the importance of these contests and draws our attention to the ways in which they take place not only in public hearings but also across a variety of texts, including the visual and the poetic. *From Apartheid to Democracy* offers an important reconceptualization of the work of truth commissions and broader efforts toward transitional justice.”

—Kendall Phillips, Syracuse University

South Africa’s Truth and Reconciliation Commission (TRC) hearings can be considered one of the most significant rhetorical events of the late twentieth century. The TRC called language into action, tasking it with promoting understanding among a divided people and facilitating the construction of South Africa’s new democracy. The first book-length study to analyze the TRC through a rhetorical lens, *From Apartheid to Democracy* considers the varied, complex, and enduring effects of the Commission’s rhetorical wager.

Katherine Elizabeth Mack focuses on the dissension and negotiations over difference provoked by the Commission’s process, especially its public airing of victims’ and perpetrators’ truths. She tracks agonistic deliberation (evidenced in the TRC’s public hearings) into works of fiction and photography that extend and challenge the Commission’s assumptions about truth, healing, and reconciliation.

Ultimately, Mack demonstrates that while the TRC may not have achieved all of its political goals, its very existence generated valuable deliberation within and beyond its official process.

*Katherine Elizabeth Mack* is Assistant Professor of English at the University of Colorado, Colorado Springs.

176 pages | 5 illustrations | 6 x 9 | August
*Rhetoric and Democratic Deliberation* Series

Communication Studies/History/Political Science

“In *Networked Media, Networked Rhetorics*, Damien Pfister tells a compelling and consequential story of the rise of the blogosphere from an obscure technology to a powerful mode of communication capable of unseating senators and revealing the horrors of war. Pfister focuses on key moments in the early blogosphere to explain how it has remade public discourse, reframed emotion, and reconfigured expertise. He adroitly blends contemporary analyses of public discourse with innovative interpretations of classical rhetorical terminology. Pfister’s book offers important lessons for scholars in rhetoric, deliberation, and technology studies, as well as anyone interested in learning how the blogosphere has produced a powerful connection between deliberation in public squares and personal computer keyboards.”

—Robert Asen, University of Wisconsin–Madison

This volume explores communicative practices in networked media environments, analyzing, in particular, how the blogosphere has changed the conduct and coverage of public debate. Damien Pfister shows how the late modern imaginary was susceptible to “deliberation traps” related to invention, emotion, and expertise, and how bloggers have played a role in helping contemporary public deliberation evade these traps. Three case studies at the heart of the book show how these new intermediaries generate publicity, solidarity, and translation in the networked public sphere. Bloggers “flooding the zone” in the wake of Trent Lott’s controversial toast to Strom Thurmond in 2002 demonstrated their ability to invent and circulate novel arguments; the pre-2003 invasion reports from the “Baghdad blogger” illustrated how solidarity is built through affective connections; and the science blog *RealClimate* continues to serve as a rapid-response site for the translation of expert claims for public audiences. *Networked Media, Networked Rhetorics* concludes with a bold outline for rhetorical studies after the internet.

*Damien Smith Pfister* is Assistant Professor of Communication Studies at the University of Nebraska–Lincoln.

288 pages | 2 b&w illustrations | 6 x 9 | August
ISBN 978-0-271-06461-1 | paper: $34.95/£24.95/€33.94 sh
*Rhetoric and Democratic Deliberation* Series

Communication Studies/Political Science
Infertility: Tracing the History of a Transformative Term
Robin E. Jensen

Robin Jensen asks, "What is human infertility?... She constructs her answer by weaving a rhetorical-historical account that is informed and engaging, layered and complex: no linear narrative here. The book is a shining example of what critical rhetoricians do, and how and why we do it."
—Judy Segal, University of British Columbia

Infertility explores the arguments, appeals, and narratives that have defined the meaning of infertility in the modern history of the United States and Europe. Throughout the last century, the inability of women to conceive children has been explained by discrepant views: that women are individually culpable for their own reproductive health problems, or that they require the intervention of medical experts to correct abnormalities. Using primary sources such as doctor-patient correspondence and oral histories, as well as contemporaneous popular and scientific news coverage, Robin Jensen parses the often thin rhetorical divide between moralization and medicalization and shows how dominating explanations for infertility have emerged from seemingly competing narratives.

The first longitudinal account of the medicalization of infertility in the United States and Europe, Jensen’s book is also the first rhetorical analysis that traces the transformation of language surrounding infertility from “barrenness” to “(in)fertility.” This innovative study illustrates the ways in which old arguments and appeals do not disappear in the light of new information, but instead reemerge at subsequent, often seemingly disconnected moments to combine and contend with newer assertions. Infertility does not simply explicate how language was and is used to establish the concept of infertility, but shows how those rhetorical constructions continue to have implications for individuals and the societies in which they live.

Robin E. Jensen is Associate Professor of Communication at the University of Utah and the author of Dirty Words: The Rhetoric of Public Sex Education in the United States, 1870–1924 (2010).

Infertility
240 pages | 6 illustrations | 6 x 9 | October
ISBN 978-0-271-07619-5 | cloth: $69.95/£49.95/€67.95 sh
RSA Series in Transdisciplinary Rhetoric

Communication Studies/History

New in Paperback
Sign of Pathology
U.S. Medical Rhetoric on Abortion, 1800s–1960s
Nathan Stormer

“In Sign of Pathology, Nathan Stormer provides an original genealogical reading of the U.S. medical profession’s public discourses about abortion in the nineteenth and early twentieth centuries. Anyone who appreciates Foucauldian perspectives should find admirable Stormer’s precisely developed argument that these medical discourses ‘made the chaotic material conditions of abortion’s morbidity rhetorically capacious for biopolitics.’”
—Celeste M. Condit, University of Georgia

Much of the political polarization that grips the United States is rooted in the so-called culture wars, and no topic defines this conflict better than the contentious and sometimes violent debate over abortion rights. Sign of Pathology reframes our understanding of this conflict by examining the medical literature on abortion from the 1800s to the 1960s.

Often framed as an argument over a right to choose versus a right to life, our current understanding of the abortion conflict is as a contest over who has the better position on reproductive biology. Against this view, Nathan Stormer argues that, as it became a medical problem, abortion also became a template, more generally, for struggling with how to live—far exceeding discussions of the merits of providing abortions or how to care for patients. Stormer argues that the medical discourse of abortion physicians transformed the state of abortion into an indicator that the culture was ill, attacking itself during and through pregnancy in a wrongheaded attempt to cope with reproduction.

Nathan Stormer is Mark and Marcia Bailey Professor of Communication and Journalism at the University of Maine and the author of Articulating Life’s Memory: U.S. Medical Rhetoric about Abortion in the Nineteenth Century (2002).

272 pages | 6 x 9 | September
RSA Series in Transdisciplinary Rhetoric

Communication Studies/History
“Jason Blum has given us a novel and very interesting attempt to offer a new take on the elusive subject of religious experience. The book is useful in many ways: it organizes, and criticizes, the main epistemological assumptions made by theories of mystical experience, and it argues Blum’s case over several rigorously constructed chapters. Recommended to anyone interested in religious experience.”
—Ivan Strenski, University of California, Riverside

*Zen and the Unspeakable God* reevaluates how we study mystical experience. Forsaking the prescriptive epistemological box that has constrained the conversation for decades, ensuring that methodology has overshadowed subject matter, Jason Blum proposes a new interpretive approach—one that begins with a mystic’s own beliefs about the nature of mystical experience. Blum brings this approach to bear on the experiential accounts of three mystical exemplars: Meister Eckhart, Ibn al-ʿArabi, and Hui-neng. Through close readings of their texts, he uncovers the mystics’ own fundamental assumptions about transcendence and harnesses these as interpretive guides to their experiences.

The predominant theory-first path to interpretation has led to the misunderstanding and misrepresentation of individual mystical experiences and fostered specious conclusions about cross-cultural comparability among them. Blum’s hermeneutic invites the scholarly community to begin thinking about mystical experience in a new way—through the mystics’ eyes. *Zen and the Unspeakable God* offers a sampling of the provocative results of this technique and an explanation of its implications for theories of consciousness and our contemporary understanding of the nature of mystical experience.

Jason N. Blum is Visiting Assistant Professor of Philosophy at the American University in Cairo.

200 pages | 1 b&w illustration | 6 × 9 | October

Religion/Philosophy

“Andre Willis’s book is an original treatment and superb analysis of Hume’s conception of ‘true religion.’ Willis’s meticulous scholarship ranges across the magisterial corpus of the most profound and powerful philosopher in the English language. His synthetic perspective situates Hume’s conception of ‘true religion’ within the context of Hume’s quest for a science of human nature. His use of major figures such as Locke, Hutchinson, Descartes, Hobbes, Tindal, Toland, Grotius, and Lord Herbert to situate Hume’s mitigated skepticism, attenuated naturalism, and classical humanism is quite persuasive. Willis’s argument is highly nuanced, critically fair, and textually grounded. The writing is crystal clear, balanced, humble, assured, and honest. It is the kind of book that would make Hume smile from the grave, as if to say, ‘Someone has got the gist of what I was about! And there is no greater satisfaction than this!’”
—Cornel West

“Hume’s repeated references to ‘true religion’ have rarely been taken seriously by philosophers, for whom he has been the paradigmatic religious skeptic. Of late, though, the thought that this may be an important mistake has been gaining traction. Andre Willis’s book is the first sustained and comprehensive attempt to capitalize on this revolutionary idea. By exploring texts beyond the normal narrow compass of the *Dialogues* and the essay ‘Of Miracles,’ Willis opens up the possibility of a far richer philosophical understanding of Hume on religion than the one that has been dominant for a century or more.”
—Gordon Graham, editor of *Journal of Scottish Philosophy*


264 pages | 6 × 9 | October
ISBN 978-0-271-06488-8 | paper: $34.95/£24.95/€33.95 sh

Religion/Philosophy
New in Paperback

The Spirit of Praise
Music and Worship in Global Pentecostal-Charismatic Christianity

Edited by Monique M. Ingalls and Amos Yong

“This is an important collection that gathers together a huge range of material and perspectives. It has the potential to take many of the current discussions on music and worship to a very different level.”
—Jeremy Begbie, Duke University

This multidisciplinary, scholarly exploration of music and worship in global pentecostal-charismatic Christianity at the beginning of the twenty-first century contends that gaining a full understanding of this influential religious movement requires close listening to its songs and careful attention to its patterns of worship. The essays in this volume place ethnomusicological, theological, historical, and sociological perspectives into dialogue. By engaging with these disciplines and exploring themes of interconnection, interface, and identity within musical and ritual practices, the essays illuminate larger social processes such as globalization, sacralization, and secularization, as well as the role of religion in social and cultural change.

Aside from the editors, the contributors are Peter Althouse, Will Boone, Mark Evans, Ryan R. Gladwin, Birgitta J. Johnson, Jean Ngoya Kidula, Miranda Klaver, Andrew Mall, Kimberly Jenkins Marshall, Andrew M. McCoy, Martijn Oosterbaan, Dave Perkins, Wen Reagan, Tanya Riches, Michael Webb, and Michael Wilkinson.

Monique M. Ingalls is Assistant Professor of Church Music at Baylor University and coeditor of Christian Congregational Music: Music, Identity, and Experience (2013).

Amos Yong is Professor of Theology and Mission at Fuller Theological Seminary. He has published over thirty books, including The Future of Evangelical Theology: Soundings from the Asian American Diaspora (2014) and, with Jonathan A. Anderson, Renewing Christian Theology: Systematics for a Global Christianity (2014).

312 pages | 5 b&w illustrations | 6 x 9 | October

Religion/Music

New in Paperback

Our Indigenous Ancestors
A Cultural History of Museums, Science, and Identity in Argentina, 1877–1943

Carolyne R. Larson

“Carolyne Larson’s revealing of the indigenous foundation of liberal constructions of Argentine national identity is both startling and convincing. She does justice to the native peoples of Argentina and provides a historical context for current museum reforms and cultural repatriation efforts today. With clear and elegant writing supported by a remarkable depth and breadth of sources, Our Indigenous Ancestors is both a must-read for specialists and an accessible delight for the general reader.”
—Steven B. Bunker, University of Alabama

“Our Indigenous Ancestors takes us into the anthropology museums of turn-of-the-century Argentina to highlight the contradictory and ambivalent place of indigenous culture in the construction of the nation’s heritage. This fascinating, deeply nuanced study complicates the commonly held notion that Argentina has imagined itself exclusively as an ethnically European nation. It makes a decisive contribution to our understanding of nation building and race in Latin America.”
—Christina Bueno, Northeastern Illinois University

“In dialogue with the current literature on the role of indigenous peoples in the evolution of the Argentine nation, Our Indigenous Ancestors makes a crucial contribution to our understanding of how a particular interpretation of Argentina’s past was produced and consumed in the contradictory interaction between science and colonialism.”
—Florence E. Mallon, University of Wisconsin–Madison

Carolyne R. Larson is Assistant Professor of History at the University of Wyoming.

232 pages | 29 b&w illustrations | 6 x 9 | November
ISBN 978-0-271-06697-4 | paper: $34.95/£24.95/€33.95 sh

History/Anthropology/Latin American Studies

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Things to Do in a Retirement Home Trailer Park
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