“Something remarkable and game changing is being sparked by the alliance between comics and medicine. It’s becoming clear that these graphic narratives can deepen understanding, not only of facts but of feelings, between patients, family, and professionals. A spoonful of comics really does help the medicine go down.”
—Paul Gravett, author of Comics Art and editor of 1001 Comics You Must Read Before You Die

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Announcing Graphic Medicine Manifesto
MK Czerwiec, Ian Williams, Susan Merrill Squier, Michael J. Green, Kimberly R. Myers, and Scott T. Smith

This inaugural volume in the Graphic Medicine series establishes the principles of graphic medicine and begins to map the field. The volume combines scholarly essays written by the editorial team with previously unpublished visual narratives by Ian Williams and MK Czerwiec and includes comic avatars by a wide range of graphic medicine contributors—all in an arresting format. The first section comprises essays by Scott Smith and Susan Squier. It argues that as a new area of scholarship, research on graphic medicine has the potential to challenge the boundaries of conventional academic disciplines, to raise questions about their foundations, and to reinvigorate literary scholarship—and the notion of the literary text—for a broader audience. The second section, incorporating essays by Michael Green and Kimberly Myers, demonstrates that graphic medicine narratives have the potential to engage members of the health professions with literary and visual representation and symbolic practices, offering patients, family members, physicians, and other caregivers new ways to experience and work with the challenges and complexity of the medical experience. The final section, featuring essays by Ian Williams and MK Czerwiec, focuses on the practice of creating graphic narratives; iconography used in the graphic narrative; drawing as social practice; and the nature of comics as visual rhetoric. A conclusion (in comics form) testifies to the diverse and growing community that is graphic medicine. Finally, two bibliographies—one of comics and the other of scholarly references—provide a valuable resource for readers.

MK Czerwiec is a nurse and comics artist. She is the artist-in-residence at Northwestern University, Feinberg School of Medicine.

Ian Williams is a visual artist and illustrator, a medical doctor, and an independent humanities scholar. His most recent book is The Bad Doctor: The Troubled Life and Times of Dr. Iwan James.

Susan Merrill Squier is Brill Professor of English and Women’s Studies at Penn State.

Michael J. Green is a medical doctor and Professor of Humanities and Medicine at the Penn State College of Medicine.

Kimberly R. Myers is Associate Professor of Humanities at the Penn State College of Medicine.

Scott T. Smith is Associate Professor of English at Penn State.

216 pages | 24 color/66 b&w illustrations | 8 x 9 | May 2014 (978-0-271-06649-3) | paper: 513.95

Graphic Medicine Series

www.psupress.org | 1
“Skillfully told, relentlessly honest, often funny, and painfully true . . . this is courageous work. It undercuts the accepted nonsense that doctors are—or should be expected to be—seraphic beings, exalted above the rest of humanity. It should be read by every student and practicing professional out there, and in the larger world as well. Ian Williams is my hero and I wish he were my doctor, too!”

—David Small, author of Stitches: A Memoir

“Gentle, thoughtful, humorous, and with a real light touch.”

—Bryan Talbot, author of The Adventures of Luther Arkwright

“Amazing . . . Crafted with a consistent wit in which the cartoon narrator spares himself no less than his patients. This profoundly honest doctor pursues his humanitarian mission while exorcising personal demons. Ian Williams gives us a dose of insight and laughter that is germane not only to the comics medium but also to medicine itself.”

—Justin Green, author of Binky Brown Meets the Holy Virgin Mary

“The Bad Doctor
The Troubled Life and Times of Dr. Iwan James
Ian Williams

“This unputdownable graphic novel, like all great literature, makes you feel slightly less alone. Ian Williams gently points out what’s under our noses but what we might not yet have managed to articulate. It shows us—through good observation and by being funny—how the ordinary is extraordinary.”

—Philippa Perry, author of Couch Fiction: A Graphic Tale of Psychotherapy

“Gentle, thoughtful, humorous, and with a real light touch.”

—Bryan Talbot, author of The Adventures of Luther Arkwright

“A helpful, insightful adventure into the dynamic of the doctor-patient relationship. The Bad Doctor’s elegant renderings illuminate the mind and explore the relationships that don’t always have a happy ending. A very original and honest view of a highly personal examination of the human psyche.”

—Ron Turner, Last Gasp Comics

Meet Dr. Iwan James: cyclist, doctor, would-be lover, former heavy metal fan, and, above all, human being. Weighed down by his responsibilities—from diagnosing personality disorders to deciding who can hold a gun license—he doubts his ability to make decisions about the lives of others when he may need more than a little help himself. Cartoonist and doctor Ian Williams introduces us to Iwan’s troubled life as all humanity, it seems, passes through his surgery doors.

Ian Williams is a visual artist and illustrator, a medical doctor, and an independent humanities scholar. He founded the website GraphicMedicine.org and is co-editor of the Graphic Medicine series published by Penn State Press.

224 pages | 6.7 × 9 | March

isbn 978-0-271-06754-4 | paper: $24.95


Graphic Medicine Series

Graphic Studies/General Interest
Joan B. Landes is Walter L. and Helen Ferree Professor of Animal Studies/History/Literature at the University of Colorado. She is Professor of English at the University of Colorado. Paula Young Lee is an independent scholar and the editor of Meat, Modernity, and the Rise of the Slaughterhouse of Colorado.

Ingrid H. Tague is Associate Dean of Arts, Humanities, and Social Sciences and Associate Professor of History at the University of Denver.

Mary Sanders Pollock is Nell Carlton Professor of English at Stetson University.
A Market for Merchant Princes
Collecting Italian Renaissance Paintings in America
Edited by Inge Reist

“Market for Merchant Princes provides an excellent survey and investigation of how great Italian Renaissance paintings came to enter American collections. Key collectors and institutions—including The Metropolitan Museum of Art, James Jackson Jarves, J. Pierpoint Morgan, Henry Walters, Isabella Stewart Gardner, and Samuel H. Kress—are discussed, as are the noted connoisseurs Morielli and Berenson, who had an important impact on them. This will become an essential reference work for the history of collecting in this country.”
—Eric M. Zafran, Wadsworth Atheneum

Not unlike their European forebears, Americans have historically held Italian Renaissance paintings in the highest possible regard, never allowing works by or derived from Raphael, Leonardo, or Titian to fall from favor. The ten essays in a Market for Merchant Princes: Collecting Italian Renaissance Paintings in America trace the progression of American collectors’ taste for Italian Renaissance masterpieces from the antebellum era, through the Gilded Age, to the later twentieth century. By focusing variously on issues of supply and demand, reliance on advisers, the role of travel, and the civic-mindedness of American collectors from the antebellum years through the post-World War II era, the authors bring alive the passions of individual collectors while chronicling the development of their increasingly sophisticated sensibilities. In almost every case, the collections on whose essays concentrate founded institutions that would make the art they had acquired accessible to the public, such as the Isabella Stewart Gardner Museum, the Morgan Library and Museum, the Walters Art Gallery, The Frick Collection, and the John and Mable Ringling Museum.

The contributors to the volume are Jaymie Anderson, Andrea Bayer, Edgar Peters Bowron, Virginia Brilliant, David Alan Brown, Clay M. Dean, Frederick Eichman, Tiffany Johnston, Stanley Mazoroff, and Jennifer Tinkovitch.

Inge Reist is Director of the Center for the History of Collecting at The Frick Collection and Frick Art Reference Library.

168 pages | 38 color/15 b&w illustrations 8 x 10 | January
isbn 978-0-271-06471-0 | cloth: $69.95
http://www.psupress.org/books/titles/978-0-271-06471-0.html

The Frick Collection in the History of Art Collecting in America Series | Co-published with The Frick Collection

Art History

“With Posters for Peace, Thomas Benson generously shares an archival treasure trove with readers. By itself that might be enough, but Benson doesn’t stop there. He offers a thoughtful and sophisticated rhetorical analysis of the posters that reads them in historical context, elaborates the visual traditions from which they drew their representations, and considers how viewers of the era might have responded to them. In doing so, he makes a compelling case for the posters’ rhetorical importance, both then and now. The book skillfully models the practice of visual rhetorical history for students and scholars alike.”
—Cara Finnegan, University of Illinois

Posters for Peace
Visual Rhetoric and Civic Action
Thomas W. Benson

“Tom Benson has rediscovered and shared a treasure of poster art, along with some history, brilliantly told.”
—Tom Hayden

“Thomas W. Benson’s Posters for Peace examines numerous political posters that circulated in Berkeley, California, in 1970 during intense controversies over the Vietnam War and racism. Benson’s critical approach features close examination of the posters in combination with creative comparisons in order to explore their visual rhetoric in the national scene. To develop his central argument, he traces earlier sources of consequence pertaining to posters as a rhetorical medium with an international history. Benson’s book offers his readers a wealth of previously unstudied primary materials, which are featured and catalogued in the course of his careful history and criticism of the protest rhetoric.”
—Lester C. Olson, University of Pittsburgh

By the spring of 1970, Americans were frustrated by continuing war in Vietnam and turmoil in the inner cities. Students on American college campuses opposed the war in growing numbers and joined with other citizens in ever-larger public demonstrations against the war. Some politicians—including Ronald Reagan, Spiro Agnew, and Richard Nixon—exploited the situation to cultivate anger against students. At the University of California at Berkeley, student leaders devoted themselves, along with many sympathetic faculty, to studying the war and working for peace. A group of art students designed, produced, and freely distributed thousands of antiwar posters. Posters for Peace tells the story of those posters, bringing to life their rhetorical iconography and restoring them to their place in the history of poster art and political street art. The posters are vivid, simple, direct, ironic, and often graphically beautiful. Thomas Benson shows that the student posters from Berkeley appealed to core patriotic values and to the legitimacy of democratic deliberation in a democracy—even in a time of war.

Thomas W. Benson is Edwin Erle Sparks Professor of Rhetoric at The Pennsylvania State University.

200 pages | 66 color/54 b&w illustrations 7 x 10 | May
isbn 978-0-271-06586-1 | cloth: $69.95
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Rhetoric/Communication Studies/History
“This beautifully written book embarks on a journey where the usual perspectives on language and communication are reconceived from an alternative standpoint. Lisbeth Lipari addresses ‘our failure to listen for the other,’ which leads her to describe an ethics of discourse: listening has its place in the ethical relation to the other. Indeed, ethics is enacted in listening ‘for and to the otherness of others.’ An important, thought-provoking book, Listening, Thinking, Being will develop the theoretical discussion within the field of communication studies as well as within ethics. Moreover, it invites a reflection on the reader’s own practice of speaking and listening.” — Marie-Cécile Bertau, Institute for Phonetics and Speech Processing, University of Munich

“How often do you feel truly listened to? Not often. But Lisbeth Lipari offers readers an intricate and masterfully crafted analysis of how the human experience of being as otherness of others’ An important, thought-provoking book, Listening, Thinking, Being also will develop the theoretical discussion within the field of communication studies as well as within ethics. Moreover, it invites a reflection on the reader’s own practice of speaking and listening.” — Marie-Cécile Bertau, Institute for Phonetics and Speech Processing, University of Munich

In the days and weeks following the tragic shooting of nineteen Arizonans, including Congresswoman Gabrielle Giffords, there were a number of public discussions about the role that rhetoric might have played in this horrific event. In question was the use of violent and hateful rhetoric that has come to dominate American political discourse on television, on the radio, and at the podium. A number of more recent school shootings have given this debate a renewed sense of urgency, as have the continued use of violent metaphors in public address and the dishonest state of America’s partisan gridlock. This conversation, unfortunately, has been complicated by a collective cultural numbness to violence. But that does not mean that fruitful conversations should not continue.

In The Politics of Resentment, Jeremy Engels picks up this thread, examining the costs of violent political rhetoric for our society and the future of democracy. The Politics of Resentment traces the rise of especially violent rhetoric in American public discourse by investigating key events in American history. Engels analyzes how resentful rhetoric has long been used by public figures in order to achieve political ends. He goes on to show how a more devastating form of resentment started in the 1960s, dividing Americans on issues of structural inequalities and foreign policy. He discusses, for example, the rhetorical and political contexts that have made the mobilization of groups such as Nixon’s “silent majority” and the present Tea Party possible. Now, in an age of recession and sequestration, many Americans believe that they have been given a raw deal and experience feelings of injustice in reaction to events beyond individual control. With The Politics of Resentment, Engels wants to make these feelings of victimhood politically productive by challenging the toxic rhetoric that takes us so much for granted, and by enabling citizens to have the kinds of conversations we need in order to fight for life, liberty, and equality.

Jeremy Engels is Associate Professor of Communication Arts and Sciences at the Pennsylvania State University.

The Politics of Resentment
A Genealogy
Jeremy Engels

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 those 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 often contentious and sometimes violent debate over abortion rights. In Sign of Pathology, Nathan Stormer 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 this conflict is far from an ethics over who has the better position on reproductive biology. Against this view, Sign of Pathology 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. Abortion practices (and all the legal, moral, and ideological entanglements thereof) have rested firmly at the center of debate over many fundamental institutions and concepts—namely, the individual, the family, the state, human rights, and, indeed, the human.

Medical rhetoric, then, was decisive in cultivating abortion as a mode of cultural critique, even weaponizing it for discursive conflict on these important subjects, although the goal of the medical practice of abortion has never been to establish this kind of struggle. 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 wrong-headed attempt to cope with reproduction.

Nathan Stormer is Mark and Marcia Bailey Professor of Communication and Journalism at the University of Maine.

322 pages | 6 × 9 | February
isbn 978-0-271-06555-7 | cloth: $69.95
RCA Series in Transdisciplinary Rhetoric

Rhetoric/Communication Studies/History

The Politics of Resentment is the first book in the RSA Series in Transdisciplinary Rhetoric, published in collaboration with the Rhetoric Society of America. Books published in this series consider rhetoric as both a practice and as a theoretical lens through which to engage other fields, and investigate how rhetoric itself is complicated as a result of this transdisciplinary exchange.

The Politics of Resentment
A Genealogy
Jeremy Engels

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

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Lisa S. Villadsen is Associate Professor and Head of the Division of Rhetoric in the Department of Media, Cognition, and Communication at the University of Copenhagen. 

“Anyone who has been reading in rhetoric and democracy and ranging widely and effectively in time, space, cases, and rhetorical citizenship and public deliberation and to all who might appreciate the powerful role that constructive rhetoric can play in the building of informed societies.”

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“Anyone who has been reading in rhetoric and democracy and has an interest in ways of pushing the deliberative democracy model forward will agree that this volume enters that conversation, addresses key issues, and offers fresh insights and approaches that warrant further work of this kind.”

—Robert L. Irie, Indiana University

Dave Tell is Associate Professor of Rhetoric in the Department of Media, Cognition, and Communication at the University of Copenhagen.


“Just as any good book should do, *Confessional Crises and Cultural Politics in Twentieth-Century America* pushed me to ask new questions with fresh vocabulary and methods. Tell’s writing is deeply compelling. His work combines the best of archival research, rhetorical criticism, and narrative.”

—Jenny Rice, Rhetoric Quarterly

“Tell’s *Confessional Crises and Cultural Politics in Twentieth-Century America* provides a critical and fascinating account of the always already ‘confessional anxiety’ that animates American public life and political culture.”

—Corey B. D. Walker, Journal of American History

“Dave Tell’s book is a worthy addition to the scholarly literature on confessional culture. I especially appreciate his clear and forceful prose style and the freedom of the work from scholarly jargon and disciplinary narrowness.”

—James Aune, Texas A&M University

Dave Tell is Associate Professor of Communication Studies at the University of Kansas.

Winner, 2014 Rhetoric Society of America Book Award

“Cross-cultural interactions in the global era call for pluralistic thinking, engagement with situated difference, and keen awareness of one’s own discursive blind spots. Thanks to Arabella Lyon, we now have an insightful and compelling framework for enacting such interactions and performing deliberative acts that privilege contingency, transformation, and initial moments of recognition.”

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“Arabella Lyon’s *Deliberative Acts* challenges the central assumptions of deliberative rhetoric and offers exciting new ways of reading, responding to, and creating democratic forms of life. This absorbing book analyzes human rights discourse from the perspective of performance theory, emphasizing issues of recognition, difference, and agency. Lyon develops her analysis by examining a wide range of cases: missing women in Asia, the Rigoberta Menchí controversy, and debates about women’s studies in the United States, Uzbekistan, China, and Japan.”

—Susan Wells, Temple University

“*In Deliberative Acts*, Arabella Lyon presents a cogent argument for the performativrole of deliberative rhetoric in addressing the problem of human rights. She powerfully advocates what might be called a rhetorical hermeneutics of narrative aimed at achieving a more complex recognition of others as a ground for global human rights deliberation leading to political action.”

—Steven Mailloux, Loyola Marymount University


“Mary Stuckey has produced the definitive account of the 1936 presidential campaign. If anyone wants to trace our contemporary campaign back to their source, Stuckey’s book is the place to begin. I highly recommend this book to all students of the American presidency.”

—Martin J. Medhurst, Baylor University

The 1932 election of Franklin Delano Roosevelt seemed to hold the promise of Democratic domination for years to come. However, leading up to the 1936 election, persistent economic problems, a controversial domestic agenda, and the perception of a weak foreign policy were chipping away at public support. The president faced unrelenting criticism from both the Left and the Right, and it seemed unlikely that he would cruise to the same clear victory he enjoyed in 1932. But 1936 was yet another landslide win for FDR, which makes it easy to forget just how contested the campaign was. In *Voting Deliberatively*, Mary Stuckey examines little-discussed components of FDR’s 1936 campaign that aided his victory. She reveals four elements of this reelection campaign that have not received adequate attention: the creation of public opinion, the attention paid to local organizations, the focus on specific kinds of interests, and the public rhetoric that tied it all together. Previous studies of the 1936 presidential election discuss elements such as FDR’s vulnerability before the campaign and the weakness of Republican candidate Alf Landon. But these histories pay little attention to the quantity and quality of information Roosevelt acquired, the importance of organizations such as the Good Neighbor League and the Committee of One, the mobilization of the vote, and the ways in which these organizational strategies fused with Roosevelt’s rhetorical strategies. Stuckey shows how these facets combined in one of the largest victories in Electoral College history and provided a template for future victory.

Mary E. Stuckey is Professor of Communication and Political Science at Georgia State University.
At the beginning of the twentieth century, Venezuela had one of the poorest economies in Latin America, but by 1970 it had become the richest country in the region and one of the twenty richest countries in the world, ahead of countries such as Greece, Israel, and Spain. Between 1978 and 2001, however, Venezuela’s economy went sharply in reverse, with non-oil GDP declining by almost 39 percent and oil GDP by an astonishing 65 percent. What accounts for this drastic turnaround? The editors of Venezuela Before Chávez, who each played a policymaking role in the country’s economy during the past two decades, have brought together a group of economists and political scientists to examine systematically the impact of a wide range of factors affecting the economy’s collapse, from the cost of labor regulation and the development of financial markets to the weakening of democratic governance and the politics of decisions about industrial policy.

Aside from the editors, the contributors are Omar Bello, Adriana Bermúdez, Matías Braun, Javier Corrales, Jonathan Di John, Rafael Di Tella, Javier Dona, Samuel Freije, Dan Levy, Robert MacCulloch, Osvald Manzano, Francisco Monaldi, Maria Antonia Moreno, Daniel Ortega, Michael Penfold, José Pineda, Lant Pritchett, Cameron A. Sheldon, and Duan Yang.

Ricardo Hausmann is Professor of the Practice of Economic Development and Director of the Center for International Development at Harvard University’s Kennedy School of Government. Francisco Rodríguez is Chief Andean Economist at Bank of America Merrill Lynch.
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—Cecily Hennessy, Catholic Historical Review
Bissera V. Pentcheva is Associate Professor of Art History
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The Nazarenes
Romantic Avant-Garde and the Art of the Concept
Cordula Grewe

“This is without doubt the most probing and richly
rounded account of the role of the Nazarenes in
the history of art in any language. Cordula Grewe
delphes the Nazarene proj-
et, and its generational
shifts and conflicts, into
the sharp and detailed fo-
cus that was a hallmark of
the group’s earliest productions. The text’s special empha-
sis on the theoretical, even philosophical, aspirations and
implications of the group’s work is balanced by attentive,
often inspirational, readings of individual images.”
—Tim Barringer, Yale University
In The Nazarenes, Cordula Grewe presents a timely, revision-
ist account of the Nazarenes, a group of early nineteenth-
century German artists who have been occasionally revisited,
but more often ignored, in the history of modern art. View-
ing critically the effects of a century of skeptical Enlighten-
ment and decades of political revolution, the Nazarenes
committed themselves to a reenchanted view of the modern
world and a revitalization of contemporary art through a re-
turn to the plainspoken piety and stilted rhetoric of me-
dieval and early Renaissance art. The Nazarene style soon
became commonplace across Europe and the United States,
and its popularity in Bible illustrations and devotional print
culture continues today. Despite, or perhaps because of,
this success, modern accounts have commonly dismissed
this art as hackneyed, kitsch, or hopelessly conservative.
Grewe argues that such dismissal overlooks the complexity
and quintessential modernity of the Nazarenes’ revivalism.
Exploring the Nazarenes’ vanguard beginnings, Grewe con-
siders their intellectualized approach to art and art making
in the context of the longer history leading up to conceptual
art. Tracing what Grewe calls the Nazarenes’ “art of the
concept,” a phrase that instructively labels an encompassing
history in which to situate the origins of the Conceptual
Art movement, The Nazarenes reveals an alternative side
of modernity, one manifested in a historicism born from reli-
gious revival, a side well explored in the fields of history and
sociology but, until now, largely ignored by art historians.
Cordula Grewe teaches art history at the University of
Pennsylvania.

400 pages | 74 color/14 b&w illustrations | 9 x 10 | April
isbn 978-0-271-06414-7 | cloth: $89.95

Worlds Within
Opening the Medieval Shrine Madonna
Elina Gertsman

“This study of Shrine Madonnas employs a kaleidoscope of lenses to show that perception of these uncanny devo-
tional objects resounded in the viewer’s body, evoked the
lore and science of childbirth, displayed the motility of
liveness, and offered multiple paths for the remembrance
of sacred history. Attentive to cultural context, Elina
Gertsmann also brings an array of theoretical insights to
bear. A rich and immersive experience awaits the reader-
viewer of this intellectually scintillating book!”
—Pamela Shengorn, City University of New York

“This book takes on a little-studied class of object with
forcefulness and erudition. Beyond elucidating the mul-
tiple resonances of Shrine Madonnas for their original
viewers, Elina Gertsmann’s work will inspire new ways of
considering larger questions concerning late medieval
sculpture, audience response, the intersections of art and
science, and female experience.”
—Nina Rowe, Fordham University
In Worlds Within, Elina Gertsmann investigates the Shrine
Madonnas, or Vierges ouvrantes, sculptures that conceal
within their bodies complex carved and/or painted
iconographies. The Shrine Madonna emerged in Europe
at the end of the 1200s and reached a peak of popularity
during the following three centuries. Gertsmann argues
that the appearance of these objects—predicated as they
are on the dynamic of concealment, revelation, and
fragmentation—points to the changing roles of vision
and sensation in the complex, performative ways in which
audiences were expected to engage with devotional im-
ages, both in public and in private. Worlds Within consid-
ers these fascinating sculptures in terms of the rhetoric of
secrecy, the discourse of containment, and the tropes of
unveiling. Gertsmann demonstrates how the status were
associated with the processes of seeing and memory-mak-
ing and how they functioned as instruments of revelatory
knowledge and spiritual reformation in the context of
late medieval European culture.
Elina Gertsmann is Associate Professor of Art History
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Art History/Religion/Medieval and Early Modern Studies
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Alice Sedgwick Wohl is an independent scholar and translator.

Joaquim Oliveira Caetano is Curator of the Museu Nacional de Arte Antiga in Lisbon.

Charles Hope is the retired former director of the Warburg Institute in London.

Hellmut Wohl is Professor Emeritus of Art History at Boston University.

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Art History/Modern and Early Modern Studies
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How do photographs compel belief and endow knowledge? To understand the impact of photography in a given era, we must study the adjacent forms of visual persuasion with which photographs compete and collaborate. In photography’s early days, magic shows, scientific demonstrations, and philosophical games repeatedly put the visual credulity of the modern public to the test in ways that shaped, and were shaped by, the reality claims of photography. These venues invited viewers to judge the reliability of their own visual experiences. Photography resided at the center of a constellation of places and practices in which the task of visual discernment—of telling the real from the constructed—became an increasingly crucial element of one’s location in cultural, political, and social relations. In Disillusioned: Victorian Photography and the Discerning Subject, Jordan Bear tells the story of how photographic trickery in the 1850s and 1860s participated in the fashioning of the modern subject. By locating specific mechanisms of photographic deception employed by the leading midcentury photographers within this capacious culture of discernment, Disillusioned integrates some of the most striking—and puzzling—images of the Victorian period into a new and expansive interpretive framework.

Disillusioned is a new book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book will be available in popular e-book formats.

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

"Critical Shift Rereading Jarves, Cook, Stillman, and the Narratives of Nineteenth-Century American Art

Karen L. Georgi"

“This study by Georgi, which draws together the ideas of three 19th-century art critics and commentators, offers a fascinating perspective that unexpectedly relates earlier concerns with those of a postmodern generation.”

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"Karen Georgi’s Critical Shift argues that the Civil War was less a disruptive dividing line between radically different artistic eras than a blip on an aesthetic continuum from the antebellum decades to the Gilded Age. To make the case, Georgi closely examines the influential writings of prominent art critics James Jackson Jarves, Clarence Cook, and William James Stillman and finds that the war had little or no impact on their ideas about what art should be and what role it should play in society. With its bold new challenge to the model of periodization that has shaped the history, and historiography, of nineteenth-century American art in the modern era, Critical Shift is a provocative contribution to the history of American art theory and criticism in the nineteenth century.”

— Sarah Lea Burns, Indiana University

Karen L. Georgi is Adjunct Associate Professor of Art History at John Cabot University in Rome.

"The Urban Scene Race, Reginald Marsh, and American Art

Carmenita Higginbotham"

"Readers of this finely nuanced interpretation of Reginald Marsh’s African American imagery will gain a clear sense of the artist’s positive—and negative—contributions to American Scene painting’s portrayal of race during the Depression. With close attention to stylistic, critical, and social contexts, Carmenita Higginbotham cogently reveals Marsh’s pivotal balancing act. His integrated portrayals of New York’s subways, beaches, Harlem nightclubs, and Bowery dives intimated a more democratic opening of the urban scene.

But they simultaneously offered visual containment to keep blacks in place. Such pictorial strategies, Higginbotham argues, provided a comfortable and negotiable imagery for Marsh’s white upper-middle-class audience.”

— Ellen Wiley Todd, George Mason University

In The Urban Scene, Carmenita Higginbotham offers a significant and innovative reassessment of the ways in which race is deployed and read in interwar American art. By focusing on the works of urban realist Reginald Marsh and his contemporaries, Higginbotham explores how black figures acted as substantive cultural and visual markers in American art and embodied complex concerns about the presence of African Americans in urban centers. The book breaks from previous scholarship that insists interwar American employed racial types primarily to emphasize the inferiority of blacks. Instead, it reframes the inter-change between Marsh’s pictorial language and prevailing representations of race in American art and cultural and social contexts to explore negotiations over urban space and constructions of national identity in American Scene painting. The Urban Scene is significant for its consideration of the intricate ways in which dominant culture adopts and disseminates black representation and how aesthetic and representational strategies operate within broader social and political tactics to regulate urban blacks.

Carmenita Higginbotham is Associate Professor of Art History at the University of Virginia.

"The Urban Scene Race, Reginald Marsh, and American Art

Carmenita Higginbotham"
The Native Conquistador
Alva Ixtlilxochitl’s Account of the Conquest of New Spain
Edited and translated by Amber Brian, Bradley Benton, and Pablo García Loaeza

“This excellent translation accomplishes a ‘decentering’ of the conquest of Mexico. It makes available a text with an alternate indigenous view of the fall of Tenochtitlan that not only reveals the social, ethnic, and regional divisions in preconquest society but also makes clear the religious and political imperatives in the creation of the new colonial regime.”
—Stuart B. Schwartz, Yale University

No one who reads this will be able to explain the conquest any longer as a simple matter of winners and losers.
—Juan Francisco Maura, University of Vermont

The Native Conquestador
Edited by Pablo García Loaeza and Victoria L. Garrett

The Improbable Conquest offers translations of a series of little-known letters from the Spanish conquest of an immense territory—what is today Argentina, Uruguay, Brazil, Paraguay, and Bolivia. These letters bring to light the rich and understudied historical background of the first interactions between Europeans and Native Americans of the Southern Cone."
—Juan Francisco Maura, University of Vermont

For many years, scholars of the conquest worked to shift focus away from the Spanish perspective and bring attention to the often-ignored voices and viewpoints of the Indians. But recent work that highlights the “Indian conquistadors” has forced scholars to reexamine the simple categories of conqueror and subject and to acknowledge the seemingly contradictory roles assumed by native peoples who chose to fight alongside the Spaniards against other native groups. The Native Conquestador, a translation of the “Thirteenth Relation,” written by Don Fernando de Alva Ixtlilxochitl in the early seventeenth century, narrates the conquest of Mexico from Hernán Cortés’s arrival in 1519 through his expedition into Central America in 1524. The protagonist of the story, however, is not the Spanish conquistador but Alva Ixtlilxochitl’s great-great-grandfather, the native prince Ixtlilxochitl of Tetzcoco. This account reveals the complex political dynamics that motivated Ixtlilxochitl’s decisive alliance with Cortés. Moreover, the dynamic political landscape propelled by the feats of Prince Ixtlilxochitl has made this account a compelling story for centuries—and one that will captivate students and scholars today.

Amber Brian is Assistant Professor of Spanish at the University of Iowa.
Bradley Benton is Assistant Professor of History at North Dakota State University.

Pablo García Loaeza is a series professor of Spanish at West Virginia University.
Victoria L. Garrett is Teaching Assistant Professor of Spanish and Director of Latin American Studies at West Virginia University.

Latin American Originals Series

History/Latin American Studies/Medieval and Early Modern Studies

The Native Conquistador
Edited by Pablo García Loaeza and Victoria L. Garrett

“Taking as a leitmotif a celebrated moment from the narratives of the First Crusade—the appearance of an army of Antioch—Elizabeth Lapina gradually builds an original and convincing interpretation of crusader psychology and historiography. Her contribution to our understanding of the past played by the Normans in the development of crusade ideology is especially groundbreaking. This is an important and innovative work that is also, from start to finish, a delight to read.”
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In Warfare and the Miraculous in the Chronicles of the First Crusade, Elizabeth Lapina examines a variety of chronicles of the First Crusade, written both by participants and by those who stayed behind. The goal is to understand the enterprise from the perspective of its contemporaries and near contemporaries. To do this, she analyzes the diversity of ways in which the chroniclers tried to justify the First Crusade as a “holy war,” where physical violence could be not just sinless, but salvific.

The book focuses on accounts of miracles reported to have happened in the course of the enterprise, especially the miracle of the intervention of saints in the Battle of Antioch. Lapina shows why and how chronicles used these miracles to provide historical precedent and to reconcile the messiness of history with the conviction that history was ordered by divine will. In doing so, she provides an important glimpse into the intellectual efforts of the chronicles and their authors, illuminating their perspectives toward the concepts of history, salvation, and the East. Warfare and the Miraculous in the Chronicles of the First Crusade demonstrates how these narratives sought to position the crusade as an event in the time line of sacred history and offers original insights into the effects of the Crusade on the Western imaginary as well as how medieval authors thought about and represented history.

Elizabeth Lapina is Assistant Professor of History at the University of Wisconsin-Madison.

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History/Latin American Studies/Medieval and Early Modern Studies

Warfare and the Miraculous in the Chronicles of the First Crusade
Elizabeth Lapina

Sacred Plunder
Venice and the Aftermath of the Fourth Crusade
David M. Perry

“This insightful work is the first to explore the effects that waves of displaced relics from Constantinople had on Venice and, more broadly, Latin Christianity. Peeling back layers of narrative in the translation accounts, Perry reveals evolving attitudes and anxieties about crusading, sanctity, and power. His expertise with these scattered sources illuminates his analysis, and his evocative prose makes it a real pleasure to read.”
—Thomas F. Madden, Saint Louis University

In Sacred Plunder, David Perry argues that plundered relics, and narratives about them, played a central role in shaping the memorial legacy of the Fourth Crusade and the development of Venice’s civic identity in the thirteenth century. After the Fourth Crusade ended in 1204, the disputes over the memory and meaning of the conquest began. Many crusaders faced accusations of impiety, sacrilege, violence, and theft. In their defense, they produced hagiographical narratives about the movement of relics, a medieval genre called translatic, that restated their own versions of events and shaped the memory of the crusade. The recipients of relics commissioned these unique texts in order to exempt both the objects and the people involved with their theft from broader scrutiny or criticism. Perry further demonstrates how these narratives became a focal point for cultural transformation and an argument for the creation of the new Venetian empire as the city moved from an era of mercantile expansion to one of imperial conquest in the thirteenth century.

David M. Perry is Associate Professor of History at Dominican University. He is a frequent contributor to CNN.com, the Chronicle of Higher Education, The Atlantic, and Al Jazeera America.

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History/Medieval and Early Modern Studies
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Elizabeth Ben-Ishai

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Elizabeth Ben-Ishai is Assistant Professor of Political Science at Albion College.

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Toward a Feminist History of Utilitarian Philosophy
Catherine Villanueva Gardner

"Empowerment and Interconnectivity is an important, finely reasoned, politico-radical book that will be widely discussed. It makes a persuasive case that histories of philosophy need to be re-conceived to ‘fit’ feminist philosophy rather than the other way around. Centering on methodological analyses, the book both honors and revitalizes a philosophical heritage of justice-seeking feminists no longer marginalized, even erased, from ‘patrimonial’ histories.”

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"Empowerment and Interconnectivity is a wonderful exemplar of how to identify and interpret feminist theorizing in the history of philosophy. Using the empowerment of women as her interpretive lens, Gardner spells out the limitations of traditional approaches, crafts incisive analyses of often overlooked nineteenth-century feminist philosophers such as Catharine Beecher and Frances Wright, and demonstrates how to read a range of genres—including domestic advice manuals—for their philosophical significance. Writing with clarity and grace, Gardner gives us a thoughtful, imaginative guide for doing feminist philosophy reflectively and responsibly.”

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Catherine Villanueva Gardner is Associate Professor of Philosophy and Women’s Studies at the University of Massachusetts Dartmouth.

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New in Paperback
Rousseau Among the Moderns
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Julia Simon

"The research in Rousseau Among the Moderns is excellent. The book is clearly written and displays an interesting and puckish sense of relation to present-day music. It is an important contribution to Rousseau scholarship and brings together a lot of material that has been published in very different venues.”

—Tracy R. Strong, University of California, San Diego

"Julia Simon’s Rousseau Among the Moderns is a fabulous book that adds something new and important to the field of Rousseau studies... [Simon’s] is perhaps the first study to integrate what are already interdisciplinary readings of works such as The Social Contract, the Discourse on the Origin of Inequality, and Julie with Rousseau’s considerable writing about music.”

—Patrick Riley, Colgate University

Renowned for his influence as a political philosopher, a writer, and an autobiographer, Jean-Jacques Rousseau is known also for his lifelong interest in music. He composed operas and other musical pieces, invented a system of numbered musical notation, engaged in public debates about music, and wrote at length about musical theory. Critical analysis of Rousseau’s work in music has been primarily the domain of musicologists, rarely involving the work of scholars of political theory or literary studies. In Rousseau Among the Moderns, Julia Simon puts forth fresh interpretations of The Social Contract, the Discourse on the Origin of Inequality, and the Confessions, as well as other texts. She links Rousseau’s understanding of key concepts in music, such as tuning, harmony, melody, and form, to the crucial problem of the individual’s relationship to the social order. The choice of music as the privileged aesthetic object enables Rousseau to gain insight into the role of the aesthetic realm in relation to the social and political body in ways often associated with later thinkers. Simon argues that much of Rousseau’s “modernism” resides in the unique role that he assigns to music in forging communal relations.

Julia Simon is Professor of French at the University of California, Davis.

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New in Paperback
Anger, Forgiveness, and Authenticity in Rousseau
Karen Pagani

"While Rousseau’s conception of natural pity has been the focus of numerous studies attending to issues in his social and political thought, neither anger nor forgiveness has been explored in any great depth. Man or Citizen engages with all the important primary and secondary sources and moves nicely between fiction, autobiography, and social and political texts.”

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The French studies scholar Patrick Coleman made the important observation that over the course of the eighteenth century, the social meanings of anger became increasingly democratized. The work of Jean-Jacques Rousseau is an outstanding example of this change. In Man or Citizen, Karen Pagani expands, in original and fascinating ways, the study of anger in Rousseau’s autobiographical, literary, and philosophical works. Pagani is especially interested in how and to what degree anger—anger and various reconciliatory responses to anger, such as forgiveness—function as a defining aspect of one’s identity, both as a private individual and as a public citizen. Rousseau himself, as Pagani puts it, “unabashed” in his own anger and indignation—toward society on one hand (corrupt of our naturally good and authentic selves) and, on the other, toward certain individuals who have somehow wronged him (his famous philosophical disputes with Voltaire and Diderot, for example). In Rousseau’s work, Pagani finds that the extent to which an individual processes, expresses, and eventually resolves or satisfies anger is very much of moral and political concern. She argues that for Rousseau, anger is not only inevitable but also indispensable, and that the incapacity to experience it renders one amoral, while the ability to experience it is a key element of good citizenship.

Karen Pagani is Assistant Professor of French and Italian at the University of Texas at Austin.

240 pages | 6 x 9 | May
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Philosophy/Music/French Studies
“This collection of essays is enthralling to read for many reasons: the author’s unique perspective on book history, his insight into the field of scholarly editing, and, especially, a scholar’s detailed use of archival collections.”

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“Jim West’s stories about, and his reflections on, his many years editing the works of such major literary writers as Fitzgerald and Styron are told in a humane, reflective, and pragmatic spirit. West brings intriguing evidence to bear. He shows how the Realpolitik of the book trade, the technical concerns of bibliography, and the crises of cultural politics cross the editorial arena, complicating the whole endeavor. This engaging book is a narrative capstone to a distinguished career in scholarly editing and book history.”

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“Chaucer, Gower, and the Vernacular Rising is an original and provocative study that reorients our sense of the fourteenth-century audience for vernacular English literature. Lynn Arner shows how the writings of Chaucer and Gower shaped complex new hierarchies of cultural expertise and authority. Through a series of wonderful readings, drawing fruitfully on Pierre Bourdieu, among others, this book makes an important contribution to the social and cultural study of medieval literature, vernacular literacy, and access to cultural capital in the later medieval period.”

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“Chaucer, Gower, and the Vernacular Rising will be an important work for scholars working on late medieval literacy, power relationships, and the nexus between behavioral practices and social control.”

—Craig Bertolito, Southern Humanities Review

“Chaucer, Gower, and the Vernacular Rising is an enthralling and thought-provoking reappraisal of the interplay between literacy, poetry, and social relations in England during the years immediately following the Peasants’ Revolt of 1381. Taking as her starting point a startling reappraisal of the extent of literacy at the time of the rise, Lynn Arner explores how the poetry of Gower and Chaucer intersected with the aspirations and anxieties of emergent social classes. Arner not only provides an engrossing account of the interplay of text, culture, and authority at a critical moment in English history, but also shows how the cultural choices made at that time resonate in many modern assumptions about the role and nature of culture. This book is required reading for anyone interested in how the social and cultural tensions of the late fourteenth-century shaped English-speaking culture.”

—Andrew Prescott, King’s College, London

Lynn Arner is Associate Professor of English and of Women’s and Gender Studies at Brock University in Canada.

308 pages | 6 x 9 | May
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Literature/Medieval and Early Modern Studies

New in Paperback

Chaucer, Gower, and the Vernacular Rising
Poetry and the Problem of the Populace After 1381
Lynn Arner

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The Greek Girl’s Story
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Translated with an Introduction by Alan J. Singerman
Foreword by Jean Sgard

“This superb new translation of Alan J. Singerman, one of the foremost specialists on Abbé Prévost, constitutes the first scholarly edition in English of Histoire d’une Grecque moderne. This remarkable novel—an early, paradigmatic example of unreliable first-person narration, one of the greatest novels ever written on the theme of jealousy, and an outstanding example of eighteenth-century Orientalism—will appeal to a broad spectrum of readers. Singerman’s introduction and notes are models of erudite scholarship and critical lucidity.”

—Guillaume Ansart, Indiana University

With The Greek Girl’s Story, Alan Singerman presents the first reliable, stand-alone translation and critical edition of Abbé Prévost’s 1741 literary masterpiece Histoire d’une Grecque moderne. The text of this new English translation is based on Singerman’s 1990 French edition, which Jonathan Walsh called “arguably the most valuable critical edition” of Prévost’s novel to date. This new edition also includes a complete critical apparatus comprising a substantial introduction, notes, appendixes, and bibliography, all significantly updated from the 1990 French edition, taking into account recent scholarship on this work and providing some additional reflection on the question of Orientalism. Prévost’s roman à claf is based on a true story involving the French ambassador to the Ottoman Porte from 1699 to 1713. It is narrated from the ambassador’s viewpoint and is a model of subjective, unreliable narration (long before Henry James). It is remarkably modern in its presentation of an enigmatic, ambiguous character, as the truth about the heroine can never be established with certainty.

Alan J. Singerman is Richardson Professor Emeritus of French at Davidson College.

248 pages | 6 illustrations | 6 x 9 | January
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Literature

New in Paperback

Poe and the Visual Arts
Barbara Cantalupo

“Barbara Cantalupo’s admirable study enlarges our sense of Poe, reminding us that the creator of the dreadful House of Usher was also an appreciative critic of painting—and even of gardens and domestic decor. We are led to see Poe as a discriminating lover of beauty in general, and we discover both a greater balance and a richer variety in his literary enterprise.”

—Richard Wilbur

“This study intelligently and comprehensively examines Poe’s unique position in the artistic coterie of Philadelphia and Manhattan, where he worked as an editor. Barbara Cantalupo offers a fascinating overview of the paintings and other artworks shown in galleries and art institutions in those cities—works Poe likely viewed and studied. Cantalupo persuasively demonstrates that Poe was an informed and articulate proponent of beauty in its manifold forms, including the beauty embodied in painting. He was, in short, a perceptive and subtle analyst of the visual culture of his time.”

—Kent Ljjungquist, Worcester Polytechnic Institute

Although Poe’s aesthetics and interest in art have long drawn scholarly attention, Barbara Cantalupo’s Poe and the Visual Arts is the first study to approach the subject comprehensively. She convincingly re-creates the art world in which Poe moved in the 1830s and 1840s, and her deep research reveals Poe’s exposure to and knowledge of a wide gallery of artists and paintings; more important, she illuminates how this engagement affected his own art criticism and his use of art in stories such as ‘Ligeia,’ ‘The Fall of the House of Usher,’ ‘Landor’s Cottage,’ and many others. Poe and the Visual Arts tackles an exciting topic, and Cantalupo’s form of this study in a notable contribution to the study of Poe and nineteenth-century American culture.”

—Matthew C. Brennan, Indiana State University

Barbara Cantalupo is Associate Professor of English at Penn State Lehigh Valley and editor of The Edgar Allan Poe Review.

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Literature/American Studies

New in Paperback

Jewish Literary Cultures
Volume 1, The Ancient Period
David Stern

“How fitting for David Stern’s articles and essays to be anthologized so beautifully, considering his own contribution to our appreciation of the role of anthologies in the shaping of early rabbinic midrash as commentary. Stern has a magical textual touch, which he employs to deepen our understanding of both the literary and the material dimensions of rabbinic and, more broadly, Jewish culture in constant conversation with variegated theoretical and practical perspectives. This harvest of over three decades of his scholarship demonstrates his unequalled range, variety, and depth as a most illuminating and challenging reader of rabbinic literary culture in its many manifestations.”

—Steven D. Fraade, Yale University

Jewish Literary Cultures is a collection of essays and studies of diverse texts and topics in ancient Jewish literature ranging from fables in the Bible and ancient Jewish interpretations of the Song of Songs to the use of erotic narrative in rabbinic literature, the canonization of classical Jewish literature, comparative exegesis, and the early history of Jewish reading practices. The essays use contemporary critical approaches and textual analysis to explore larger ideas and themes in rabbinic Judaism.

In the essays in the volume, Stern uses his analyses of texts to open new windows onto questions of cultural exchange and influence, the relationship of textuality and materiality, the history of Jewish literature, and the nature of Jewish literary creativity. The essays are written with literary flair and are intended to be accessible to informed lay readers as well as scholars and specialists in ancient Judaism. David Stern is the Moritz and Josephine Berg Professor of Near Eastern Languages and Civilizations at the University of Pennsylvania.

228 pages | 5 illustrations | 6 x 9 | (only)
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Literature/Religion

Volume 1, The Ancient Period
An Inch or Two of Time
Time and Space in Jewish Modernisms
Jordan D. Finkin

In literary modernism, time and space are sometimes transformed from organizational categories into aesthetic objects, a transformation that can open dramatic metaphorical and creative possibilities. Much has been written about this aspect of literary modernism generally. In An Inch or Two of Time, Jordan Finkin shows how Jewish modernists of the early twentieth century had a distinct perspective on this innovative metaphorical vocabulary. As members of a national-ethnic-religious community long denied the rights and privileges of self-determination, with a dramatically internalized sense of exile and landlessness, the Jewish writers at the core of this investigation reimagined their spatial and temporal orientation and embeddedness. They set at the fulcrum of their imagery the metaphorical power of time and space. Where, for instance, non-Jewish writers might tend to view space as a given—an element of their own sense of belonging to a nation at home in a given territory—the Jewish writers discussed here spatialized time: they created an as-if space out of time, out of history. The writers at the heart of this book understood their writing to function as a kind of organ of perception on its own, and thus Jewish literature presents a particularly dynamic system for working out the implications of that understanding. This book ultimately argues that Jewish modernist literature is an indispensable part of the modern library.

Jordan D. Finkin is Visiting Scholar in Jewish Culture and Society at the University of Illinois at Urbana-Champaign.

The Monk’s Haggadah
A Fifteenth-Century Illuminated Codex from the Monastery of Tegernsee, with a prologue by Friar Erhard von Pappenheim
Edited by David Stern, Christoph Markschies, and Sarit Shalev-Eyni

“Like a detective story, The Monk’s Haggadah chronicles how the researcher gradually came to recognize that the Haggadah and its Latin—and very Christian—preface constitute one of the most remarkable testimonies in both image and word of the complex character of Jewish-Christian relations in the fifteenth century. . . . This is simply an extraordinary book about an extraordinary artifact.”
—William Jordan, Princeton University

In 1489, a magnificent illustrated Passover Haggadah was sent as a bequest to the Monastery of Saint Quirinus at Tegernsee in southern Germany. Shortly after it reached Tegernsee, the monastery’s librarian sent the book to a Dominican friar named Erhard von Pappenheim, a Hebraist and expert on Jewish practice, and asked him to write a preface. In response, Erhard wrote a remarkable treatise that is, arguably, the earliest quasi-ethnographic account of Jewish practice in early modern Europe and an extraordinary window onto a fifteenth-century Christian’s perception of Jews and Judaism. The Monk’s Haggadah brings together a facsimile edition of the codex in color, a critical edition of the Latin text of Erhard’s preface, an English translation of the Latin text, and a translation of the Hebrew text of the Haggadah. Additionally, the volume’s editors provide historical context, explore the codicology, illustration, and patronage of the volume, and describe the Christian theological background. An absolutely unique document, this Haggadah stands to change many long-held conceptions about Jewish-Christian relations in the late Middle Ages and early modernity.

David Stern is the Moritz and Josephine Berg Professor of Near Eastern Languages and Civilizations at the University of Pennsylvania.
Christoph Markschies is the Chair of Ancient Christianity at Humboldt-Universität zu Berlin.
Sarit Shalev-Eyni is Professor of History of Art at the Hebrew University of Jerusalem.

History/Religion

Visions of Utopia in Literature and Film
Imagining the Kibbutz
Ranen Omer-Sherman

“Omer-Sherman writes with authority and passion, in prose that will excite the scholar and layperson alike. Part literary critique, part social history, Omer-Sherman’s book sheds light not only on the narratives of the kibbutz but also on the utopian enterprise itself, from its heady idealism to its bitter contentiousness. I was, quite honestly, unable to put it down. Anyone interested in Israel, literature, film, or the myriad ways in which artistic expression reflects and shapes the birth and growth of a modern nation would do well to read this book.”
—Joan Leegant, author of An Hour in Paradise and Wherever You Go

“Imagining the Kibbutz is not only a masterful study of literary representations of the kibbutz, but also a portrait of a country—Israel—through the lens of its most radical experiment. Tracing the evolution of the kibbutz from its utopian beginnings through economic crisis and ideological disillusionment to its current hybrid forms, Ranen Omer-Sherman illuminates the tensions between individualism and collectivism, capitalism and socialism, diaspora and national identity that lie at the heart of Israeli society. A probing analysis of a wide array of imaginative renderings of the kibbutz experience, this important book should be required reading for anyone interested in understanding Israel’s individual diversity and collective soul.”
—Margot Singer, author of The Pale of Settlement

Imagining the Kibbutz brings together a facsimile edition of the codex in color, a critical edition of the Latin text of Erhard’s preface, an English translation of the Latin text, and a translation of the Hebrew text of the Haggadah. Additionally, the volume’s editors provide historical context, explore the codicology, illustration, and patronage of the volume, and describe the Christian theological background. An absolutely unique document, this Haggadah stands to change many long-held conceptions about Jewish-Christian relations in the late Middle Ages and early modernity.

David Stern is the Moritz and Josephine Berg Professor of Near Eastern Languages and Civilizations at the University of Pennsylvania.
Christoph Markschies is the Chair of Ancient Christianity at Humboldt-Universität zu Berlin.
Sarit Shalev-Eyni is Professor of History of Art at the Hebrew University of Jerusalem.

History/Religion

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History/Religion

Visions of Utopia in Literature and Film
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Ranen Omer-Sherman

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of magic in the premodern era, but it also participates in
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“This inspiring account of Buchman’s journey should be an interdependent, war-torn world.”
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“The Spiritual Vision of Frank Buchman
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Aside from the editors, the contributors are Peter Althouse, Will Boone, Mark Evans, Ryan R. Gladwin, Birgitta J. Johnson, Jean Ngoya Kudula, Miranda Klaver, Andrew Pall, Kimberly Jenkins Marshall, Andrew M. McCoy, Martijn Oosterhaan, Dave Perkins, Wen Reagan, Tanya Riches, Michael Webb, and Michael Wilkinson.

Monique M. Ingalls is Assistant Professor of Church Music at Baylor University.

Amos Yong is Professor of Theology and Mission at Fuller Theological Seminary.

Religion/Music

The Spirit of Praise
Music and Worship in Global Pentecostal-Charismatic Christianity
Edited by Monique M. Ingalls and Amos Yong

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Religion/Music

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. 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 antinomian beliefs 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 during the entire eighteenth century.”
—Scott Paul Gordon, Lehigh University

At the end of the 1740s, the Moravians, a young and rapidly expanding radical Pietist movement, experienced a crisis soon labeled the Sifting Time. As Moravian leaders tried to lead the church away from the abuses of the crisis, they also tried to erase the memory of this controversial and embarrassing period. Archival records were systematically destroyed, and official histories of the church only dealt with this period in general terms. It is not surprising that the Sifting Time became both a taboo and an enigma in Moravian historiography. In A Time of Sifting, Paul Peucker provides the first book-length, in-depth look at the Sifting Time and argues that it did not consist of an extreme form of blood-and-wounds devotion, as is often assumed. Rather, the Sifting Time occurred when Moravians began to believe that the union with Christ could be experienced not only during marital intercourse but during extramarital sex as well. Peucker shows how these events were the logical consequence of Moravian teachings from previous years. As the nature of the crisis became evident, church leaders urged the members to revert to their earlier devotion of the blood and wounds of Christ. By returning to this earlier phase, the Moravians lost their dynamic character and became more conservative. It was at this moment that the radical-Pietist Moravians of the first half of the eighteenth century reinvented themselves as a noncontroversial, evangelical denomination.

Paul Peucker is Director and Archivist at the Moravian Archives in Bethlehem, Pennsylvania.

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The German Pietists of Provincial Pennsylvania
Julius F. Sachse

First published by the author in 1895, The German Pietists of Provincial Pennsylvania narrates the history of the early German settlers and congregations who settled in Pennsylvania in the beginning of the eighteenth century, with a particular focus on the group of German Pietists who emigrated to America in 1694 to pursue the freedom to practice their religion. The book details Pietism’s origins in Europe and the 1694 voyage across the Atlantic to the British colonies and resettlement in Pennsylvania, including relationships with other religious groups, like the Quakers, Lutherans, and Jansenites, and their beliefs and practices. The book is a product of meticulous archival work and research, and it includes numerous references to and facsimile pages from rare source material. Sachse also provides a comprehensive look at the activities of well-known figures like Johannes Kelpius, Daniel Fallnern, Johann Jacob Zimmerman, and Benjamin Purl, among others.

Julia F. Sachse (1842–1939) was a Philadelphia native, historian, author, and amateur photographer devoted to the study and documentation of Pennsylvania’s history. He is known for his work on the Ephrata Cloister, Pennsylvania Germans, and Freemasonry, and for his photographic documentation of Philadelphia’s disappearing historic landmarks.

History, Manners, and Customs of the Indian Nations Who Once Inhabited Pennsylvania and the Neighboring States
John Gottlieb Ernestus Heckewelder

First published by the Historical Society of Pennsylvania in 1818, History, Manners, and Customs of the Indian Nations provides an account of the Leni Lenape and other tribes in the mid-Atlantic region, looking at their history and relations with other tribes and settlers, as well as their spiritual beliefs, government and politics, education, language, social institutions, dress, food, and other customs. The text, written by the Reverend John Heckewelder, a Moravian missionary based in Ohio and Bethlehem, Pennsylvania, includes the author’s observations, anecdotes, and advice, preserving not only his knowledge about the Indian nations in the eighteenth century but also his perspective, as a missionary and settler, on Native Americans and the often-fraught relationships between the tribes and European settlers. This version of the text, published in 1876, contains an introduction and notes by the Reverend William C. Reischel as well as a glossary of Lenape words and phrases and letters between the author and the then president of the American Philosophical Society concerning the study of the Indian nations and their languages.

John Gottlieb Ernestus Heckewelder (1745–1828) was an English native, a cooper, and a Moravian missionary. He assisted at several treaties during the French and Indian War and worked as a postmaster, a justice of the peace, and an associate justice of the court of common pleas in Ohio and Pennsylvania. In the latter part of his life, he was devoted to literary work, and became known for his research and works on Native Americans.

Old Times in Oildom
George W. Brown

Old Times in Oildom, published in 1913 by the Derrick Publishing Company of Oil City, Pennsylvania, contains the memoirs and stories of George W. Brown, who was deeply involved in the oil business in Pennsylvania in the late nineteenth and early twentieth centuries. Brown’s anecdotes show him to be a witness to times of profound change in the industrial and economic landscapes of Pennsylvania’s oil regions, when technology rapidly developed and oil wells sprang up across the northern part of the state, irrevocably altering both the land itself and the communities living on it. Brown provides a detailed account of what life was like in the “oildom” of nineteenth-century Pennsylvania from the striking of the first oil well, the famous Drake Well in Titusville, to the solidification of the industry in the early twentieth century. In addition to relating stories from his own life, Brown narrates those of his prominent contemporaries and includes a series of biographical sketches of men who played important roles in the Pennsylvania oil industry.

George W. Brown (1838–1916) was an enterprising landowner and businessman who lived in Youngsville, Pennsylvania, where he worked in various industries, including oil, lumber, transportation, and construction.

85 pages | 22 illustrations | 5.5 × 8.5 | 1914
isbn 978-0-271-06698-1 | paper: $15.95
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Wolf Days in Pennsylvania
Henry W. Shoemaker

Originally published in 1944 by the Tribune Press, Wolf Days in Pennsylvania tells tales of the state’s wolves and their hunters, stories that were already becoming the stuff of folklore and myth during Shoemaker’s lifetime at the turn of the twentieth century. With his characteristic penchant for juicy narrative and a naturalist’s enthusiasm and respect for the animal, Shoemaker details the history of the wolf in Pennsylvania during the westward progress of the state’s settlement by whites, and how its population dwindled over the course of the nineteenth century. He narrates stories of memorable chases and narrow escapes, and the hunters’ valiant acts of bravery in their attempts to protect themselves and their communities. The book contains testimony gathered by the author, accompanied by interviews with some of the state’s great wolf hunters and rare period photographs of the hunters and their prey. Wolf Days in Pennsylvania preserves the fascinating history of Pennsylvania’s lost wolves and their hunters.

Henry W. Shoemaker (1880–1958) was the author of more than twenty volumes of popular Pennsylvania literary folklore and numerous narratives about Pennsylvania’s disappearing wildlife during the first half of the twentieth century. He also served as Pennsylvania’s first state folklorist from 1948 to 1956.

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Susan Strauss, editor

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