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**Abbreviations**

tr: trade discount; sh: short discount

Penn State is an affirmative action, equal opportunity University. U. Ed. LIB. 18-190.

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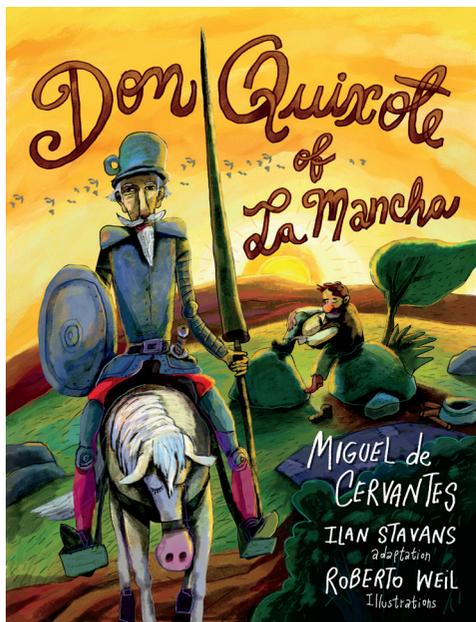
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Image credits: Cover: panel from *Don Quixote*, adapted by Ilan Stavans and illustrated by Roberto Weil; p. 13, a shot of Burning Man by Pavel Antonov (detail); pp. 14-15, "Outfit for Street and Work," from *Art in Everyday Life*, 1925, The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection, XB1990.2178.27 (photo: David Almeida); pp. 30-31, Indian immigrants on board the *Komagata Maru* in English Bay, Vancouver, B.C., 1914, courtesy Library and Archives Canada / Natural Resources Canada fonds / PA-034015.

# books for the trade



128 pages | 120 color illus. | 8 x 10.5 | October  
 ISBN 978-0-271-08231-8 | paper: \$16.95/£12.95/€16.95 tr  
 Literature/Graphic Studies/General Interest

## Don Quixote of La Mancha

Miguel de Cervantes  
 Adapted by Ilan Stavans  
 Illustrated by Roberto Weil

Originally published in two parts in 1605 and 1615 and often considered “the first modern novel,” Miguel de Cervantes’s *Don Quixote* is undoubtedly the most influential work in the Spanish literary canon. In this groundbreaking graphic adaptation, cultural commentator Ilan Stavans and illustrator Roberto Weil reimagine Cervantes’s masterpiece in ways that are both faithful and whimsically irreverent.

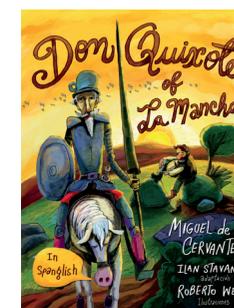
In these pages, Stavans and Weil pay tribute to Cervantes’s novel as well as its complex resonances in the centuries since its publication. The dauntless “mad knight” Don Quixote and his hapless squire, Sancho Panza, encounter the infamous windmills, contend with disbelieving peasants and noblemen, and seek relentlessly for Quixote’s imaginary love, Dulcinea. They also confront their own creators and adaptors—Cervantes, Salvador Dalí, Franz Kafka, and Stavans and Weil themselves—and try to make sense out of the madness of drones, taxicabs, and their own literary immortality. The result is an ambitious and compelling graphic novel that reveals *Don Quixote* as *un libro infinito*—a work that reflects the past, present, and future of the human condition.

Available in both English and Spanglish editions, this inspired and audacious interpretation of one of the greatest novels ever written is sure to be savored by generations to come.

Award-winning and internationally renowned author **Ilan Stavans** is Lewis-Sebring Professor of Humanities and Latin American and Latino Culture at Amherst College, the publisher of Restless Books, the host of New England Public Radio’s *In Contrast*, and a columnist for the Spanish edition of the *New York Times*. He is the

general editor of *The Norton Anthology of Latino Literature* and author of *Quixote: The Novel and the World* and *Once@9:53am*, the latter also published by Penn State University Press.

**Roberto Weil** is an award-winning illustrator living in Miami. He collaborated with Ilan Stavans on the graphic novel *Mister Spic Goes to Washington*.

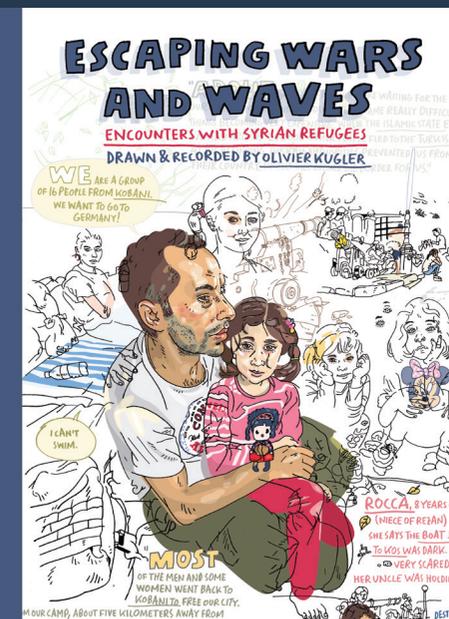
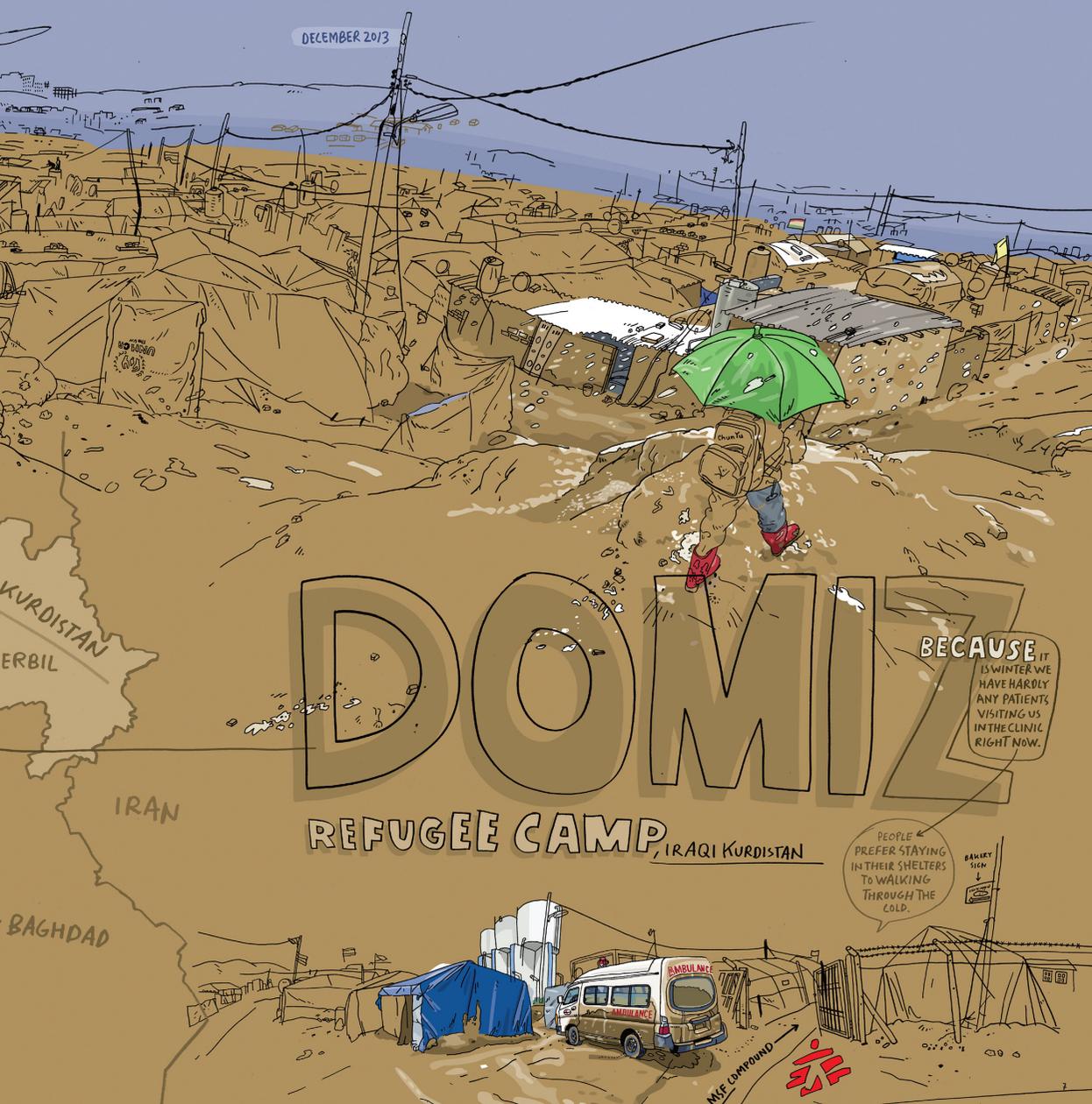


128 pages | 120 color illus.  
 8 x 10.5 | October  
 ISBN 978-0-271-08230-1  
 paper: \$16.95 tr



“Olivier Kugler is an extraordinarily skilled journalist and cartoonist who is taking comics journalism to a new level. These potent profiles from the migration front lines will leave an indelible impression on your brain and heart.”

—JOE SACCO, author of *Footnotes in Gaza*



## Escaping Wars and Waves Encounters with Syrian Refugees

Olivier Kugler

While on assignment between 2013 and 2017, often for Médecins Sans Frontières (Doctors Without Borders), Olivier Kugler interviewed and photographed Syrian refugees and their caregivers in camps, on the road, and in provisional housing in Iraqi Kurdistan, Greece, France, Switzerland, and England. *Escaping Wars and Waves* is the astonishing result of that record keeping—a graphic novel that brings to life the improvised living conditions of the refugees, along with the stories of how they survived.

Kugler captures the chaotic energy of the camps through movement-filled drawings, based on the photos he took in the field, that depict figures, locations, and seemingly random details that take on their own resonance. He also gives precedence to the voices of the refugees themselves by incorporating excerpts from his many interviews and portraits sketched from thousands of reference photos. What emerges is a complicated and intense narrative of loss, sadness,

fear, and hope and an indelible impression of the refugees as individual humans with their own stories, rather than a faceless mass.

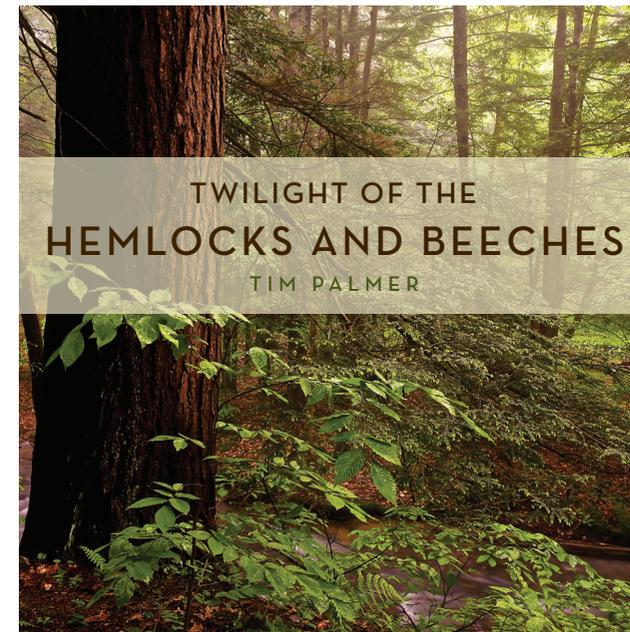
*Escaping Wars and Waves* is an unnervingly close and poignant look at the lives of those affected by the Syrian war and the doctors and volunteers who tend to them.

**Olivier Kugler** is a reportage illustrator based in London and has won many awards, including a Victoria & Albert Illustration Award in 2011 and a World Illustration Award in 2015. His reportage drawings have appeared in *The Guardian*, *Harper's*, *Le Monde diplomatique*, *Port*, *XXI*, and other publications.

80 pages | 40 b&w illus. | 8.75 x 11.5 | July  
ISBN 978-0-271-08224-0 | cloth: \$24.95 tr  
Graphic Medicine Series  
Co-published with Myriad Editions  
North America only  
Graphic Studies/Biography & Memoir/General Interest

“The noble beech and the mighty hemlock help define the forest I’ve spent my life wandering; that they are now facing ruin is one more sadness in the great sadness settling over the planet. One is enormously grateful to the author for capturing their meaning and beauty; we should do all that we can to keep them healthy.”

—BILL MCKIBBEN, author of *The End of Nature*



## Twilight of the Hemlocks and Beeches

Tim Palmer

In this magnificently illustrated book, award-winning author and photographer Tim Palmer launches us on a revealing journey among the hemlock and beech trees that have for millennia towered over America’s eastern woodlands.

The eastern hemlock and North American beech once thrived from Maine to Georgia, casting shade on trout streams, nourishing wildlife large and small, and gracing uncounted valleys, mountainsides, parks, and backyards. These trees now face tragic decimation by exotic insects and pathogens. Palmer’s photos record the splendor of the cherished hemlock and beech in the same way that pictures of iconic, historic buildings commemorate classic landmarks gone the way of the wrecking ball. And yet, as Palmer underscores in his final chapter, the lessons learned as we address the fate of these trees can help us chart a better course for all wooded landscapes in the years ahead. This story of loss,

scientific inquiry, and prospective recovery is vital to understanding nature in our time.

As an act of artistic preservation, a report on the science vital to the survival of these trees, and a call to action, *Twilight of the Hemlocks and Beeches* assures a lasting legacy for this irreplaceable forest community. With more than one hundred exquisite full-color photographs, this book is a must-have for outdoor enthusiasts, natural historians, ecologists, and all lovers of nature.

**Tim Palmer**, an award-winning author and photographer, has written and photographed twenty-six books about the environment, forests, and adventure travel. See his work at [www.timpalmer.org](http://www.timpalmer.org).

184 pages | 105 color illus./2 maps | 9 x 9 | August  
ISBN 978-0-271-07953-0 | cloth: \$34.95/£24.95/€33.95 tr  
Keystone Books

General Interest/Nature



144 pages | 74 color illus.  
 10 x 9 | August  
 ISBN 978-0-271-08093-2  
 cloth: \$24.95/£17.95/€25.95 tr  
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 Photography/Nature/History/  
 General Interest

## Shale Play

Poems and Photographs from the Fracking Fields

Julia Spicher Kasdorf and Steven Rubin

In *Shale Play*, acclaimed poet Julia Spicher Kasdorf and award-winning documentary photographer Steven Rubin explore the small towns, farms, and forests of Appalachian Pennsylvania to gather the stories of these places and the working people who inhabit them.

In the parlance of the oil and gas industry, “shale play” refers to a region exploited for its natural gas by means of hydraulic fracturing and horizontal drilling—transient industrial processes that often occur far from the populations that benefit from them. Amid polarized claims about fracking and pressure to develop these areas around the world, this project gathers evidence from everyday life in the Marcellus shale play. Kasdorf and Rubin follow in the footsteps of the documentarians of the 1930s such as the artists and writers of the Works Progress Administration, taking a deliberate and thoughtful approach to gather the stories of workers on pipelines and well pads, landowners

and leaseholders, waitresses, ministers, farmers, retired miners, teachers, and neighbors. The resulting collage of vivid oral and pictorial testimony reveals the natural beauty of rural places as well as the disturbance and spectacle fracking creates.

A passionate work of witness, *Shale Play* invites the reader to look beyond the easy caricatures of the white working class to create an urgent, authentic representation of a sacrifice zone that fuels America.

**Julia Spicher Kasdorf** was born in Lewistown, Pennsylvania. She is Professor of English and Women’s, Gender, and Sexuality Studies at Penn State University.

**Steven Rubin** is Associate Professor of Art in the Photography Department at Penn State University.



### F-Word

The industry spelling of *fracking* is actually *fracing*.

Without the *k*, it looks less violent: water pressure creates fractures that allow

oil and gas to escape—as if they were trapped—under tight regulatory control.

Blame the fracktivists, frackademics. A bumper sticker claims, *I’m surrounded by gasholes.*

*Frack her ’til she blows*, says the T-shirt stretched over a roughneck’s belly at the Williamsport Wegmans.

Frackville, PA, named for Daniel Frack, *vrack* from Middle Low German: greedy, stingy, damaged,

useless. *Are you going to say what the word suggests*, a student timidly asks, . . . to women, I mean?

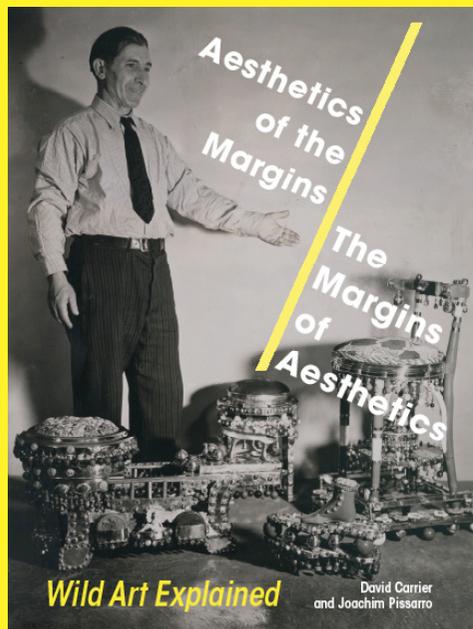
Fracket, a sophomore explains, is that hoodie worn over a spaghetti-strap dress to a frat house,

an old jacket that won’t matter if it gets stolen or left behind on a flagstone patio, splattered

with someone’s else’s vomit.

“Rarely have I read a work that so strongly, profoundly, and empathically characterizes the history of a region through those who have labored hardest to make a decent life in a beautiful yet ravaged land.”

—ALISON HAWTHORNE DEMING, author of *Stairway to Heaven: Poems*



200 pages | 32 b&w illus. | 6 x 8 | December  
 ISBN 978-0-271-08113-7 | cloth: \$39.95/£28.95/€38.95 sh  
 Art History

## Aesthetics of the Margins / The Margins of Aesthetics

Wild Art Explained

David Carrier and Joachim Pissarro

In this volume, David Carrier and Joachim Pissarro expand on the exploration begun in their last book, *Wild Art*, which featured art that stands outside the margins of the art world in the way that wild animals stand apart from domestic cats and dogs. This new collaboration delves further into explaining how “wild art” came to be, the critical and cultural conditions that made its exclusion from the art world possible, and how its recognition radically transforms our understanding of contemporary art.

Harking back to Kant’s *Critique of the Power of Judgment*, Carrier and Pissarro look beyond the parameters of the formal art world and consider the vast array of art forms that are democratically available. Eschewing a high/low binary as well as any encyclopedic characterization of these unquantifiable forms of art, they focus on recovering the democratizing potential of Kant’s key insight: that all of us make aesthetic judgments and that these diverse judgments merit serious consideration. Most notably, they invoke Heinrich von Kleist’s argument that it is fully possible to have an utterly fulfilling aesthetic experience when encountering marionettes, skateboarders, or a graffiti wall, just as one might have while viewing a ballet performance or a minimalist installation in an art museum.

Written by two philosophers of art who are also active critics and members of the art world about which they write, *Aesthetics of the Margins / The Margins of Aesthetics* is a provocative and optimistic work. Recognizing that there is no inherent distinction between “wild art” and “art world art,” this book challenges the art world to become a much larger and accepting place.

**“A hard-headed, level-headed corrective to politicized accounts that pit one form of aesthetic practice against another.”**

—RICHARD SHIFF, author of *Between Sense and De Kooning*

**David Carrier** was Champney Family Professor of Art History at Case Western Reserve and Professor of Philosophy at Carnegie Mellon University. His numerous publications include *A World Art History and Its Objects*, *The Aesthetics of Comics*, and *Principles of Art History Writing*, all also published by Penn State University Press, as well as *Aesthetic Theory*, *Abstract Art*, and *Lawrence Carroll*.

**Joachim Pissarro** is Bershad Professor of Art History and Director of the Hunter College Art Galleries. He previously served as curator at the Museum of Modern Art and the Yale University Art Gallery. His publications include *Cézanne/Pissarro, Johns/Rauschenberg: Comparative Studies on Intersubjectivity in Modern Art* and contributions to *Jeff Koons: The Painter and the Sculptor*; *Martin Creed: What’s the Point of It?*; *Joseph Beuys: Set Between One and All*; and *Notations: The Cage Effect Today*.

# ПАЛЬТО

f | w 2018

## ИЗ СОЛДАТСКОГО СТИЛЯ



new in  
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## GERMAN PIETISM AND THE PROBLEM OF CONVERSION

JONATHAN STROM

240 pages | 1 b&w illustration | 6 x 9 | September  
ISBN 978-0-271-07935-6 | paper: \$34.95/£24.95/€33.95 sh  
Pietist, Moravian, and Anabaptist Studies Series  
History/Religion

**“Jonathan Strom’s manuscript is a landmark study that redirects our understanding of one of the key concepts of Pietist religion in a fundamental way.”**

—HARTMUT LEHMANN, coeditor of *In Search of Peace and Prosperity: New German Settlements in Eighteenth-Century Europe and America*

## German Pietism and the Problem of Conversion

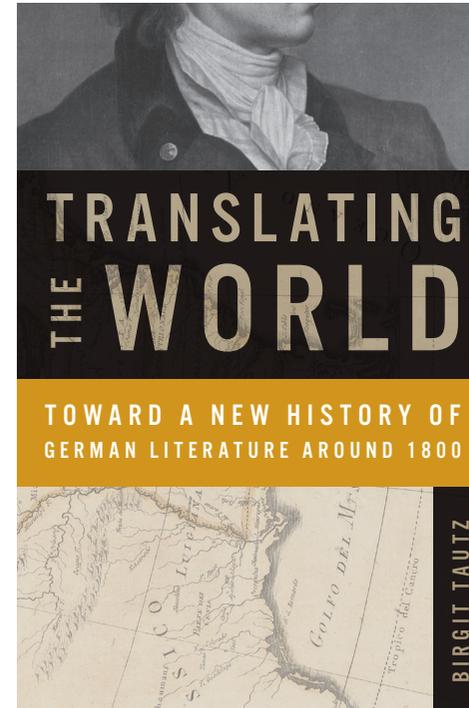
Jonathan Strom

August Hermann Francke described his conversion to Pietism in gripping terms that included intense spiritual struggle, weeping, falling to his knees, and a decisive moment in which his doubt suddenly disappeared and he was “overwhelmed as with a stream of joy.” His account came to exemplify Pietist conversion in the historical imagination around Pietism and religious awakening. Jonathan Strom’s new interpretation challenges the paradigmatic nature of Francke’s narrative and seeks to uncover the more varied, complex, and problematic character that conversion experiences posed for Pietists in the seventeenth and eighteenth centuries.

Grounded in archival research, *German Pietism and the Problem of Conversion* traces the way that accounts of conversion developed and were disseminated among Pietists. Strom examines members’ relationship to the pious stories of the “last hours,” the growth of conversion narratives in popular Pietist periodicals, controversies over the Busskampf model of conversion, the Dargun revival movement, and the popular, if gruesome, genre of execution conversion narratives. Interrogating a wide variety of sources and examining nuance in the language used to define conversion throughout history, Strom explains how these experiences were received and why many Pietists had an uneasy relationship to conversions and the practice of narrating them.

A learned, insightful work by one of the world’s leading scholars of Pietism, this volume sheds new light on Pietist conversion and the development of piety and modern evangelical narratives of religious experience.

**Jonathan Strom** is Associate Dean of Faculty and Academic Affairs and Professor of Church History at Candler School of Theology, Emory University, and the author of *Pietism and Community in Europe and North America, 1650–1850*.



280 pages | 6 x 9 | December  
ISBN 978-0-271-07911-0 | paper: \$34.95/£24.95/€33.95 sh  
Max Kade Research Institute: Germans Beyond Europe Series  
Literature

**“Birgit Tautz has written a convincing and powerful book that makes an important contribution to eighteenth-century studies, not only in the field of German literature. Using the idea of a network of urban intellectuals mediated through translated texts, she provides an original and nuanced perspective on emerging global networks in late Enlightenment Europe. *Translating the World* opens up fascinating possibilities for rethinking eighteenth-century European culture.”**

—JOHN K. NOYES, University of Toronto

## Translating the World Toward a New History of German Literature Around 1800

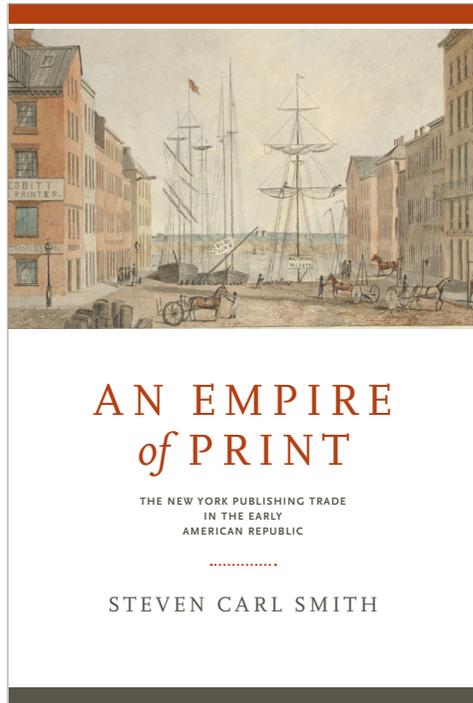
Birgit Tautz

In *Translating the World*, Birgit Tautz provides a new narrative of German literary history in the late eighteenth and early nineteenth centuries. Departing from dominant modes of thought regarding the nexus of literary and national imagination, she examines this intersection through the lens of Germany’s emerging global networks and how they were rendered in two very different German cities: Hamburg and Weimar.

German literary history has tended to employ a conceptual framework that emphasizes the nation or idealized citizenry, yet the experiences of readers in eighteenth-century German cities existed within the context of their local environments, in which daily life occurred and writers such as Lessing, Schiller, and Goethe worked. Hamburg, a flourishing literary city in the late eighteenth century, was eventually relegated to the margins of German historiography, while Weimar, then a small town with an insular worldview, would become mythologized for not only its literary history but its centrality in national German culture. By interrogating the histories of and texts associated with these cities, Tautz shows how literary styles and genres are born of local, rather than national, interaction with the world. Her examination of how texts intersect and interact reveals how they shape and transform the urban cultural landscape as they are translated and move throughout the world.

A fresh, elegant exploration of literary translation, discursive shifts, and global cultural changes, *Translating the World* is an exciting new story of eighteenth-century German culture and its relationship to expanding global networks that will especially interest scholars of comparative literature, German studies, and literary history.

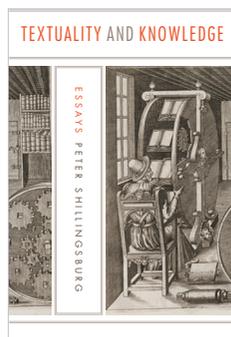
**Birgit Tautz** is Professor of German at Bowdoin College. She is the author of *Reading and Seeing Ethnic Differences in the Enlightenment: From China to Africa*.



264 pages | 6 x 9 | August  
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**“The amount of research undertaken by the author in producing his book is impressive, and its utility is enhanced by 26 statistical tables. Highly recommended.”**

—J. H. KAIMOWITZ, *Choice*



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## An Empire of Print

### The New York Publishing Trade in the Early American Republic

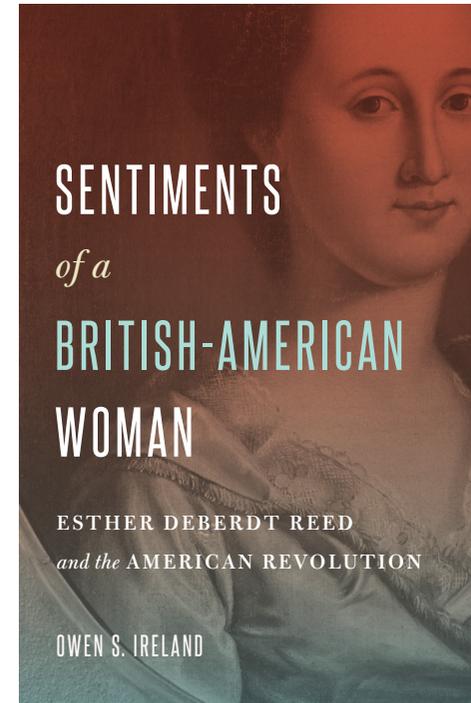
Steven Carl Smith

Home to the so-called big five publishers as well as hundreds of smaller presses, renowned literary agents, a vigorous arts scene, and an uncountable number of aspiring and established writers alike, New York City is widely perceived as the publishing capital of the United States and the world. This book traces the origins and early evolution of the city's rise to literary preeminence.

Through five case studies, Steven Carl Smith examines publishing in New York from the post-Revolutionary War period through the Jacksonian era. He discusses the gradual development of local, regional, and national distribution networks, assesses the economic relationships and shared social and cultural practices that connected printers, booksellers, and their customers, and explores the uncharacteristically modern approaches taken by the city's preindustrial printers and distributors. If the cultural matrix of printed texts served as the primary legitimating vehicle for political debate and literary expression, Smith argues, then deeper understanding of the economic interests and political affiliations of the people who produced these texts gives necessary insight into the emergence of a major American industry. Those involved in New York's book trade imagined for themselves, like their counterparts in other major seaport cities, a robust business that could satisfy the new nation's desire for print, and many fulfilled their ambition by cultivating networks that crossed regional boundaries, delivering books to the masses.

A fresh interpretation of the market economy in early America, *An Empire of Print* reveals how New York started on the road to becoming the publishing powerhouse it is today.

**Steven Carl Smith** is Assistant Professor of History at Providence College.



264 pages | 6 x 9 | December  
 ISBN 978-0-271-07929-5 | paper: \$24.95/£17.95/€24.95 sh  
 History/Biography

**“In a comprehensive and moving study, Owen Ireland brings to light the important but little-known story of Esther DeBerdt Reed, one of the most powerful female figures to emerge during the American Revolution. Improbable, inspirational, and instructive, Reed's life is a tale of female self-invention and of love played out in the shadows of the Revolutionary crisis.”**

—ROSEMARIE ZAGARRI, author of *Revolutionary Backlash: Women and Politics in the Early American Republic*

## Sentiments of a British-American Woman

### Esther DeBerdt Reed and the American Revolution

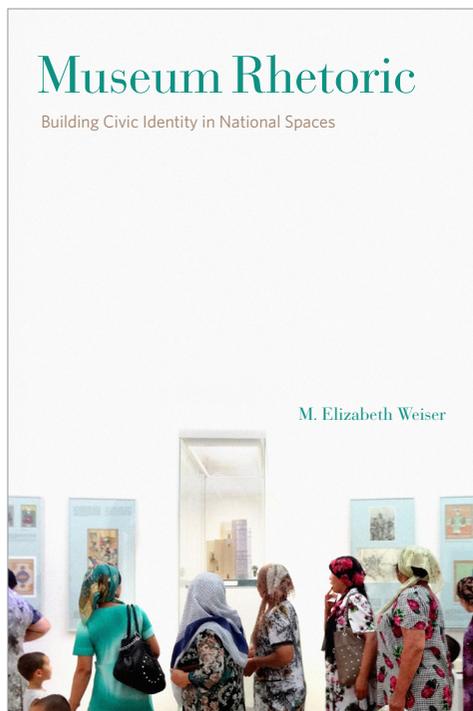
Owen S. Ireland

At the time of her death in 1780, British-born Esther DeBerdt Reed—a name few know today—was one of the most politically important women in Revolutionary America. Her treatise “The Sentiments of an American Woman” articulated the aspirations of female patriots, and the Ladies Association of Philadelphia, which she founded, taught generations of women how to translate their political responsibilities into action. DeBerdt Reed's social connections and political sophistication helped transform her husband, Joseph Reed, from a military leader into the president of the Supreme Executive Council of Pennsylvania, a position analogous to the modern office of governor.

DeBerdt Reed's life yields remarkable insight into the scope of women's political influence in an age ruled by the strict social norms structured by religion and motherhood. The story of her courtship, marriage, and political career sheds light both on the private and political lives of women during the Revolution and on how society, religion, and gender interacted as a new nation struggled to build its own identity.

Engaging, comprehensive, and built on primary source material that allows DeBerdt Reed's own voice to shine, Owen Ireland's expertly researched biography rightly places her in a prominent position in the pantheon of our founders, both female and male.

**Owen S. Ireland** is Distinguished Professor of History at The College at Brockport, State University of New York, and the author of *Religion, Ethnicity, and Politics: Ratifying the Constitution in Pennsylvania*, also published by Penn State University Press.



232 pages | 19 b&w illus. | 6 x 9 | November  
ISBN 978-0-271-07904-2 | paper: \$34.95/£24.95/€33.95 sh  
RSA Series in Transdisciplinary Rhetoric  
Rhetoric/Museum Studies

**“A complex, innovative, and yet clear and elegantly presented analysis of the work done by and through museums in placing their orchestrated and authorized rhetoric in dialogue with the experiences of visiting citizens.”**

—PETER ARONSSON, coeditor of *National Museums and Nation-Building in Europe, 1750-2010: Mobilization and Legitimacy, Continuity and Change*

## Museum Rhetoric

### Building Civic Identity in National Spaces

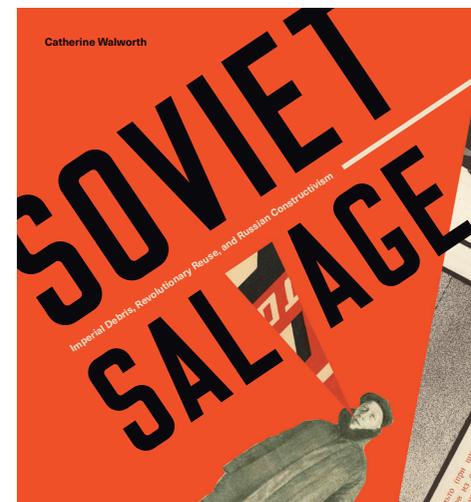
M. Elizabeth Weiser

In today's diverse societies, museums are the primary institutions within the public sphere in which individuals can both engage critical thought and celebrate community. This volume uses the lens of rhetoric to explore the role these societal repositories play in establishing and altering cultural heritage and national identity.

Based on fieldwork conducted in over sixty museums in twenty-two countries across six continents, *Museum Rhetoric* explores how heritage museum exhibits persuade visitors to unite their own sense of identity with that of the broader civic society and how the latter changes in response. Elizabeth Weiser examines what compels communities, organizations, and nations to create museum spaces, and how museums operate as sites of both civic engagement and rhetorical persuasion. Moving beyond rhetorical explorations of museums as “memory sites,” she shows how they intentionally straddle the divides between style and content, intellect and affect, and unity and diversity, and why their portrayal of the past matters to civic life—and particularly studies of nationalism—in the present and future.

Deeply researched and artfully argued, *Museum Rhetoric* sheds light on the public impact of cultural and aesthetic heritage and opens avenues of inquiry for scholars of museum studies and public history.

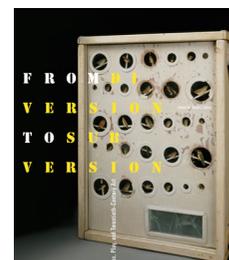
**M. Elizabeth Weiser** is Professor of English at The Ohio State University. She has published three other books, most recently *Women and Rhetoric Between the Wars*, coedited with Ann George and Janet Zepernick.



248 pages | 34 color/66 b&w illus. | 9 x 9.5 | September  
ISBN 978-0-271-07770-3 | paper: \$44.95/£31.95/€43.95 sh  
Refiguring Modernism Series  
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**“This is an important multi-disciplinary publication and should be in any library with readers interested in film, fashion, and ceramics, as well as early Soviet history and culture.”**

—STEPHEN J. BURY, *ARLIS/NA Reviews*



ALSO OF INTEREST  
**From Diversion to Subversion**  
Games, Play, and Twentieth-Century Art  
Edited by David J. Getsy  
ISBN 978-0-271-03703-5  
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## Soviet Salvage

### Imperial Debris, Revolutionary Reuse, and Russian Constructivism

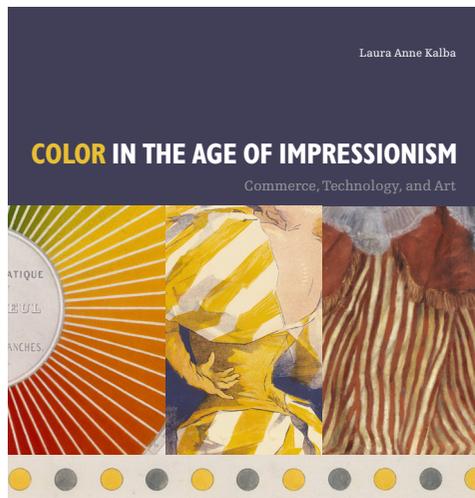
Catherine Walworth

In *Soviet Salvage*, Catherine Walworth explores how artists on the margins of the Constructivist movement of the 1920s rejected “elitist” media and imagined a new world, knitting together avant-garde art, imperial castoffs, and everyday life.

Applying anthropological models borrowed from Claude Lévi-Strauss, Walworth shows that his mythmaker typologies—the “engineer” and “bricoleur”—illustrate, respectively, the canonical Constructivists and artists on the movement’s margins who deployed a wide range of clever make-do tactics. Walworth explores the relationships of Nadezhda Lamanova, Esfir Shub, and others with Constructivists such as Aleksei Gan, Varvara Stepanova, and Aleksandr Rodchenko. Together, the work of these artists reflected the chaotic and often contradictory zeitgeist of the decade from 1918 to 1929 and redefined the concept of mass production. Reappropriated fragments of a former enemy era provided a wide range of play and possibility for these artists, and the resulting propaganda porcelain, film, fashion, and architecture tell a broader story of the unique political and economic pressures felt by their makers.

An engaging multidisciplinary study of objects and their makers during the Soviet Union’s early years, this volume highlights a group of artists who hover like free radicals at the border of existing art-historical discussions of Constructivism and deepens our knowledge of Soviet art and material culture.

**Catherine Walworth** is Curator at the Columbia Museum of Art and co-author of *Silver to Steel: The Modern Designs of Peter Muller-Munk*.



288 pages | 108 color/11 b&w illus. | 9 x 9.5 | August  
 ISBN 978-0-271-07702-4 | paper: \$34.95/£24.95/€33.95 sh  
 Refiguring Modernism Series

Art History

**“In this beautifully conceived and written book, Kalba shows her depth of vision and understanding of the relationship between Impressionism and the technological advances that allowed Impressionism to have such a unique impact on society in the late 1800s and beyond. The examples are well chosen, and the book is a joy to experience. Summing up: Essential.”**

—J. ALLISON, *Choice*

## Color in the Age of Impressionism

### Commerce, Technology, and Art

Laura Anne Kalba

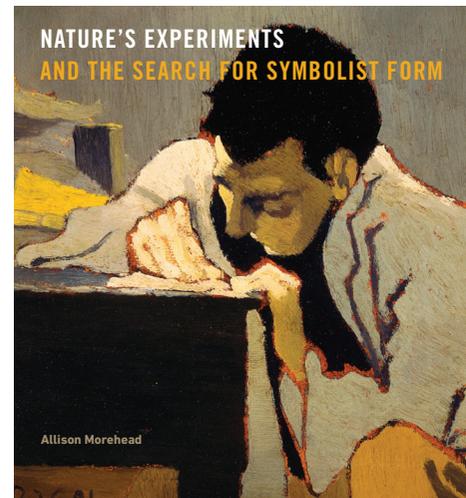
*Winner of the 2018 Charles Rufus Morey Prize from the College Art Association*

This study analyzes the impact of color-making technologies on the visual culture of nineteenth-century France, from the early commercialization of synthetic dyes to the Lumière brothers’ perfection of the autochrome color photography process. Focusing on Impressionist art, Laura Anne Kalba examines the importance of dyes produced in the second half of the nineteenth century to the vision of artists such as Edgar Degas, Pierre-Auguste Renoir, and Claude Monet.

The proliferation of vibrant new colors in France during this time challenged popular understandings of realism, abstraction, and fantasy in the realms of fine art and popular culture. More than simply adding a touch of spectacle to everyday life, Kalba shows, these bright, varied colors came to define the development of a consumer culture increasingly based on the sensual appeal of color. Impressionism—emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification—mirrored and mediated this change, shaping the ways in which people made sense of both modern life and modern art.

Demonstrating the central importance of color history and technologies to the study of visibility, *Color in the Age of Impressionism* adds a dynamic new layer to our understanding of visual and material culture.

**Laura Anne Kalba** is Associate Professor of Art History at Smith College.



264 pages | 51 color/60 b&w illus. | 9 x 9.5 | September  
 ISBN 978-0-271-07675-1 | paper: \$44.95/£31.95/€43.95 sh  
 Refiguring Modernism Series

Art History

**“Nature’s Experiments is a revelation, allowing us to see afresh a set of familiar paintings by Denis, Vuillard, and Munch, among others, through period eyes schooled in the scientific language of experiment.”**

—ANDRÉ DOMBROWSKI, author of *Cézanne, Murder, and Modern Life*

## Nature’s Experiments and the Search for Symbolist Form

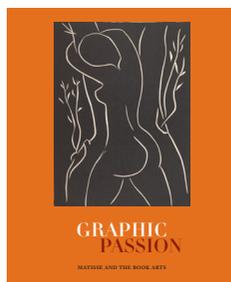
Allison Morehead

This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth-century modernist practices.

Looking at avant-garde figures such as Maurice Denis, Édouard Vuillard, August Strindberg, and Edvard Munch, Allison Morehead considers the conjunction of art making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes. She shows how the concept of “nature’s experiments”—the belief that the study of pathologies led to an understanding of scientific truths, above all about the human mind and body—extended from the scientific realm into the world of art, underpinned artists’ solutions to the problem of symbolist form, and provided a ready-made methodology for fin-de-siècle truth seekers. By using experimental methods to transform symbolist theories into visual form, these artists broke from naturalist modes and interrogated concepts such as deformation, automatism, the arabesque, and madness to create modern works that were radically and usefully strange.

Focusing on the scientific, psychological, and experimental tactics of symbolism, *Nature’s Experiments* demystifies the avant-garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism.

**Allison Morehead** is Associate Professor of Art History and Cultural Studies at Queen’s University.



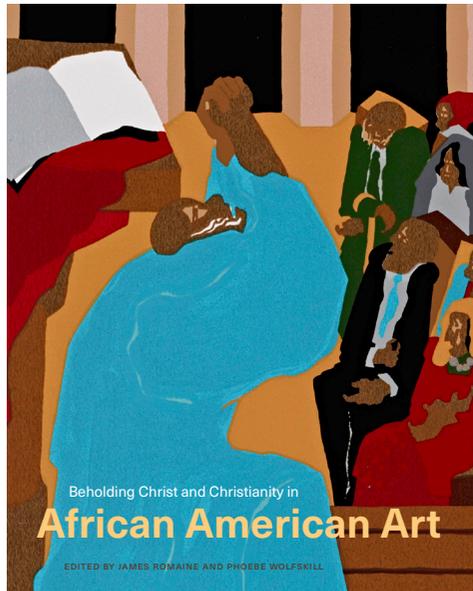
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Oscar E. Vázquez  
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 Winner of the 2018 Eleanor Tufts Award from the American Society for Hispanic Art Historical Studies



204 pages | 33 color/22 b&w illus. | 8 x 10 | November  
ISBN 978-0-271-07775-8 | paper: \$34.95/£24.95/€33.95 sh  
Art History/Religion

**“An innovative collection. . . . The complex reality of African American religious art is revealed as a powerful witness of artistic and religious diversity. Highly recommended.”**

—D. APOSTOLOS-CAPPADONA, *Choice*

**James Romaine** is Associate Professor of Art History at Lander University in Greenwood, South Carolina. He is president and co-founder of the Association of Scholars of Christianity in the History of Art. His most recent book is *Art as Spiritual Perception*.

**Phoebe Wolfskill** is Assistant Professor in the Department of African American and African Diaspora Studies at Indiana University, Bloomington, and author of *Archibald Motley Jr. and Racial Reinvention*.

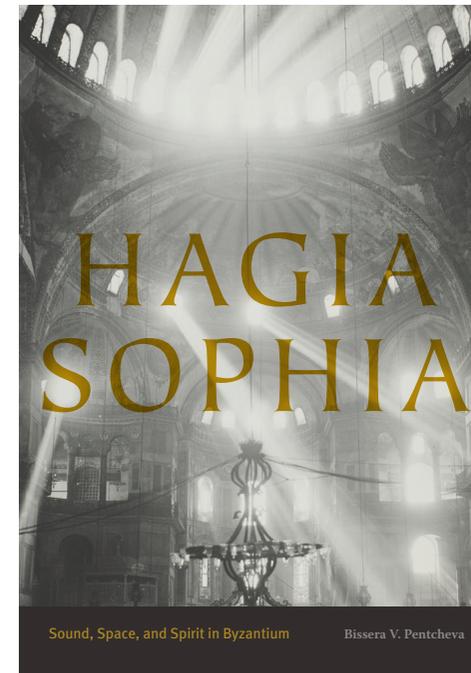
## Beholding Christ and Christianity in African American Art

Edited by James Romaine and Phoebe Wolfskill

Many of the most celebrated African American artists have created works that visually manifest Christian motifs and themes, yet this component of the history of African American art is often subsumed by attention to racial identity. This volume constructs a vivid new history of African American art by exploring biblical and Christian subjects and themes in the work of such noted artists as Romare Bearden, Edmonia Lewis, Archibald Motley, Henry O. Tanner, and James VanDerZee.

Focusing on the work of artists who came to maturity between the Civil War and the Civil Rights Era, the contributors show how engaging with religious themes has served to express an array of racial, political, and socio-economic concerns for African American artists. Through a close analysis of aesthetic techniques and choices, each author considers race but does not assume it as a predominant factor. Instead, the contributors assess artworks' formal, iconographic, and thematic participation in the history of Christianity and the visual arts. In doing so, this collection refuses to lay a single claim on black religiosity, culture, or art, but rather explores its diversity and celebrates the complexity of African American visual expression.

In addition to the editors, the contributors are Kirsten Pai Buick, Julie Levin Caro, Jacqueline Francis, Caroline Goeser, Amy K. Hamlin, Kymberly N. Pinder, Richard J. Powell, Edward M. Puchner, Kristin Schwain, James Smalls, Carla Williams, and Elaine Y. Yau.



304 pages | 50 color/42 b&w illus. | 7 x 10 | November  
ISBN 978-0-271-07726-0 | paper: \$34.95/£24.95/€33.95 sh  
Art History/Architecture

**“Evocatively rendered in careful prose, new photography, and recorded sound, this synthetic account breathes new life into a remarkable, elusive monument. Highly recommended.”**

—M. RAUTMAN, *Choice*

## Hagia Sophia Sound, Space, and Spirit in Byzantium

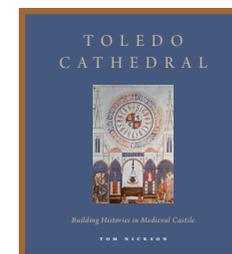
Bissera V. Pentcheva

Experiencing the resonant acoustics of the church of Hagia Sophia allowed the Byzantine participants in its liturgical rituals to be filled with the Spirit of God, and even to become his image on earth. Bissera Pentcheva's vibrant analysis examines how these sung rites combined with the church's architectural space to make Hagia Sophia a performative place of worship representative of Byzantine religious culture in all its sensory richness.

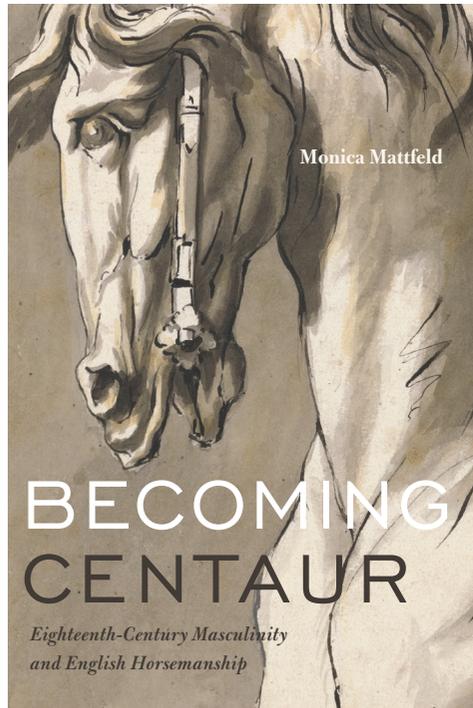
Coupling digital acoustic models and video with a close examination of liturgical texts and melodic structures, Pentcheva applies art-historical, philosophical, archeoacoustical, and anthropological methodologies to provide insight into the complementary ways liturgy and location worked to animate worshippers in Byzantium. Rather than focus on the architectural form of the building, the technology of its construction, or the political ideology of its decoration, Pentcheva delves into the performativity of Hagia Sophia and explains how the “icons of sound” created by the sung liturgy and architectural reverberation formed an aural experience that led to mystical transcendence for worshippers, opening access to the imagined celestial sound of the angelic choirs.

Immersive, deeply researched, and beautifully illustrated, this exploration of Hagia Sophia sheds new light on sacred space, iconicity, and religious devotion in Byzantium. Scholars of art and architectural history, religious studies, music and acoustics, and the medieval period will especially appreciate Pentcheva's field-advancing work.

**Bissera V. Pentcheva** is Professor of Art History at Stanford University and the author of *Icons and Power: The Mother of God in Byzantium* and *The Sensual Icon: Space, Ritual, and the Senses in Byzantium*, both also published by Penn State University Press.



ALSO OF INTEREST  
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Tom Nickson  
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Winner of the 2016 Eleanor Tufts Award from the American Society for Hispanic Art Historical Studies



288 pages | 35 b&w illus. | 6 x 9 | November  
 ISBN 978-0-271-07578-5 | paper: \$34.95/£24.95/€33.95 sh  
 Animalibus: Of Animals and Cultures  
 Animal Studies/History

**“Monica Mattfeld explores eighteenth-century English masculinity and gentlemanly honor from a scintillating new perspective—the horse’s back. Richly archival and theoretically alert, this splendid book illuminates the equestrian worlds of William Cavendish, London riding houses, the hunting field, Philip Astley’s celebrity circuses, and Henry Bunbury’s savage satires, revealing a hidden history of horses as secret sharers and historical agents in Englishmen’s self-imagining. A must for historians as well as animal studies scholars.”**

—**DONNA LANDRY**, author of *Noble Brutes: How Eastern Horses Transformed English Culture*

## Becoming Centaur Eighteenth-Century Masculinity and English Horsemanship

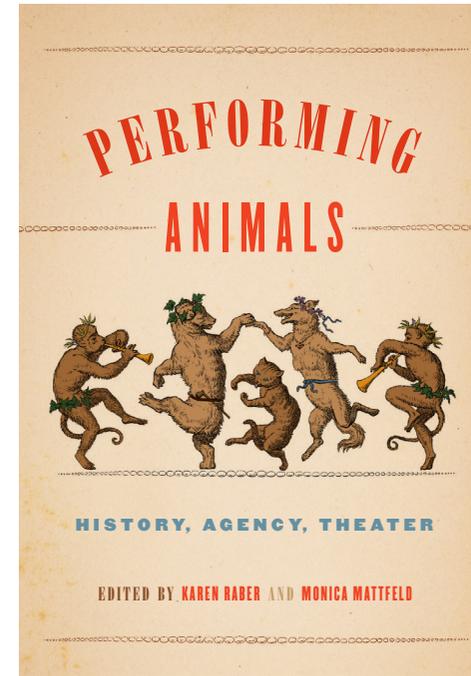
Monica Mattfeld

In this study of the relationship between men and their horses in seventeenth- and eighteenth-century England, Monica Mattfeld explores the experience of horsemanship and how it defined one’s gendered and political positions within society.

Men of the period used horses to transform themselves, via the image of the centaur, into something other—something powerful, awe-inspiring, and mythical. Focusing on the manuals, memoirs, satires, images, and ephemera produced by some of the period’s most influential equestrians, Mattfeld examines how the concepts and practices of horse husbandry evolved in relation to social, cultural, and political life. She looks closely at the role of horses in the world of Thomas Hobbes and William Cavendish; the changes in human social behavior and horse handling ushered in by elite riding houses such as Angelo’s Academy and Mr. Carter’s; and the public perception of equestrian endeavors, from performances at places such as Astley’s Amphitheatre to the satire of Henry William Bunbury. Throughout, Mattfeld shows how horses aided the performance of idealized masculinity among communities of riders, in turn influencing how men were perceived in regard to status, reputation, and gender.

Drawing on human-animal studies, gender studies, and historical studies, *Becoming Centaur* offers a new account of masculinity that reaches beyond anthropocentrism to consider the role of animals in shaping man.

**Monica Mattfeld** is Assistant Professor of English and History at the University of Northern British Columbia and coeditor of *Cosmopolitan Animals*.



208 pages | 22 b&w illus. | 7 x 10 | October  
 ISBN 978-0-271-07835-9 | paper: \$32.95/£23.95/€31.95 sh  
 Animalibus: Of Animals and Cultures  
 Animal Studies/History

**“This superb collection brings together leading scholars and historians to explore cutting-edge questions surrounding animal agency and performativity. Employing theoretical frameworks ranging from animal studies to the new materialisms, these essays demonstrate that the varied and various sites of animal performance are among the most fecund places from which to think about relations between humanity and animality.”**

—**MATTHEW CALARCO**, author of *Thinking Through Animals: Identity, Difference, Indistinction*

## Performing Animals History, Agency, Theater

Edited by Karen Raber and  
 Monica Mattfeld

From bears on the Renaissance stage to the equine pageantry of the nineteenth-century hunt, animals have been used in human-orchestrated entertainments throughout history. The essays in this volume present an array of case studies that inspire new ways of interpreting animal performance and the role of animal agency in the performing relationship.

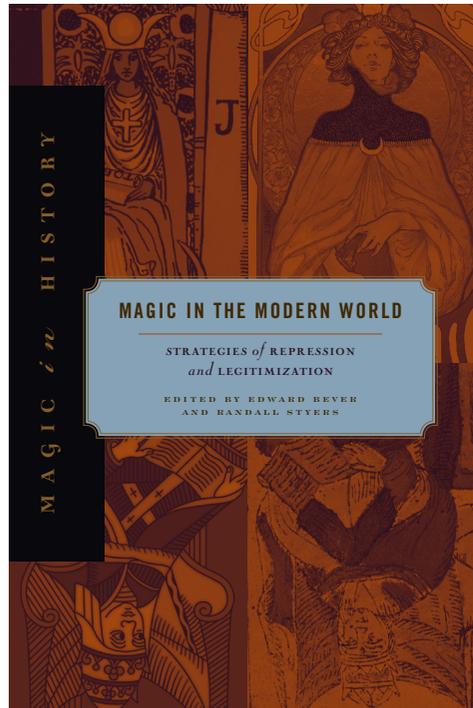
Exploring the human-animal relationship from the early modern period to the nineteenth century, the contributors discuss the role of animals in venues as varied as medieval plays, natural histories, dissections, and banquets, and they raise provocative questions about animals’ agency. In so doing, they demonstrate the innovative potential of thinking beyond the boundaries of the present in order to dismantle the barriers that have traditionally divided human from animal.

From fleas to warhorses to animals that “perform” even after death, this delightfully varied volume brings together examples of animals made to “act” in ways that challenge obvious notions of performance. This eye-opening exploration of human-animal relationships will appeal greatly to scholars and students of animal studies, performance studies, and posthuman studies.

In addition to the editors, the contributors are Todd Andrew Borlik, Pia F. Cuneo, Kim Marra, Richard Nash, Sarah E. Parker, Rob Wakeman, Kari Weil, and Jessica Wolfe.

**Karen Raber** is Professor of English at the University of Mississippi. Her most recent book is *Animal Bodies, Renaissance Culture*.

**Monica Mattfeld** is Assistant Professor of English Literature and History at the University of Northern British Columbia and the author of *Becoming Centaur: Eighteenth-Century Masculinity and English Horsemanship*, also published by Penn State University Press.



216 pages | 6.125 x 9.25 | October  
 ISBN 978-0-271-07778-9 | paper: \$34.95/£24.95/€33.95 sh  
 Magic in History Series  
 Religion/ Medieval and Early Modern Studies/History

“Hopefully, this book will be read both by historians of magic and scholars of contemporary magic in the fields of anthropology and sociology. As such, it is a valuable contribution to the interdisciplinary study of magic; such interdisciplinary engagement is especially important when dealing with as elusive and controverted a concept as magic.”

—FRANCIS YOUNG, *Reviews in History*

## Magic in the Modern World Strategies of Repression and Legitimization

Edited by Edward Bever and Randall Styers

This collection of essays considers the place of magic in the modern world, first by exploring the ways in which modernity has been defined in explicit opposition to magic and superstition, and then by illuminating how modern proponents of magic have worked to legitimize their practices through an overt embrace of evolving forms such as esotericism and supernaturalism.

Taking a two-track approach, this book explores the complex dynamics of the construction of the modern self and its relation to the modern preoccupation with magic. Essays examine how modern “rational” consciousness is generated and maintained and how proponents of both magical and scientific traditions rationalize evidence to fit accepted orthodoxy. This book also describes how people unsatisfied with the norms of modern subjectivity embrace various forms of magic—and the methods these modern practitioners use to legitimate magic in the modern world.

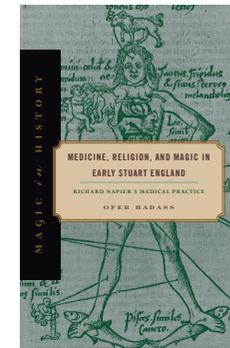
A compelling assessment of magic from the early modern period to today, *Magic in the Modern World* shows how, despite the dominant culture’s emphatic denial of their validity, older forms of magic persist and develop while new forms of magic continue to emerge.

In addition to the editors, contributors include Egil Asprem, Erik Davis, Megan Goodwin, Dan Harms, Adam Jortner, and Benedek Láng.

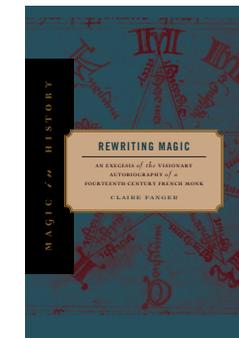
**Edward Bever** is Professor of History at the State University of New York at Old Westbury and the author of *The Realities of Witchcraft and Popular Magic in Early Modern Europe: Culture, Cognition, and Everyday Life*.

**Randall Styers** is Associate Professor of Religion at the University of North Carolina at Chapel Hill and the author of *Making Magic: Religion, Magic, and Science in the Modern World*.

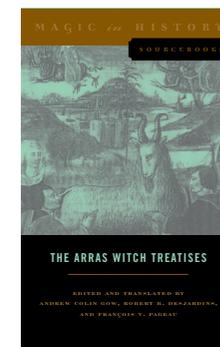
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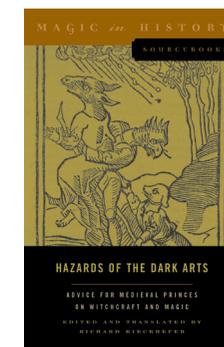
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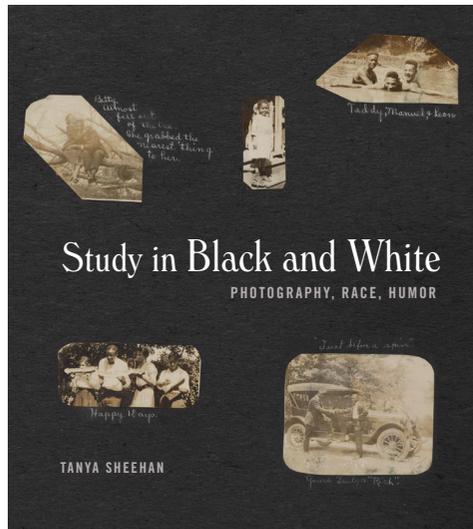
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## Study in Black and White Photography, Race, Humor

Tanya Sheehan

**“Ubiquitous and often insidious, racial humor is a pervasive form of American cultural expression. Tanya Sheehan’s insightful and well-researched *Study in Black and White: Photography, Race, Humor* moves beyond the laughs to examine how humor in the photographic medium has been employed and deployed as an agent, a conduit, and a dog whistle in America’s complex negotiation of race and representation.”**

—ADRIENNE L. CHILDS, Associate, W. E. B. Du Bois Research Institute at the Hutchins Center, Harvard University

In this volume, Tanya Sheehan takes humor seriously in order to trace how photographic comedy was used in America and transnationally to express evolving ideas about race, black emancipation, and civil rights in the mid-1800s and into the twentieth century.

In *Study in Black and White*, Sheehan employs a trove of understudied materials to write a new history of photography, one that encompasses the rise of the commercial portrait studio in the 1840s, the popularization of amateur photography around 1900, and the mass circulation of postcards and other photographic ephemera in the twentieth century. She examines the racial politics that shaped some of the most essential elements of the medium, from the negative-positive process to the convention of the photographic smile. The book also places historical discourses in relation to contemporary art that critiques racism through humor, including the work of Genevieve Grieves, Adrian Piper, Lorna Simpson, Kara Walker, and Fred Wilson.

By treating racial humor about and within the photographic medium as complex social commentary, rather than a collectible curiosity, *Study in Black and White* enriches our understanding of photography in popular culture. Transhistorical and interdisciplinary, this book will be of vital interest to scholars of art history and visual studies, critical race studies, U.S. history, and African American studies.

**Tanya Sheehan** is William R. Kenan Jr. Associate Professor of Art at Colby College. She is the author of *Doctored: The Medicine of Photography in Nineteenth-Century America*, also published by Penn State University Press.

192 pages | 80 color/12 b&w illus. | 9 x 10 | November  
ISBN 978-0-271-08110-6 | cloth: \$ /£/€ sh

Art History/Photography



## Projecting Citizenship

*Photography and Belonging in  
the British Empire*

GABRIELLE MOSER



## Projecting Citizenship Photography and Belonging in the British Empire

Gabrielle Moser

**“A must-read not only for those interested in colonialism’s use of photography in defining colonial subjects but also for those readers of photography and European imperialism who understand the intersubjective process as one fraught with anxieties, dangers, and promises but also containing the underpinnings of colonialism’s eventual unmaking.”**

—STEPHEN SHEEHI, author of *Arab Imago: A Social History of Portrait Photography, 1860–1910*

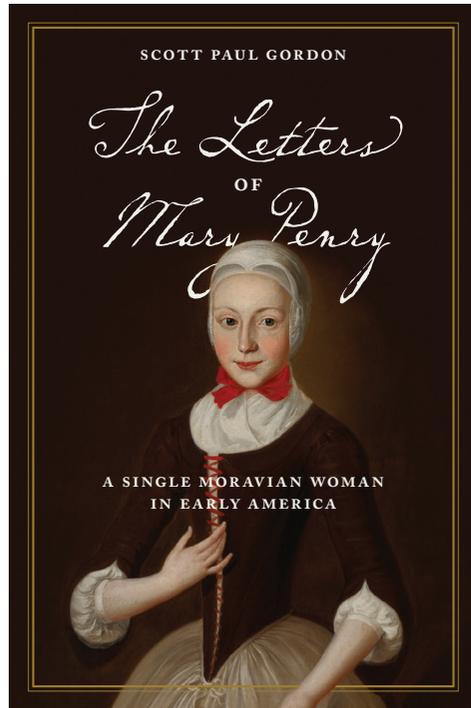
In *Projecting Citizenship*, Gabrielle Moser gives a comprehensive account of the Colonial Office Visual Instruction Committee’s lantern slide lectures—an unusual project produced by the British government at the beginning of the twentieth century—that combined geography education and photography to teach schoolchildren around the world what it meant to look and to feel like an imperial citizen.

Through detailed archival research and close readings, Moser elucidates the impact of this vast collection of photographs documenting the land and peoples of the British Empire circulated between 1902 and 1945 in classrooms from Canada to Hong Kong, the West Indies to Australia. Moser argues that these photographs played a central role in the invention and representation of imperial citizenship. She shows how citizenship became a photographable and teachable subject by tracing the intended readings of the images the committee hoped to impart to viewers and analyzing how spectators may have used their encounters with these photographs for civic engagement. Focusing on the ways the Visual Instruction Committee pictured citizenship within an everyday context, this book decenters the preoccupation with trauma, violence, atrocity, and conflict that characterizes theoretical literature on visual citizenship and demonstrates that the relationship between photography and citizenship emerged not in the dismantling of modern colonialism but through its consolidation.

Interweaving political and economic history, history of pedagogy, and theories of citizenship with a consideration of the aesthetic and affective dimensions of viewing the lectures, *Projecting Citizenship* offers important insights into the social inequalities and visual language of colonial rule.

**Gabrielle Moser** is Assistant Professor of Art History at OCAD University.

224 pages | 64 b&w illus. | 7 x 10 | December  
ISBN 978-0-271-08127-4 | cloth: \$89.95/£63.95/€86.95 sh  
Art History/Photography



## The Letters of Mary Penry A Single Moravian Woman in Early America

Scott Paul Gordon

**“A thoroughly astonishing record of a woman’s life, work, and thought in the age of the American Revolution. Gordon’s careful editing, detailed notes, and engaging introduction bring Mary Penry to life and make it easy to slip into a long-past world. This source adds an essential work to the corpus of women’s writings from the eighteenth century. It will be prized by scholars and readers alike for a long time to come.”**

—**KATHERINE CARTÉ ENGEL**, author of *Religion and Profit: Moravians in Early America*

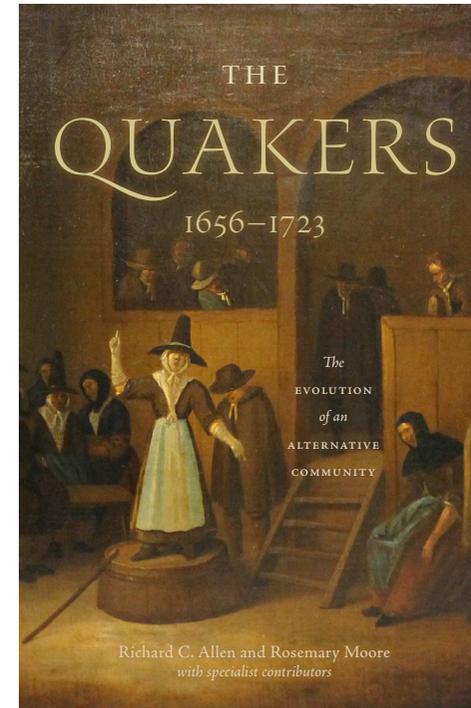
In *The Letters of Mary Penry*, Scott Paul Gordon provides unprecedented access to the intimate world of a Moravian single sister. This vast collection of letters—compiled, transcribed, and annotated by Gordon—introduces readers to an unmarried woman who worked, worshiped, and wrote about her experience living in Moravian religious communities at the time of the American Revolution and early republic.

Penry, a Welsh immigrant and a convert to the Moravian faith, was well connected in both the international Moravian community and the state of Pennsylvania. She counted among her acquaintances Elizabeth Sandwith Drinker and Hannah Callender Sansom, two American women whose writings have also been preserved, in addition to members of some of the most prominent families in Philadelphia, such as the Shippens, the Franklins, and the Rushes. This collection brings together more than seventy of Penry’s letters, few of which have been previously published. Gordon’s introduction provides a useful context for understanding the letters and the unique woman who wrote them.

This collection of Penry’s letters broadens perspectives on early America and the eighteenth-century Moravian Church by providing a sustained look at the spiritual and social life of a single woman at a time when singleness was extraordinarily rare. It also makes an important contribution to the recovery of women’s voices in early America, amplifying their views on politics, religion, and social networks from a time when few of their perspectives on these subjects have been preserved.

**Scott Paul Gordon** is Professor of English and Andrew W. Mellon Chair at Lehigh University.

288 pages | 7 b&w illus. | 6 x 9 | August  
ISBN 978-0-271-08108-3 | cloth: \$84.95/£60.95/€81.95 sh  
Pietist, Moravian, and Anabaptist Studies Series  
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## The Quakers, 1656–1723 The Evolution of an Alternative Community

Richard C. Allen and Rosemary Moore,  
with specialist contributors

**“A really significant contribution to Quaker studies scholarship and an impressively coherent collection of some of the best and latest thinking about the enigmatic ‘second period.’”**

—**BEN PINK DANDELION**, author of *The Quakers: A Very Short Introduction*

This landmark volume is the first in a century to examine the “Second Period” of Quakerism, a time when the Religious Society of Friends experienced upheaval in theology, authority and institutional structures, and political trajectories as a result of the persecution Quakers faced in the first decades of the movement’s existence.

The authors and special contributors explore the early growth of Quakerism, assess important developments in Quaker faith and practice, and show how Friends coped with the challenges posed by external and internal threats in the final years of the Stuart age—not only in Europe and North America but in global locations such as the Caribbean. This groundbreaking collection sheds new light on a range of subjects, including the often-tense relations between Quakers and the authorities, the role of female Friends during the Second Period, the effect of major industrial development on Quakerism, and comparisons between founder George Fox and the younger generation of Quakers, such as Robert Barclay, George Keith, and William Penn.

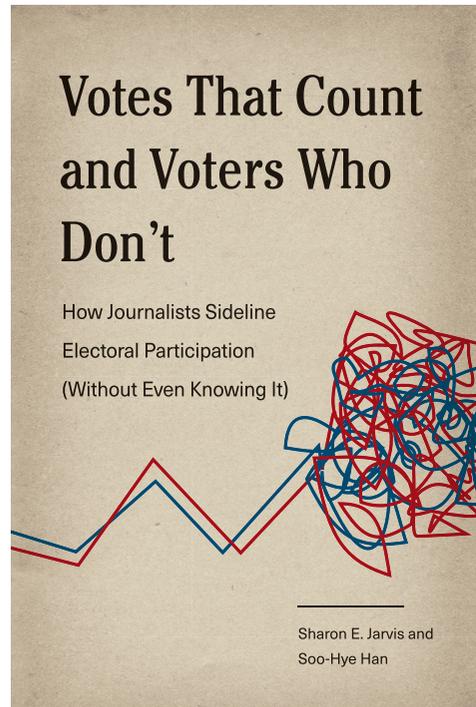
Accessible, well researched, and seamlessly comprehensive, *The Quakers, 1656–1723* promises to reinvigorate a conversation largely ignored by scholarship over the last century and to become the definitive work on this important era in Quaker history.

In addition to the authors, the contributors are Erin Bell, Raymond Brown, J. William Frost, Emma Lapsansky-Werner, Robynne Rogers Healey, Alan P. F. Sell, and George Southcombe.

**Richard C. Allen** is Visiting Fellow in History at Newcastle University.

**Rosemary Moore** is the author of *The Light in Their Consciences: The Early Quakers in Britain, 1646–1666*, also published by Penn State University Press.

296 pages | 6 x 9 | October  
ISBN 978-0-271-08120-5 | cloth: \$39.95/£28.95/€38.95 sh  
Religion/History



## Votes That Count and Voters Who Don't

### How Journalists Sideline Electoral Participation (Without Even Knowing It)

Sharon E. Jarvis and Soo-Hye Han

**“The authors’ analytical rigor is matched by their respect and concern for everyday people: a rare and worthy combination.”**

—**PETER LEVINE**, author of *We Are the Ones We Have Been Waiting For: The Promise of Civic Renewal in America*

For decades, journalists have called the winners of U.S. presidential elections—often in error—well before the closing of the polls. In *Votes That Count and Voters Who Don't*, Sharon E. Jarvis and Soo-Hye Han investigate what motivates journalists to call elections before the votes have been tallied and, more important, what this and similar practices signal to the electorate about the value of voter participation.

Jarvis and Han track how journalists have told the story of electoral participation during the last eighteen presidential elections, revealing how the portrayal of voters in the popular press has evolved over the past half century from that of mobilized partisan actors vital to electoral outcomes to that of pawns of political elites and captives of a flawed electoral system. The authors engage with experiments and focus groups to reveal the effects that this depiction has on voters and share their findings from interviews with prominent journalists. In doing so, they explore the failings of the media and show how the story of electoral participation might be told in ways that support both democratic and journalistic values.

At a time of crises of confidence within both journalism and electoral politics, this book invites academics, organizations, the press, and citizens alike to advocate for the voter's place in the news.

**Sharon E. Jarvis** is Associate Professor of Communication Studies and Government and Associate Director for Research at the Annette Strauss Institute for Civic Life at the University of Texas at Austin.

**Soo-Hye Han** is Associate Professor of Communication Studies and Research Associate at the Institute for Civic Discourse and Democracy at Kansas State University.

192 pages | 6 x 9 | October  
ISBN 978-0-271-08125-0 | cloth: \$79.95/£56.95/€77.95 sh  
Rhetoric and Democratic Deliberation Series  
Rhetoric/Communication Studies

## Homeless Advocacy and the Rhetorical Construction of the Civic Home

Melanie Loehwing

**“Approaches a topic connected to marginalized voices that is sorely missing from rhetorical studies and, in many cases, from critical analysis writ large: the discourse of, and rhetoric about, homeless communities. The value of this study is that it demonstrates the transformative benefits of viewing homelessness advocacy as rhetorical means rooted in ‘home’ rather than just through and by instrumental and utile ends. Loehwing’s work serves as a watershed moment of exploring the double-marginalization of homeless communities.”**

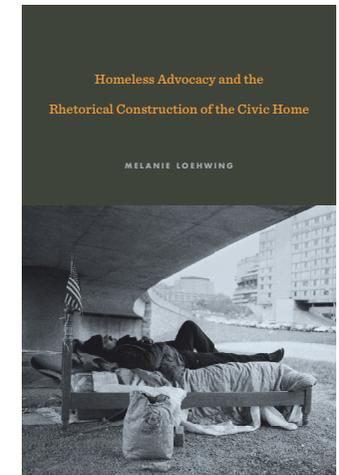
—**JASON BLACK**, author of *American Indians and the Rhetoric of Removal and Allotment*

Homeless assistance has frequently adhered to the “three hots and a cot” model, which prioritizes immediate material needs but may fail to address the political and social exclusion of people experiencing homelessness. In this study, Loehwing reconsiders typical characterizations of homelessness, citizenship, and democratic community through unconventional approaches to homeless advocacy and assistance.

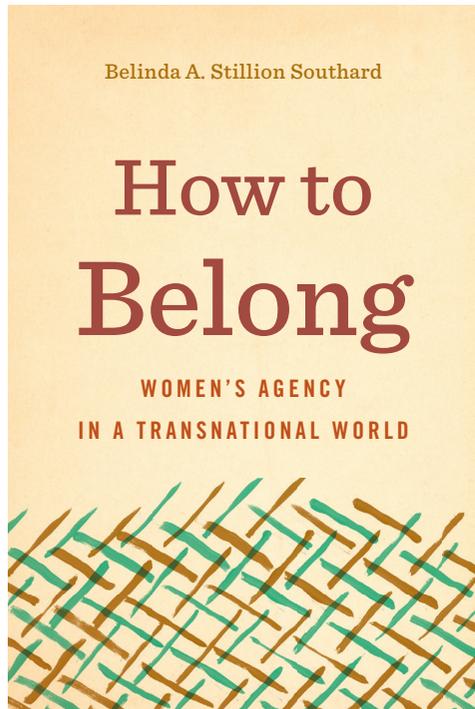
While conventional homeless advocacy rhetoric establishes the urgency of homeless suffering, it also implicitly invites housed publics to understand homelessness as a state of abnormality that destines the individuals suffering it to life outside the civic body. In contrast, Loehwing focuses on atypical models of homeless advocacy: the meal-sharing initiatives of Food Not Bombs, the international competition of the Homeless World Cup, and the annual Homeless Persons’ Memorial Day campaign. She argues that these modes of unconventional homeless advocacy provide rhetorical exemplars of a type of inclusive and empowering civic discourse that is missing from conventional homeless advocacy and may be indispensable for overcoming homeless marginalization and exclusion in contemporary democratic culture.

Loehwing’s interrogation of homeless advocacy rhetorics demonstrates how discursive practices shape democratic culture and how they may provide a potential civic remedy to the harms of disenfranchisement, discrimination, and displacement. This book will be welcomed by scholars whose work focuses on the intersections of democratic theory and rhetorical and civic studies, as well as by homelessness advocacy groups.

**Melanie Loehwing** is Assistant Professor in the Department of Communication at Mississippi State University.



224 pages | 6 x 9 | October  
ISBN 978-0-271-08215-8  
cloth: \$89.95/£63.95/€86.95 sh  
ISBN 978-0-271-08214-1  
paper: \$29.95/£21.95/€28.95 sh  
Rhetoric and Democratic  
Deliberation Series  
Rhetoric/Communication Studies



## How to Belong Women's Agency in a Transnational World

Belinda Stillion Southard

“Original and compelling, *How to Belong* transforms citizenship from a matter of location to one of embodied belonging and relationship. Through her riveting analyses, Stillion Southard reveals how women’s rhetorical practices—in West African peace networks, Liberian elections, and U.N. global governance—create regional, national, and global relationships, and in her careful arguments, she brilliantly enlarges our knowledge of performative deliberation, women’s rhetoric, and transnationalism.”

—ARABELLA LYON, author of *Deliberative Acts: Democracy, Rhetoric, and Rights*

In *How to Belong*, Belinda Stillion Southard examines how women leaders throughout the world have asserted their rhetorical agency in troubling economic, social, and political conditions. Rather than utilizing the concept of citizenship to bolster political influence, the women in the case studies presented here rely on the power of relationships to create a more habitable world.

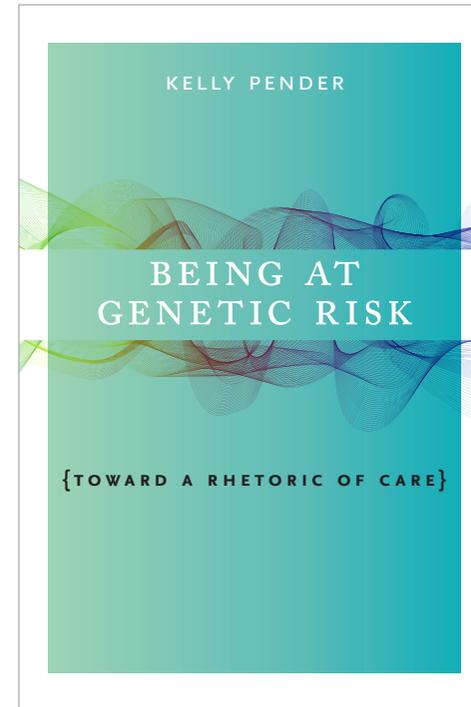
With the rise of global capitalism, many nation-states that have profited from invigorated flows of capital have also responded to the threat of increased human mobility by heightening national citizenship’s exclusionary power. Through a series of case studies that include women grassroots protesters, a woman president, and a woman United Nations director, Stillion Southard analyzes several examples of women, all as embodied subjects in a particular transnational context, pushing back against this often violent rise in nationalist rhetoric. While scholars have typically used the concept of citizenship to explain what it means to belong, Stillion Southard instead shows how these women have reimagined belonging in ways that have enabled them to create national, regional, and global communities.

As part of a broader conversation centered on exposing the violence of national citizenship and proposing ways of rejecting that violence, this book seeks to provide answers through the powerful rhetorical practices of resilient and inspiring women who have successfully negotiated what it means to belong, to be included, and to enact change beyond the boundaries of citizenship.

**Belinda Stillion Southard** is Associate Professor of Communication Studies at the University of Georgia. She is the author of *Militant Citizenship: Rhetorical Strategies of the National Woman’s Party, 1913–1920*, winner of the 2012 Marie Hochmuth Nichols Book Award.

160 pages | 6 b&w illus. | 6 x 9 | October  
ISBN 978-0-271-10820-9 | cloth: \$79.95/£56.95/€77.95 sh  
Rhetoric and Democratic Deliberation Series

Communication Studies/Rhetoric/Gender Studies



## Being at Genetic Risk Toward a Rhetoric of Care

Kelly Pender

Rhetorics of choice have dominated the biosocial discourses surrounding BRCA risk for decades, telling women at genetic risk for breast and ovarian cancers that they are free to choose how (and whether) to deal with their risk. Critics argue that women at genetic risk are, in fact, not free to choose but rather are forced to make particular choices. In this book, Kelly Pender argues for a change in the conversation around genetic risk that focuses less on choice and more on care.

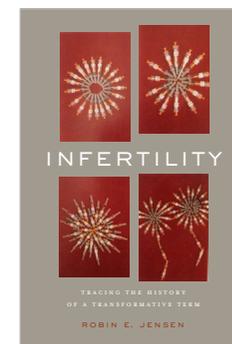
*Being at Genetic Risk* offers a new set of conceptual starting points for understanding what is at stake with a BRCA diagnosis and what the focus on choice obstructs from view. Through a praxiographic reading of the medical practices associated with BRCA risk, Pender’s analysis shows that genetic risk is not just something BRCA+ women *know*, but also something that they *do*. It is through this doing that genetic cancer risk becomes a reality in their lives, one that we can explain but not one that we can explain away.

Well researched and thoughtfully argued, *Being at Genetic Risk* will be welcomed by scholars of rhetoric and communication, particularly those who work in the rhetoric of science, technology, and medicine, as well as scholars in allied fields who study the social, ethical, and political implications of genetic medicine. Pender’s insight will also be of interest to organizations that advocate for those at genetic risk of breast and ovarian cancers.

**Kelly Pender** is Associate Professor of English at Virginia Tech. She is the author of *Techne, From Neoclassicism to Postmodernism: Understanding Writing as a Useful, Teachable Art*.

184 pages | 6 x 9 | November  
ISBN 978-0-271-08210-3 | cloth: \$69.95/£49.95/€67.95 sh  
RSA Series in Transdisciplinary Rhetoric

Communication Studies/Health

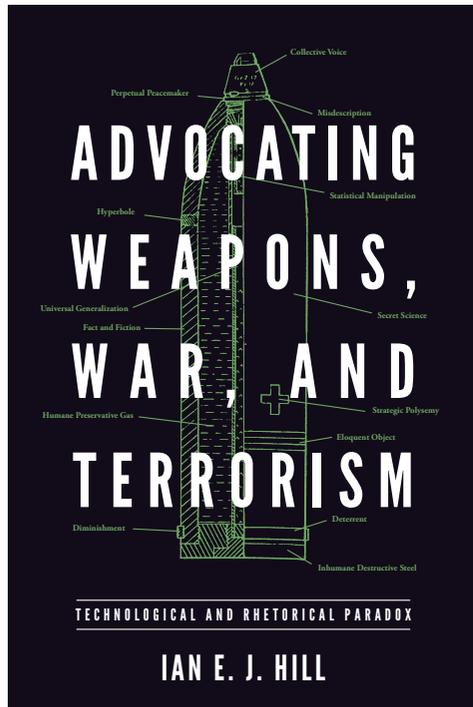


### ALSO OF INTEREST

**Infertility**  
Tracing the History of a Transformative Term

Robin E. Jensen

ISBN 978-0-271-07620-1  
paper: \$29.95/£21.95/€28.95 sh  
Winner of the 2017 James A. Winans-Herbert A. Wichelns Memorial Award for Distinguished Scholarship in Rhetoric and Public Address from the National Communication Association; Named the Outstanding Book of 2017 by the Organization for the Study of Communication, Language, and Gender



## Advocating Weapons, War, and Terrorism

Technological and Rhetorical Paradox  
Ian E. J. Hill

“Merging insights from rhetoric, science, and technology studies, Ian Hill analyzes how weapons are simultaneously cast as harbingers of extermination and preservers of peace, revealing novelty and innovation in words about weapons across two centuries. *Advocating Weapons, War, and Terrorism* is crisply written, thought-provoking, and hauntingly important.”

—LISA KERÄNEN, author of *Scientific Characters: Rhetoric, Politics, and Trust in Breast Cancer Research*

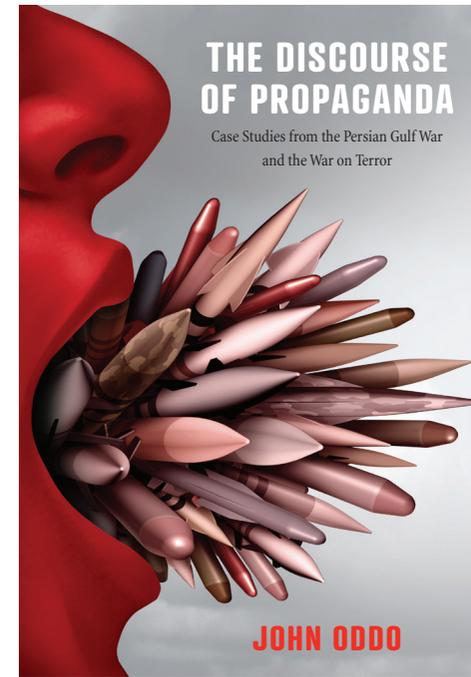
Technē’s Paradox—a frequent theme in science fiction—is the commonplace belief that technology has both the potential to annihilate humanity and to preserve it. *Advocating Weapons, War, and Terrorism* looks at how this paradox applies to some of the most dangerous of technologies: population bombs, dynamite bombs, chemical weapons, nuclear weapons, and improvised explosive devices.

Hill’s study analyzes the rhetoric used to promote such weapons in the nineteenth and twentieth centuries. By examining Thomas R. Malthus’s *Essay on the Principle of Population*, the courtroom address of accused Haymarket bomber August Spies, the army textbook *Chemical Warfare* by Major General Amos A. Fries and Clarence J. West, the life and letters of Manhattan Project physicist Leo Szilard, and the writings of Ted “Unabomber” Kaczynski, Hill shows how contemporary societies are equipped with abundant rhetorical means to describe and debate the extreme capacities of weapons to both destroy and protect. The book takes a middle-way approach between language and materialism that combines traditional rhetorical criticism of texts with analyses of the persuasive force of weapons themselves, as objects, irrespective of human intervention.

*Advocating Weapons, War, and Terrorism* is the first study of its kind, revealing how the combination of weapons and rhetoric facilitated the magnitude of killing in the nineteenth and twentieth centuries, and illuminating how humanity understands and acts upon its propensity for violence. This book will be invaluable for scholars of rhetoric, scholars of science and technology, and the study of warfare.

**Ian E. J. Hill** is Assistant Professor in the History and Theory of Rhetoric at the University of British Columbia and an affiliate faculty member of the Graduate Program in Science and Technology Studies.

224 pages | 6 x 9 | September  
ISBN 978-0-271-08123-6 | cloth: \$79.96/£56.95/€77.95 sh  
RSA Series in Transdisciplinary Rhetoric  
Communication Studies/History



## The Discourse of Propaganda

Case Studies from the Persian Gulf War and the War on Terror  
John Oddo

“A timely and thoughtful challenge to our terrifying political misinformation culture that relies on numerous sophisticated modes of deception. John Oddo makes an important distinction between democratic civic rhetoric that fights for human rights and undemocratic propaganda that reinforces power. His detailed and convincing intertextual critical analyses demonstrate the dangers of war propaganda and reveal propaganda’s tragic consequences in human suffering.”

—GAE LYN HENDERSON, co-editor, *Propaganda and Rhetoric in Democracy: History, Theory, Analysis*

In the early 1990s, false reports of Iraqi soldiers in Kuwait allowing premature infants to die by removing them from their incubators helped justify the Persian Gulf War, just as spurious reports of weapons of mass destruction later undergirded support for the Iraq War in 2003. In *The Discourse of Propaganda*, John Oddo examines these and other such cases to show how successful wartime propaganda functions as a discursive process.

Oddo argues that propaganda is more than just misleading rhetoric generated by one person or group; it is an elaborate process that relies on recontextualization, ideally on a massive scale, to keep it alive and effective. In a series of case studies, he analyzes both textual and visual rhetoric as well as the social and material conditions that allow them to circulate, tracing how instances of propaganda are constructed, performed, and repeated in diverse contexts, such as speeches, news reports, and popular, everyday discourse.

By revealing the agents, (inter)texts, and cultural practices involved in propaganda campaigns, *The Discourse of Propaganda* shines much-needed light on the topic and challenges its readers to consider the complicated processes that allow propaganda to flourish. This book will appeal not only to scholars of rhetoric and propaganda but also to those interested in unfolding the machinations motivating America’s recent military interventions.

**John Oddo** is Associate Professor of English at Carnegie Mellon University and the author of *Intertextuality and the 24-Hour News Cycle: A Day in the Rhetorical Life of Colin Powell’s U.N. Address*.

288 pages | 73 b&w illus. | 7 x 10 | November  
ISBN 978-0-271-08116-8 | cloth: \$99.95/£70.95/€96.95 sh  
Communication Studies/History

## A Feeling of Wrongness

### Pessimistic Rhetoric on the Fringes of Popular Culture

Joseph Packer and Ethan Stoneman

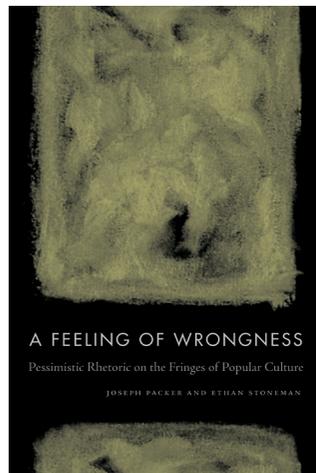
In *A Feeling of Wrongness*, Joseph Packer and Ethan Stoneman confront the rhetorical challenge inherent in the concept of pessimism by analyzing how it is represented in an eclectic range of texts on the fringes of popular culture, from adult animated cartoons to speculative fiction.

Packer and Stoneman explore how narratives such as *True Detective*, *Rick and Morty*, *Final Fantasy VII*, Lovecraftian weird fiction, and the pop ideology of transhumanism are better suited to communicate pessimistic affect to their fans than most carefully argued philosophical treatises and polemics. They show how these popular nondiscursive texts successfully circumvent the typical defenses against pessimism identified by Peter Wessel Zapffe as distraction, isolation, anchoring, and sublimation. They twist genres, upend common tropes, and disturb conventional narrative structures in a way that catches their audience off guard, resulting in belief without cognition, a more rhetorically effective form of pessimism than philosophical pessimism.

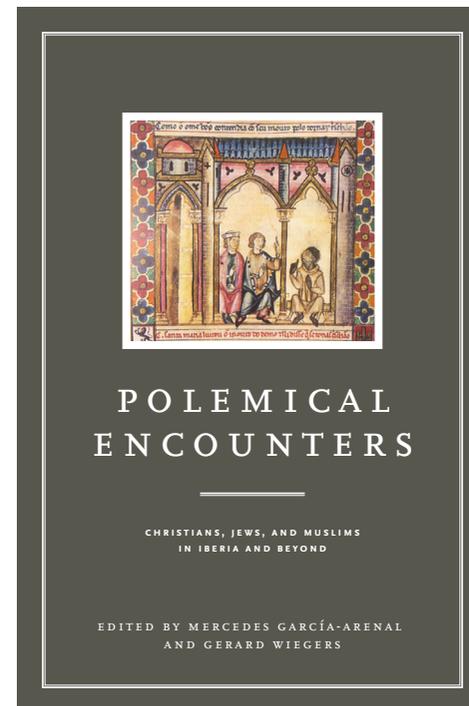
While philosophers and polemicists argue for pessimism in accord with the inherently optimistic structures of expressive thought or rhetoric, Packer and Stoneman show how popular texts are able to communicate their pessimism in ways that are paradoxically freed from the restrictive tools of optimism. *A Feeling of Wrongness* presents uncharted rhetorical possibilities for narrative, making visible the rhetorical efficacy of alternate ways and means of persuasion.

**Joseph Packer** is Associate Professor of Communication and Dramatic Arts at Central Michigan University. He is the author of *Alien Life and Human Purpose: A Rhetorical Examination through History*.

**Ethan Stoneman** is Assistant Professor of Rhetoric and Public Address at Hillsdale College.



224 pages | 6 b&w illus. | 6 x 9  
November  
ISBN 978-0-271-08235-6  
cloth: \$79.95/£56.95/€77.95 sh  
Communication Studies



## Polemical Encounters

### Christians, Jews, and Muslims in Iberia and Beyond

Edited by Mercedes García-Arenal and Gerard Wiegers

**“Mercedes García-Arenal and Gerard Wiegers have fundamentally advanced our understanding of and the debate around the meaning of medieval polemic. This collection of essays is original, impressive, and will undoubtedly inspire a new generation of scholars.”**

—**HUSSEIN FANCY**, author of *The Mercenary Mediterranean: Sovereignty, Religion, and Violence in the Medieval Crown of Aragon*

This collection takes a new approach to understanding religious plurality in the Iberian Peninsula and its Mediterranean and northern European contexts. Focusing on polemics—works that attack or refute the beliefs of religious Others—this volume aims to challenge the problematic characterization of Iberian Jews, Muslims, and Christians as homogeneous groups.

From the high Middle Ages to the end of the seventeenth century, Christian efforts to convert groups of Jews and Muslims, Muslim efforts to convert Christians and Jews, and the defensive efforts of these communities to keep their members within the faiths led to the production of numerous polemics. This volume brings together a wide variety of polemical case studies that expose how the current historiographical focus on the three religious groups as allegedly homogeneous obscures the diversity within the Christian, Jewish, and Muslim communities, as well as the growing ranks of skeptics and outright unbelievers.

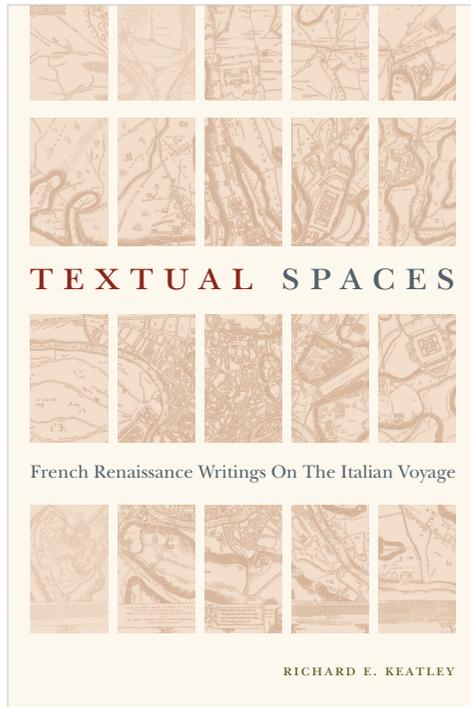
Featuring contributions from a range of academic disciplines, this paradigm-shifting book sheds new light on the cultural and intellectual dynamics of the conflicts that marked relations between these religious communities in the Iberian Peninsula and beyond.

In addition to the editors, the contributors are Thomas E. Burman, Antonio Biosca, Óscar de la Cruz, Mònica Colominas Aparicio, Linda G. Jones, Daniel J. Lasker, Davide Scotto, Borja Franco Llopis, Sjoerd van Koningsveld, Ryan Szpiech, John Dagenais, Teresa Soto, and Carsten Wilke.

**Mercedes García-Arenal** is Research Professor at the Spanish National Research Council [Consejo Superior de Investigaciones Científicas] in Madrid.

**Gerard Wiegers** is Professor of Religious Studies at the University of Amsterdam. García-Arenal and Wiegers co-authored *A Man of Three Worlds*.

416 pages | 6 b&w illus. | 6 x 9 | December  
ISBN 978-0-271-08121-2 | cloth: \$149.95/£106.95/€144.95 sh  
Iberian Encounter and Exchange, 475-1755 Series  
History/Religion



## Textual Spaces

French Renaissance Writings on the Italian Voyage

Richard E. Keatley

**“Advancing the notion of ‘performed leisure,’ Keatley smartly situates French travel within a rich context of political, social, economic, and learned textual impulses. His study of Montaigne’s voyage, in particular, proves a tour de force.”**

—**GEORGE HOFFMANN**, author of *Reforming French Culture: Satire, Spiritual Alienation, and Connection to Strangers*

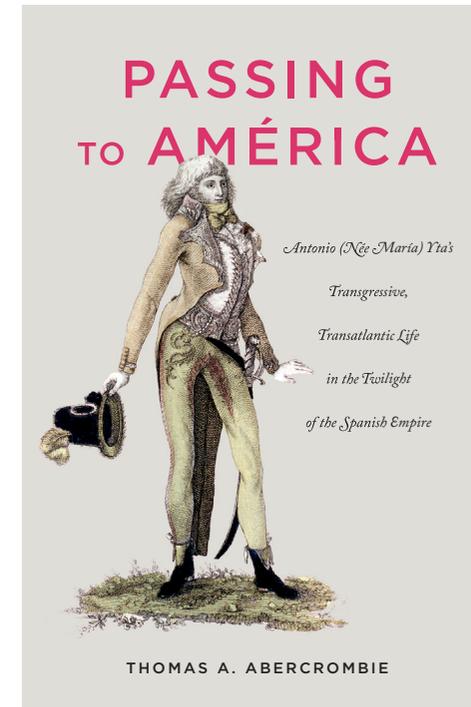
In *Textual Spaces*, Richard E. Keatley examines how French travelers experienced, consumed, and represented Italian space during the early modern period. This study digs beneath the façade of leisurely travel literature to unearth a complex web of rhetorical, sociological, and political values that conditioned and informed the experiences of French travelers in Italy.

Utilizing period maps and geographical sources, Keatley combines rigorous philological mapping of travelers’ itineraries with creative analyses of the tensions that undergird the rewriting of space. He examines a vast corpus of texts that includes Montaigne’s *Journal de voyage*, Du Bellay’s *Regrets*, and Jacques de Villamont’s *Voyages*, as well as lesser-known and anonymous travel accounts of the French experience in Italy. In his readings, Keatley traces how the creation of these “textual spaces” allowed travelers to transform territories lost to France through warfare into spaces of desire, forming what Pierre Bourdieu calls symbolic capital, which was used in an ongoing commerce within the French political landscape.

By highlighting the political and militaristic origins of leisure excursions, *Textual Spaces* contributes to our understanding of travel’s dual nature and invites the modern reader to examine the exploitative origins of tourism. Linking the fields of literary and cultural studies, history and art history, and spatial and landscape theory, it provides an engaging vision into the early history of travel that will interest historians, literary scholars, and anyone keen to understand why we venture abroad.

**Richard E. Keatley** is an independent scholar from Tucker, Georgia.

240 pages | 11 b&w illus. | 6 x 9 | October  
ISBN 978-0-271-08129-8 | cloth: \$99.95/£70.95/€96.95 sh  
Early Modern Studies Series  
Literature/History



## Passing to América

Antonio (Née María) Yta’s Transgressive, Transatlantic Life in the Twilight of the Spanish Empire

Thomas A. Abercrombie

**“This book makes a strong contribution to transgender studies historical scholarship, and it supplies the best case study of the complexities of colonial gender in the Americas since the fabled tale of the Lieutenant Nun, Antonio (née Catalina) de Erauso.”**

—**SUSAN STRYKER**, author of *Transgender History*

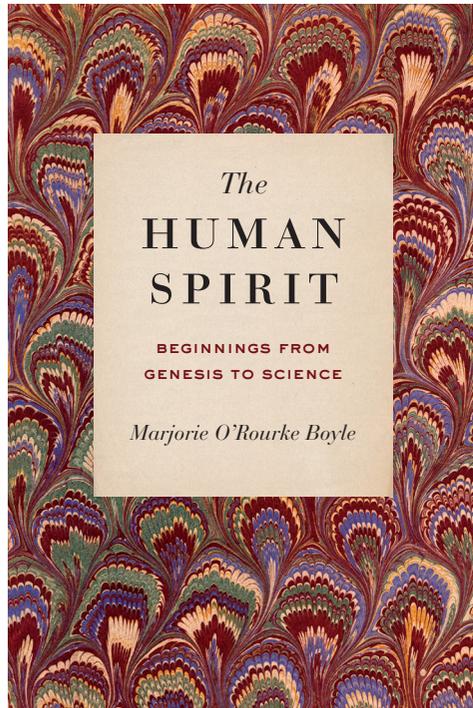
In 1803 in the colonial South American city of La Plata, Doña Martina Vilvado y Balverde presented herself to church and crown officials to denounce her husband of more than four years, Don Antonio Yta, as a “woman in disguise.” Forced to submit to a medical inspection that revealed a woman’s body, Don Antonio confessed to having been María Yta, while continuing to assert his maleness, and to having a functional “member” that he claimed appeared when necessary.

*Passing to América* is at once a historical biography and an in-depth examination of the sex/gender complex in an era before “gender” had been divorced from “sex.” The book presents readers with the original court docket, including Don Antonio’s extended confession, in which he tells his life story, and the equally extraordinary biographical sketch offered by Felipa Ybañez of her “son María,” both in English translation and the original Spanish. Thomas A. Abercrombie’s analysis not only grapples with how to understand the sex/gender system within the Spanish Atlantic empire at the turn of the nineteenth century but also explores what Antonio/María and contemporaries can teach us about the complexities of the relationship between sex and gender today.

*Passing to América* brings to light a previously obscure case of gender transgression and puts Don Antonio’s life into its social and historical context in order to explore the meaning of “trans” identity in Spain and its American colonies. This accessible and intriguing study provides new insight into historical and contemporary gender construction that will interest students and scholars of gender studies and colonial Spanish literature and history.

**Thomas A. Abercrombie** is Associate Professor of Anthropology and Latin American and Caribbean Studies at New York University.

296 pages | 21 b&w illus./2 maps | 6 x 9 | October  
ISBN 978-0-271-08118-2 | cloth: \$89.95/£63.95/€86.95 sh  
History



## The Human Spirit

### Beginnings from Genesis to Science

Marjorie O'Rourke Boyle

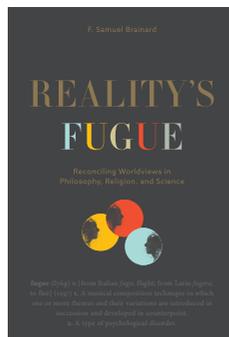
In this volume, Marjorie O'Rourke Boyle probes significant concepts of the human spirit in Western religious culture across more than two millennia, from the book of Genesis to early modern science.

*The Human Spirit* treats significant interpretations of human nature as religious in political, philosophical, and physical aspects by tracing its historical subject through the Priestly tradition of the Hebrew Bible and the writings of the apostle Paul among the Corinthians, the innovative theologians Augustine and Aquinas, the reformatory theologian Calvin, and the natural philosopher and physician William Harvey. Boyle analyzes the particular experiences and notions of these influential authors while also contextualizing them in community. She shows how they shared a belief in the human spirit as endowed by or designed by a divine source of everything animate.

An original and erudite work that utilizes a rich and varied array of primary source material, this volume will be of interest to intellectual and cultural historians of religion, philosophy, literature, and medicine.

**Marjorie O'Rourke Boyle** is the author of seven books, including three volumes on Erasmus and *Petrarch's Genius: Pentimento and Prophecy*. She was awarded a Guggenheim Fellowship in religion in 1979.

344 pages | 1 b&w illus. | 6 x 9 | November  
ISBN 978-0-271-08204-2 | cloth: \$104.95/£74.95/€101.95 sh  
Religion



ALSO OF INTEREST  
**Reality's Fugue**  
Reconciling Worldviews in  
Philosophy, Religion, and  
Science  
F. Samuel Brainard  
ISBN 978-0-271-07931-8  
paper: \$29.95/£21.95/€28.95 sh

## The Powerless Church

### and Other Selected Writings

1955-1985

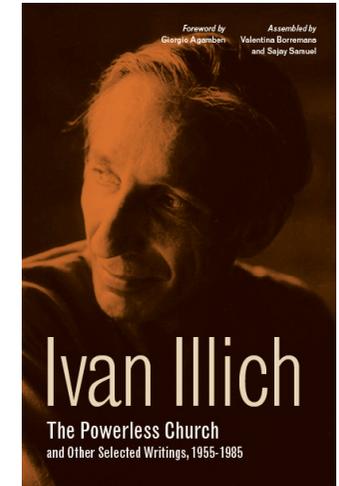
Ivan Illich  
Foreword by Giorgio Agamben  
Assembled by Valentina Borremans  
and Sajay Samuel

Dalmatian-Austrian philosopher, Roman Catholic priest, and radical cultural critic Ivan Illich is best known for polemical writings such as *Deschooling Society* and *Tools for Conviviality*, which decried Western institutions of the 1970s. This collection brings together Illich's shorter writings from his early publications through the rise of his remarkable intellectual career, making available works that had fallen into undue obscurity.

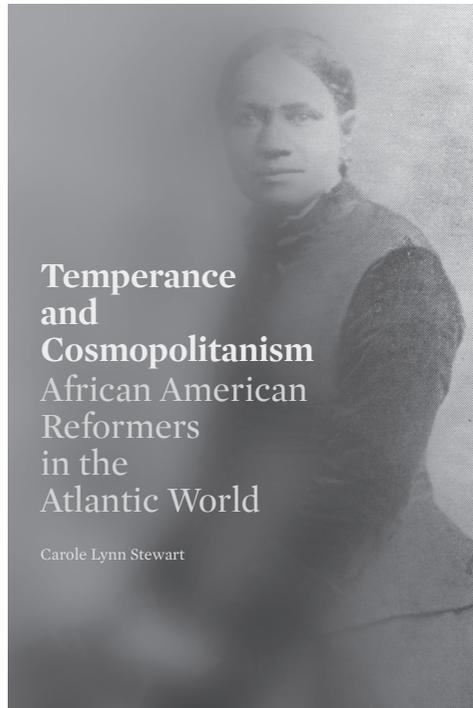
A fervent critic of Western Catholicism, Illich also addressed contemporary practices in fields from education and medicine to labor and socioeconomic development. At the heart of his work is his opposition to the imperialistic nature of state- and church-sponsored missionary activities. His deep understanding of church history, particularly the institutions of the thirteenth century, lent a historian's perspective to his critique of the church and other twentieth-century institutions.

*The Powerless Church and Other Selected Writings* is composed of some of Illich's most salient and influential short works, with a foreword by philosopher Giorgio Agamben. Featuring writings that had previously appeared in now-defunct publications, this volume is an indispensable resource for readers of Illich's longer works and for scholars of philosophy, religion, and cultural critique.

**Ivan Illich** (1926-2002), a philosopher, theologian, and historian, was considered one of the most important and lucid thinkers of the second half of the twentieth century. He was the author of several books, including *Celebration of Awareness*, *Medical Nemesis*, *Gender*, and *In the Vineyard of the Text*. He was Visiting Professor of Philosophy, Science, Technology and Society at Penn State University in the 1980s and 1990s.



188 pages | 5.5 x 8.5 | November  
ISBN 978-0-271-08228-8  
cloth: \$79.95/£56.95/€77.95 sh  
Religion/Philosophy



## Temperance and Cosmopolitanism African American Reformers in the Atlantic World

Carole Lynn Stewart

**“This book speaks softly and carries a big wallop. Through precise readings and meticulous historical research, Stewart demonstrates that there was a common transnational epistemology uniting black reformers. Highly recommended.”**

—KATHRYN LOFTON, author of *Consuming Religion*

*Temperance and Cosmopolitanism* explores the nature and meaning of cosmopolitan freedom in the nineteenth century through a study of selected African American authors and reformers: William Wells Brown, Martin Delany, George Moses Horton, Frances E. W. Harper, and Amanda Berry Smith. Their voluntary travels, a reversal of the involuntary movement of enslavement, form the basis for a critical mode of cosmopolitan freedom rooted in temperance.

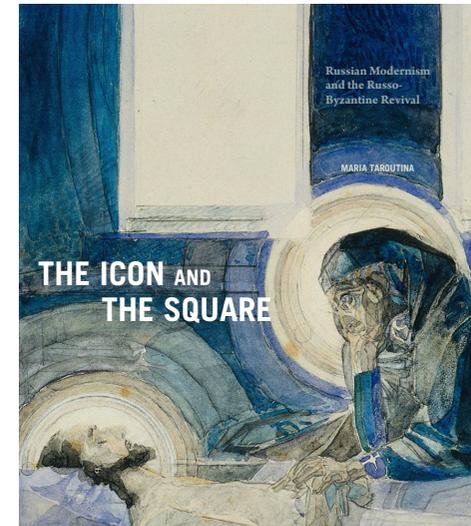
Both before and after the Civil War, white Americans often associated alcohol and drugs with blackness and enslavement. Carole Lynn Stewart traces how African American reformers mobilized the discourses of cosmopolitanism and restraint to expand the meaning of freedom—a freedom that draws on themes of abolitionism and temperance not only as principles and practices for the inner life but simultaneously as the ordering structures for forms of culture and society. While investigating traditional meanings of temperance consistent with the ethos of the Protestant work ethic, Enlightenment rationality, or asceticism, Stewart shows how temperance informed the founding of diasporic communities and civil societies to heal those who had been affected by the pursuit of excess in the transatlantic slave trade and the individualist pursuit of happiness.

By elucidating the concept of the “black Atlantic” through the lenses of literary reformers, *Temperance and Cosmopolitanism* challenges the narrative of Atlantic history, empire, and European elite cosmopolitanism. Its interdisciplinary approach will be of particular value to scholars of African American literature and history as well as scholars of nineteenth-century cultural, political, and religious studies.

**Carole Lynn Stewart** is Associate Professor at Brock University and the author of *Strange Jeremiahs: Civil Religion and the Literary Imaginations of Jonathan Edwards, Herman Melville, and W. E. B. Du Bois*.

240 pages | 6 x 9 | November  
ISBN 978-0-271-08203-5 | cloth: \$124.00/£87.95/€119.95 sh  
Africana Religions Series

History/Religion



## The Icon and the Square Russian Modernism and the Russo-Byzantine Revival

Maria Taroutina

**“This remarkable account tackles longstanding and resilient binaries to reveal ways in which some of the most innovative members of Russia’s avant-garde willingly engaged with the cultural and political establishment and deployed medieval visual practice to galvanize modernist discourse in highly unexpected and suggestive ways.”**

—ROSALIND POLLY BLAKESLEY, author of *The Russian Canvas: Painting in Imperial Russia, 1757-1881*

In *The Icon and the Square*, Maria Taroutina examines how the traditional interests of Russian institutions such as the crown, the church, and the Imperial Academy of Arts temporarily aligned with the radical, leftist, and revolutionary avant-garde at the turn of the twentieth century through a shared interest in the Byzantine past, offering a counternarrative to prevailing notions of Russian modernism.

Focusing on the works of four different artists—Mikhail Vrubel, Vasily Kandinsky, Kazimir Malevich, and Vladimir Tatlin—Taroutina shows how their engagement with medieval pictorial traditions drove each artist to transform his own practice, pushing beyond the established boundaries of his respective artistic and intellectual milieu. She also contextualizes and complements her study of the work of these artists with an examination of the activities of a number of important cultural associations and institutions over the course of several decades. As a result, *The Icon and the Square* gives a more complete picture of Russian modernism: one that attends to the dialogue between generations of artists, curators, collectors, critics, and theorists.

*The Icon and the Square* retrieves a neglected but vital history that was deliberately suppressed by the atheist Soviet regime and subsequently ignored in favor of the secular formalism of mainstream modernist criticism. Taroutina’s timely study, which coincides with the centennial reassessments of Russian and Soviet modernism, is sure to invigorate conversation among scholars of art history, modernism, and Russian culture.

**Maria Taroutina** is Assistant Professor of Art History at Yale-NUS College in Singapore.

296 pages | 51 color/65 b&w illus. | 9 x 10 | December  
ISBN 978-0-271-08104-5 | cloth: \$89.95/£63.95/€86.95 sh  
Art History

## Defending the Faith

### John Jewel and the Elizabethan Church

Edited by Angela Ranson, André Gazal, and Sarah Bastow

This volume brings together a diverse group of Reformation scholars to examine the life, work, and enduring significance of John Jewel, bishop of Salisbury from 1560 to 1571.

A theologian and scholar who worked with early reformers in England such as Peter Martyr Vermigli, Martin Bucer, and Thomas Cranmer, Jewel had a long-lasting influence over religious culture and identity. The essays included in this book shed light on often-neglected aspects of Jewel's work as well as his standing in Elizabethan culture, not only as a priest but as a leader whose work as a polemicist and apologist played an important role in establishing the authority and legitimacy of the Elizabethan Church of England. The contributors also place Jewel in the wider context of gender studies, material culture, and social history.

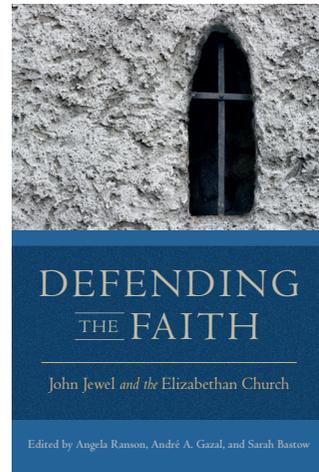
With its inclusion of a short biography of Jewel's early life and a complete list of his works published between 1560 and 1640, *Defending the Faith* is a fresh and robust look at an important Reformation figure who was recognized as a champion of the English Church, both by his enemies and by his fellow reformers.

In addition to the editors, contributors to this volume are Andrew Atherstone, Ian Atherton, Paul Dominiak, Alice Ferron, Paul Hartog, Torrance Kirby, W. Bradford Littlejohn, Aislinn Muller, Joshua Rodda, and Lucy Wooding.

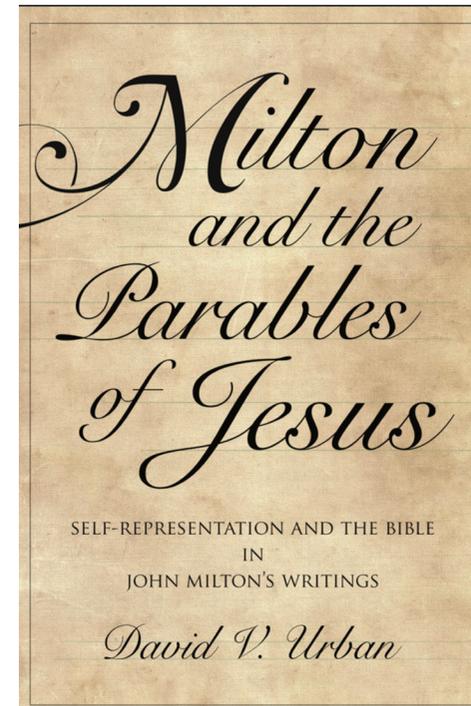
**Angela Ranson** earned her doctorate from the University of York in 2014. She has had articles published in *Sin and Salvation in Reformation England* and *Paul's Cross and the Culture of Persuasion in England, 1520–1640*.

**André Gazal** is Associate Professor of Biblical and Theological Studies at Boyce College and the author of *Scripture and Royal Supremacy in Tudor England: The Use of Old Testament Historical Narrative*.

**Sarah Bastow** is Head of History at the University of Huddersfield and the author of *The Catholic Gentry of Yorkshire, 1536–1642: Resistance and Accommodation*.



336 pages | 6 x 9 | November  
 ISBN 978-0-271-08208-0  
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## Milton and the Parables of Jesus

### Self-Representation and the Bible in John Milton's Writings

David V. Urban

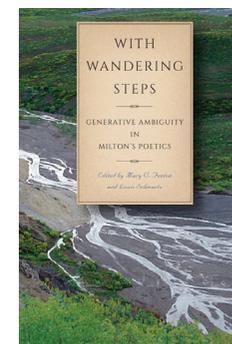
In *Milton and the Parables of Jesus*, David V. Urban examines Milton's self-referential use of figures from the New Testament parables in his works of poetry and prose.

Urban's informative introduction explores the history of parable interpretation and the writings of the Reformed sixteenth- and seventeenth-century biblical commentators, including John Calvin, Matthew Poole, and John Trapp, whose approaches to interpreting the parables resemble Milton's own. Urban then goes on to analyze Milton's early poetry and prose; his great epic, *Paradise Lost*; and his final major poetic works, *Paradise Regained* and *Samson Agonistes*. By chronologically tracing Milton's habit of identifying himself both directly and indirectly with figures represented in Jesus's parables, Urban delves deeply into the development of Milton's attitudes toward himself, God, and society.

This comprehensive study opens up a new avenue of inquiry regarding Milton's hermeneutic of parables. Urban's insightful analysis will be invaluable to scholars and students of John Milton, early modern Christianity and literature, and the Reformation.

**David V. Urban** is Professor of English at Calvin College. He is the co-editor of *Visionary Milton: Essays on Prophecy and Violence* and *John Milton: An Annotated Bibliography, 1989–1999*.

296 pages | 6 x 9 | December  
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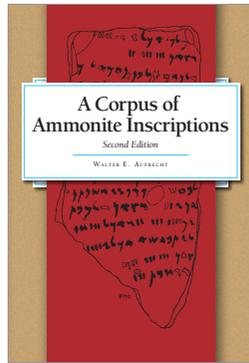
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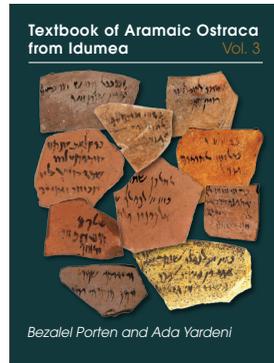
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Walter E. Aufrecht

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**Walter E. Aufrecht** is Professor Emeritus at the University of Lethbridge, Canada, where he taught archaeology. He has authored and edited several books and articles on Aramaic and Ammonite languages and literatures., including "An Eye for Form": *Epigraphic Essays in Honor of Frank Moore Cross*, also published by Eisenbrauns.

488 pages | 7 x 10 | September  
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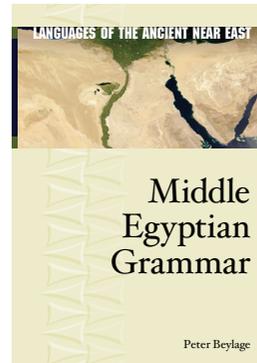
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Ada Yardeni

Containing the final 488 commodity chits, this third volume of *Textbook of Aramaic Ostraca from Idumea* brings to a close the first comprehensive edition of the Idumean ostraca. This textbook is a unique source for the onomastics and the social and economic history of fourth-century Idumea and, by extension, of Judah (Yehud).

**Bezalel Porten** is Professor Emeritus at the Hebrew University. He has authored and coauthored ten books and over one hundred articles.

**Ada Yardeni** has authored and coauthored over fifty articles and books on Hebrew paleography, including *The Book of Hebrew Script*.

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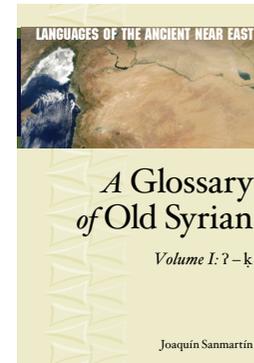
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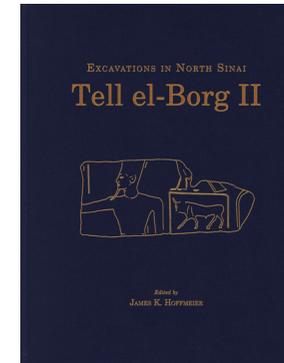
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**Joaquín Sanmartín** is Professor Emeritus of The University of Barcelona. He is the author of a number of books and studies in Akkadian, Hurrian, and Old Syrian lexicography and grammar, including *A Dictionary of the Ugaritic Language in the Alphabetic Tradition*, coauthored with Gregorio del Olmo.

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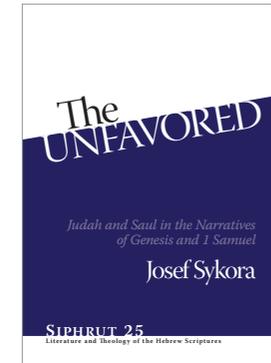
Excavations in North Sinai

Edited by James  
K. Hoffmeier

This is the second and final volume of scientific and interdisciplinary reports on the excavations and research conducted at Tell el-Borg, north Sinai, between 1998 and 2008, written by the scholars and specialists who worked on the site under the direction of Professor James K. Hoffmeier. A concluding chapter offers a synthesis of the work and ties together the finds published in both volumes. Contributors include Stephen Moshier, Bahaa Gayed, Gregory D. Mumford, Scott D. Haddow, Mark Janzen, Thomas W. Davis, Rexine Hummel, Hesham M. Hussein, Carole McCartney, Michelle A. Loyet, Louise Bertini, and Salima Ikram.

**James K. Hoffmeier** is Professor of Old Testament and Ancient Near Eastern History and Archaeology at Trinity Evangelical Divinity School.

512 pages | 8.5 x 11 | December  
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## The Unfavored

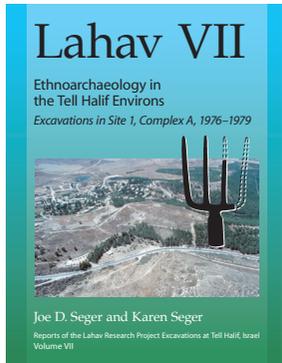
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Narratives of Genesis and  
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Following upon the work of Jewish scholars who have attempted to rehabilitate the notion of "chosenness" in the Hebrew Bible and that of other scholars who have focused more narrowly on the fate of non-Israelites in the Old Testament, *The Unfavored* centers on the role of "unfavored" characters within Israel—specifically, Judah and Saul. A freshly insightful exploration of chosenness in Old Testament, *The Unfavored* guides us to new and deeper interpretations of these biblical texts.

**Josef Sykora** is Assistant Professor of Biblical Interpretation and the director of the Doctor of Ministry program at Northeastern Seminary, Rochester, New York.

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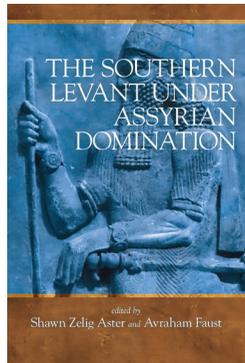
Joe D. Seger and Karen E. Seger

This seventh volume of final reports of the Lahav Research Project's efforts at Tell Halif in Southern Israel focuses on the team's excavations and related regional ethnographic research at adjacent Khirbet Khuweilifeh, an early twentieth-century settlement of Bedouin and Arab fellahin clients.

**Joe D. Seger** is Director Emeritus of the Cobb Institute of Archaeology at Mississippi State University.

**Karen E. Seger** was an archaeologist of the Middle East.

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**The Southern Levant under Assyrian Domination**

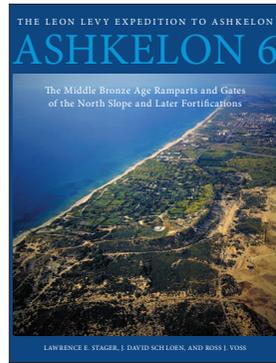
Edited by Shawn Zelig Aster and Avraham Faust

With its unique geographic diversity and abundant archaeological and textual data, the southern Levant is an excellent "laboratory" for studying how Assyrian domination operated. This collection of essays explains how Neo-Assyrian rule influenced the demographics, economy, and culture of the region.

**Shawn Zelig Aster** is Senior Lecturer in the Martin (Szusz) Department of Land of Israel Studies and Archaeology and the Department of Hebrew Bible at Bar-Ilan University.

**Avraham Faust** is Professor of Archaeology in the Martin (Szusz) Department of Land of Israel Studies and Archaeology at Bar-Ilan University.

264 pages | 27 b&w illus. | 7 x 10 | July  
 ISBN 978-1-57506-797-1  
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**Ashkelon 6**  
 The Middle Bronze Age Ramparts and Gates of the North Slope and Later Fortifications

Lawrence E. Stager, J. David Schloen, and Ross J. Voss

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**J. David Schloen** is Professor of Near Eastern Archaeology in the Oriental Institute and Department of Near Eastern Languages and Civilizations of the University of Chicago.

**Lawrence E. Stager** was Dorot Professor of the Archaeology of Israel at Harvard University and Director of the Harvard Semitic Museum.

**Ross J. Voss** is a field archaeologist and was Grid Supervisor of Ashkelon's North Slope for seven years.

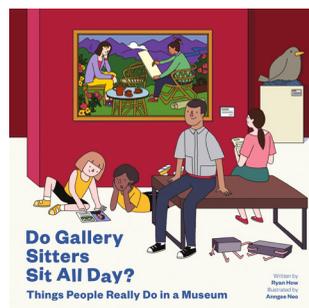
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 Final Reports of The Leon Levy Expedition to Ashkelon Series

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# national gallery singapore

National Gallery Singapore is a visual arts institution that oversees the largest public collection of modern Singaporean and Southeast Asian art. Situated in the heart of the Civic District, the Gallery is housed in two national monuments—City Hall and the former Supreme Court—that have been beautifully restored and transformed into this exciting venue.

The Gallery also works with international museums to present Southeast Asian art in the global context, positioning Singapore as a regional and international hub for visual arts, and publishes books on the visual arts of Singapore and Southeast Asia. The Gallery's core genres include exhibition catalogues, Southeast Asian art research, building history titles, and children's books.

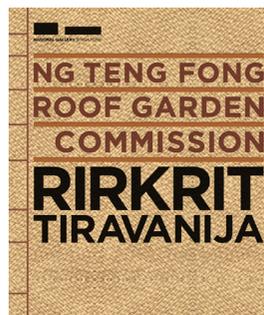


## Do Gallery Sitters Sit All Day? Things People Really Do in a Museum

Edited by Ryan How  
Illustrated by Anngee Neo

What is a docent? What does an artwork conservator do? Take a look behind the scenes of an art museum to discover what goes on inside. With colorful illustrations featuring the beautiful architecture of National Gallery Singapore, *Do Gallery Sitters Sit All Day? Things People Really Do in a Museum* brings readers into the daily lives of museum professionals as they prepare exhibitions, receive artworks, and guide visitors around the museum. Suitable for children aged 7 and above.

36 pages | illustrated throughout | 9.8 x 9.8  
March 2018 | ISBN 978-981-11-4514-8  
paper: \$25.00 sh  
Available in North America only

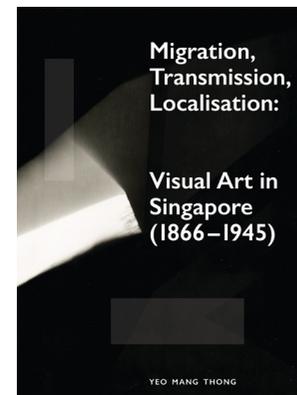


## Ng Teng Fong Roof Garden Commission Rirkrit Tiravanija

Russell Storer

Rirkrit Tiravanija has created the second Ng Teng Fong Roof Garden Commission artwork for National Gallery Singapore. Featuring an interlocking bamboo structure with a simple wooden tea house at its center, this site-specific installation springs from the artist's interest in fostering social engagement and human interaction through art. With homes in Chiang Mai, New York, and Berlin, Tiravanija's nomadic life is a constant negotiation of cultures and a source of inspiration for his practice. This catalogue illuminates this influential artist's fascinating oeuvre through newly commissioned essays and full-color images of the installation.

60 pages | 17 color illus. | 9.8 x 7.8  
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paper: \$18.00 sh  
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## Migration, Transmission, Localisation Visual Art in Singapore (1866- 1945)

Yeo Mang Thong

Drawing mainly on advertisements and comics in Chinese newspapers, Singaporean scholar and educator Yeo Mang Thong demonstrates how Singapore was an important hub for artists who travelled to and lived in Singapore. Yeo's research features, among other things, essays on sojourning artists, and he fills a gap in scholarship on the pre-war visual arts scene in Singapore. Originally in Chinese, this English translation aims to bring his research to a broader audience.

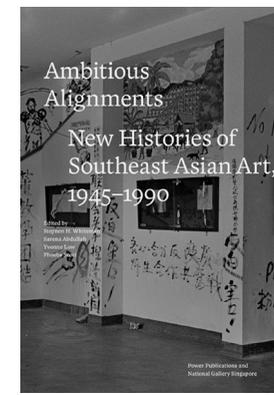
230 pages | 180 color illus. | 9.6 x 8.3  
April 2018 | ISBN 978-981-11-2925-4  
paper: \$30.00 sh  
Available in North America only

## Lim Cheng Hoe Painting Singapore

Edited by Low Sze Wee

Lim Cheng Hoe stands out from most of Singapore's first-generation artists in many regards. This exhibition catalogue examines and compares Lim's work with Chinese ink artist Chen Chong Swee and seeks to explore the man beyond his art through his diary entries. It also republishes essays from previous Lim Cheng Hoe exhibition catalogues that are now out of print and serves as a comprehensive resource of research around this significant Singaporean artist.

200 pages | 178 color illus. | 11.5 x 9.0  
August 2018 | ISBN 978-981-11-6825-3  
cloth: \$35.00 sh  
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## Ambitious Alignments New Histories of Southeast Asian Art, 1945-1990

Edited by Stephen H. Whiteman,  
Sarena Abdullah, Yvonne Low, and  
Phoebe Scott

Ten essays by emerging scholars draw upon unexplored archives and works of art, bearing witness to rich local histories and uncovering complex artistic exchanges across Southeast Asia and beyond. This volume sheds new light on the significance of architecture, painting, installation, photography, and sculpture in the historical narratives of this period and offers fresh insights into artistic production and reception within the cultural and political contexts of postcolonialism and the Cold War, the legacies of which continue to shape the region today. Published with Power Publications.

332 pages | 64 color/39 b&w | 9.8 x 6.8  
June 2018 | ISBN 978-0-909952-92-1  
paper: \$30.00 sh  
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## Madeleine Lee 6 Poems in 36 Parts

Madeleine Lee  
Written over the course of a year in response to the National Gallery Singapore's exhibitions, Madeleine Lee's volume of ekphrastic poetry enacts the ways in which language may relate to art. Each poem is a vignette of a show; words compose, question, and re-vision the visual in novel forms of their own making. The sum of this interplay between word and image is more expansive than its parts and speaks to the generative force of intersecting mediums.

80 pages | 7.3 x 5.3  
June 2018 | ISBN 978-981-11-6642-6  
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## The Artist Speaks Georgette Chen

Joanna Lee and Sara Siew

One of Singapore's most prominent artists, Georgette Chen forged an artistic vision that continues to enchant and inspire today. Chen's remarkable story, which spans wars and revolutions, triumph and tragedy, loves lost and enduring, is told here through her very own words, selected from an extensive archive spanning five decades. Together with her paintings, they constitute a compelling portrait of the artist's gentle spirit that avails itself both to readers who are already familiar with the artist and to those discovering her for the first time.

128 pages | 55 color | 9.0 x 6.3  
April 2018 | ISBN 978-981-11-6759-1  
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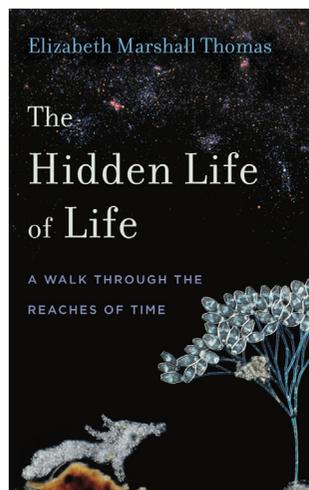
## Minimalism Space, Light, and Object

Edited by Eugene Tan and Russell Storer

*Minimalism: Space, Light, and Object* is an expansive global survey of the movement's influential language of reductive forms, from its Abstract Expressionist color field antecedents to Post-Minimalism, and how it continues to speak to artists today. In this timely re-evaluation, the contemporaneous Mono-ha movement as well as experimentation in video, sound, and performance are brought to bear on the Minimalist canon.

200 pages | 120 color illus. | 11.5 x 9.0  
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# recently released



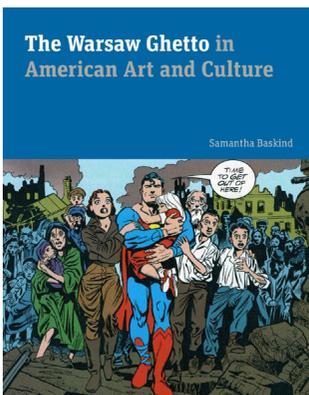
## The Hidden Life of Life A Walk through the Reaches of Time

Elizabeth Marshall Thomas

“A skillfully written, well-informed, and accessible reverie on the nature of life on Earth, both fascinating and highly recommended.”

—Susan Waggoner, *Foreword Reviews*

216 pages | 1 b&w illustration | 5.5 x 8.5 | 2018  
ISBN 978-0-271-08101-4 | cloth: \$22.95 tr  
Animalibus: Of Animals and Cultures

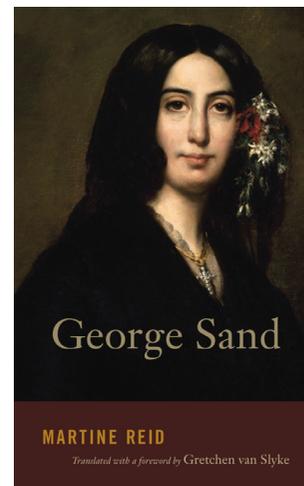


## The Warsaw Ghetto in American Art and Culture

“The Warsaw Ghetto uprising has long captured the imagination of novelists, poets, and artists. Samantha Baskind’s wide-ranging and highly original study of the uprising’s impact on American art and culture is a major contribution to our understanding of Holocaust memory.”

—Samuel Kassow, author of *Who Will Write Our History?*

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ISBN 978-0-271-07870-0 | cloth: \$44.95 tr



## George Sand

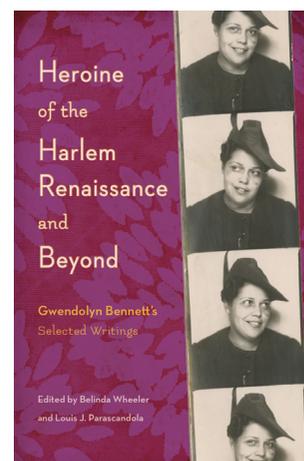
Martine Reid

Translated with a foreword by Gretchen van Slyke

“This biography offers an excellent point of entry into Sand’s life and thought, encouraging reevaluation of a famed but perhaps underrated author who felt ‘for humanity . . . because they are me.’”

—*Publishers Weekly*

280 pages | 1 b&w illustration | 5 x 8 | 2018  
ISBN 978-0-271-08106-9 | cloth: \$29.95 tr



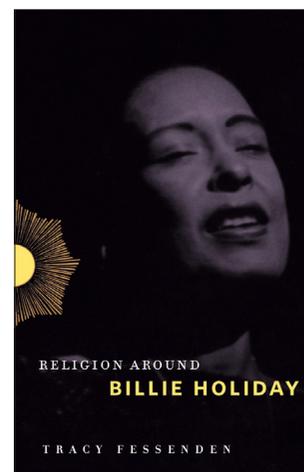
## Heroine of the Harlem Renaissance and Beyond Gwendolyn Bennett’s Selected Writings

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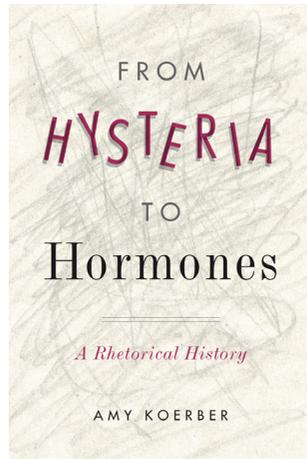
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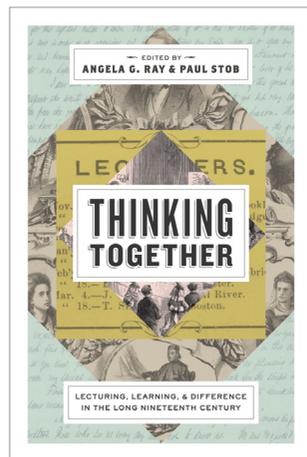
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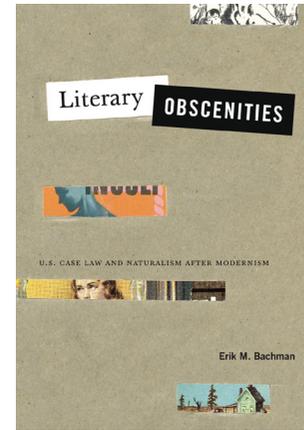
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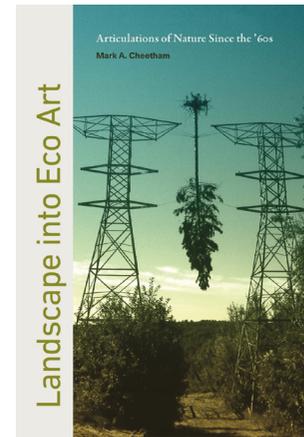
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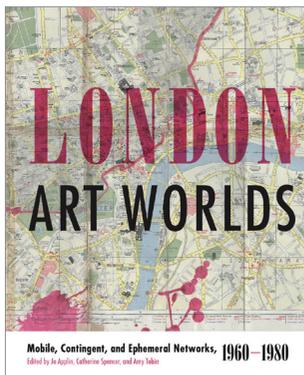
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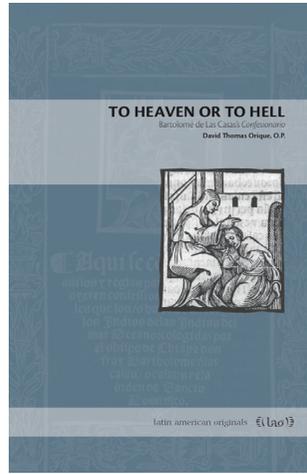
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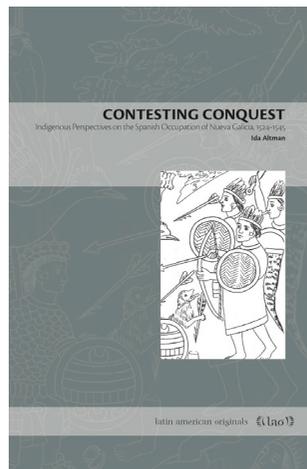
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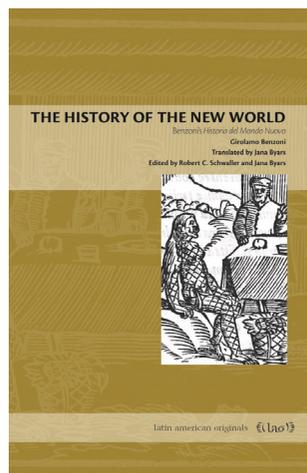
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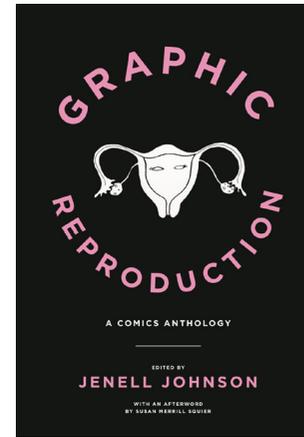
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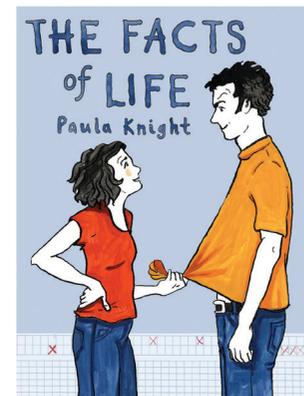
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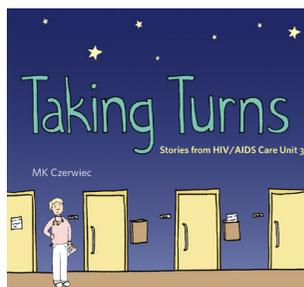
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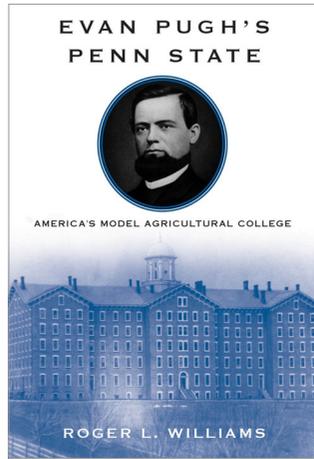
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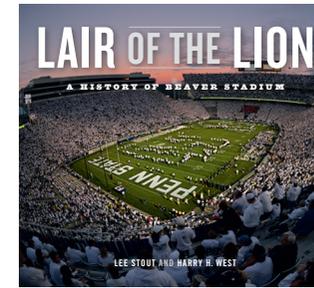
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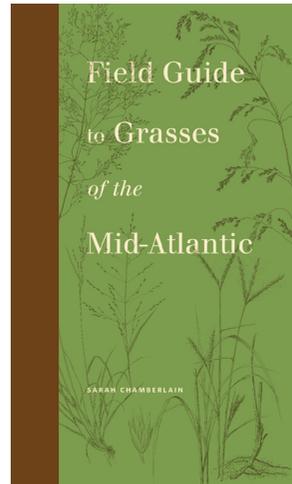
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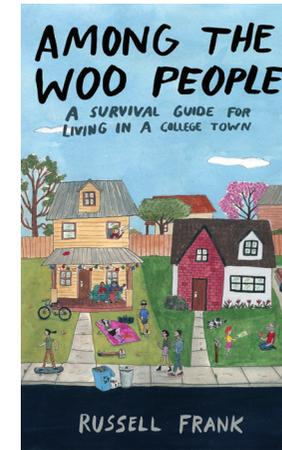
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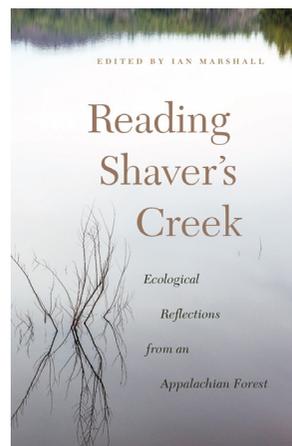
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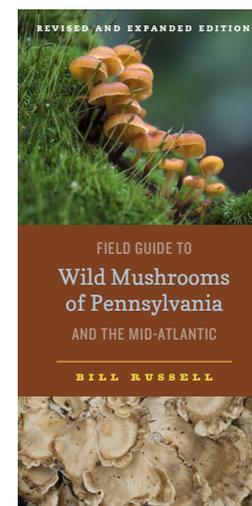
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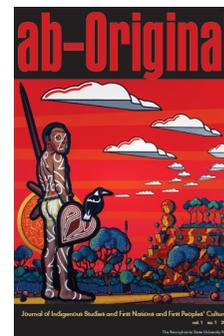
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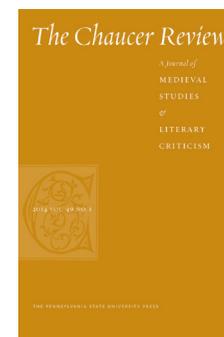


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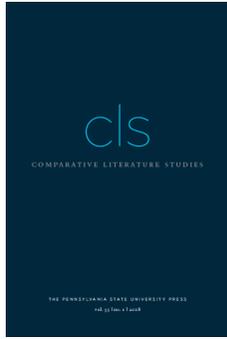


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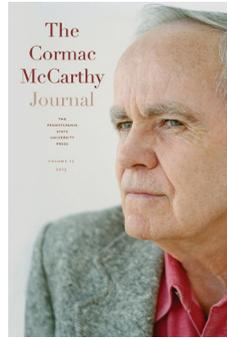
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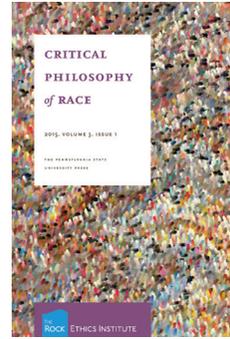
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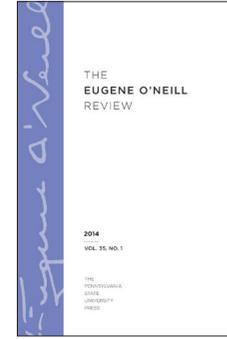
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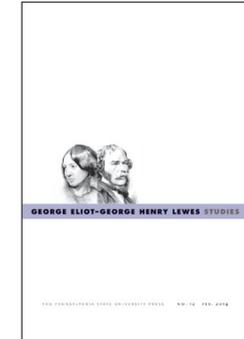
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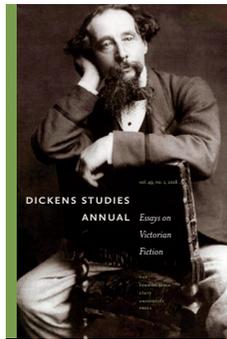
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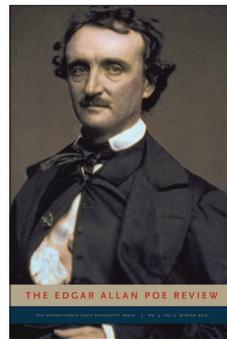
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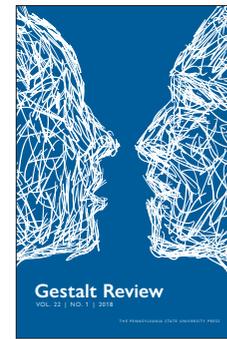
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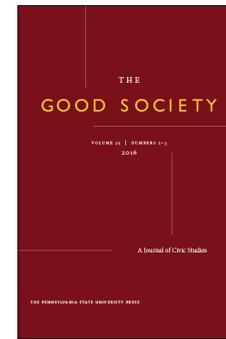
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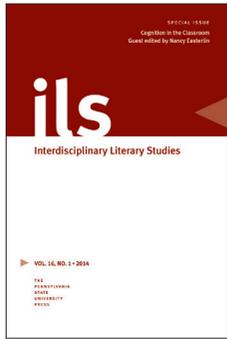
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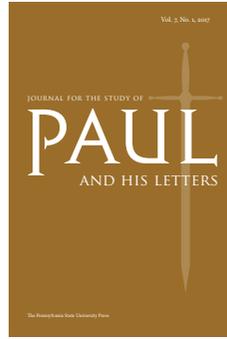
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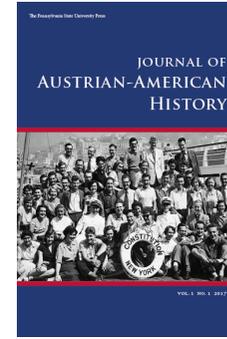
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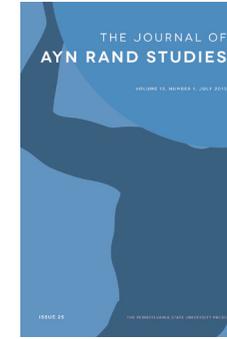
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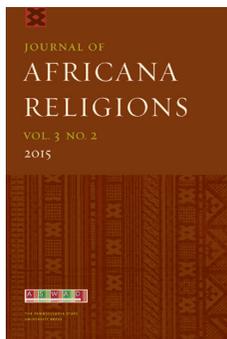
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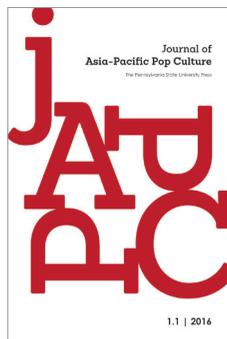
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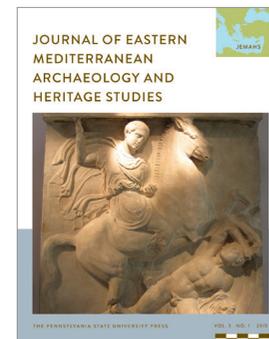
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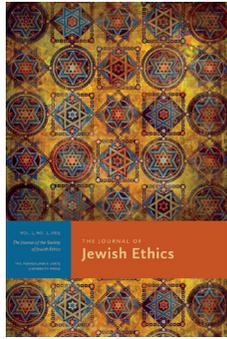
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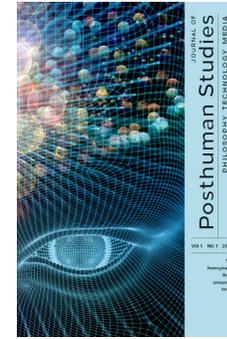


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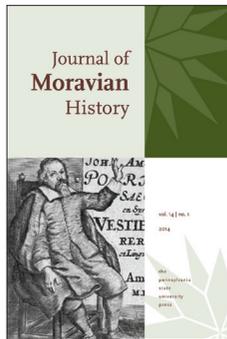


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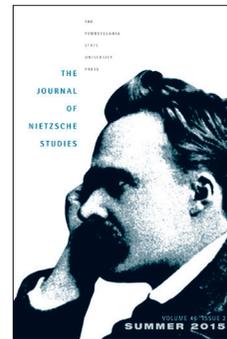


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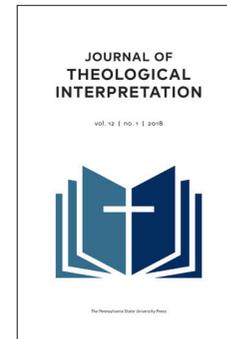


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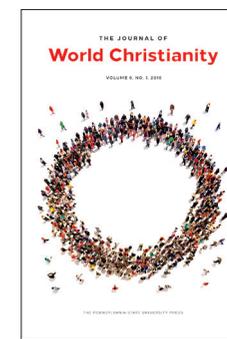


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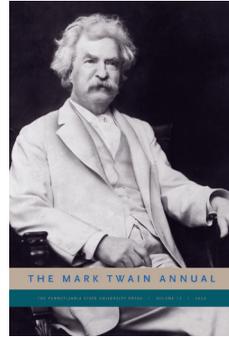


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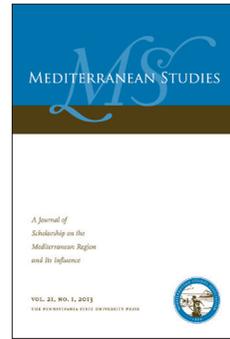


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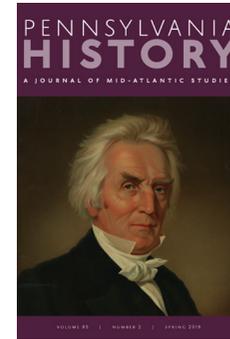


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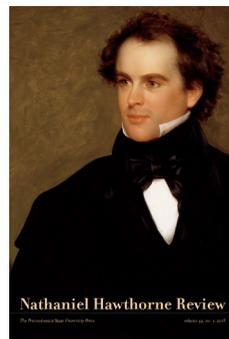


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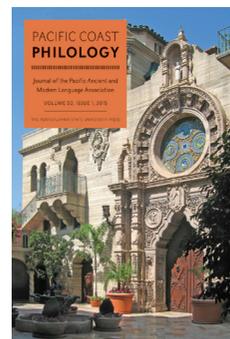


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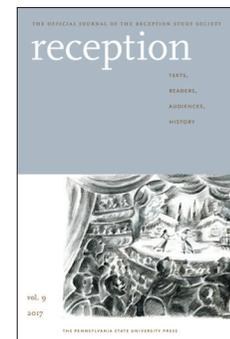


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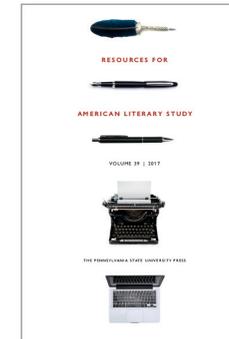


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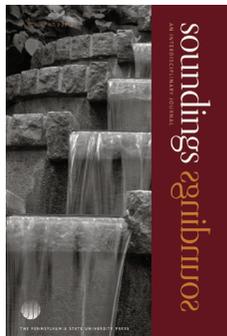


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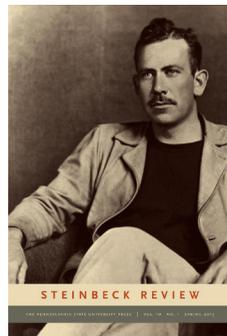
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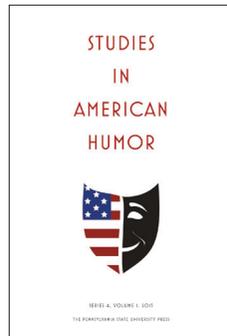
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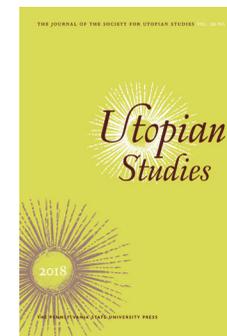
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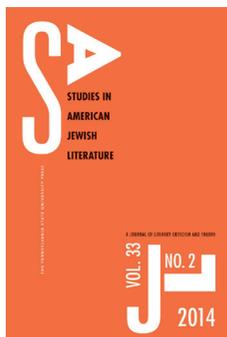
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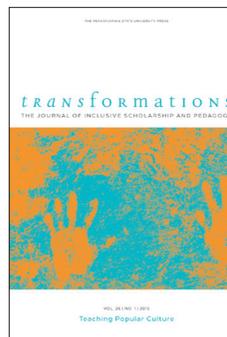
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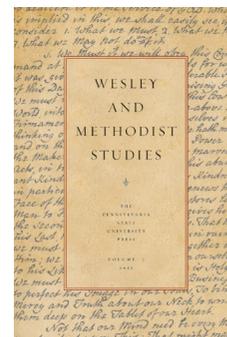
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