



FALL AND WINTER 2021



PENN STATE UNIVERSITY PRESS



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tr: trade discount; sh: short discount

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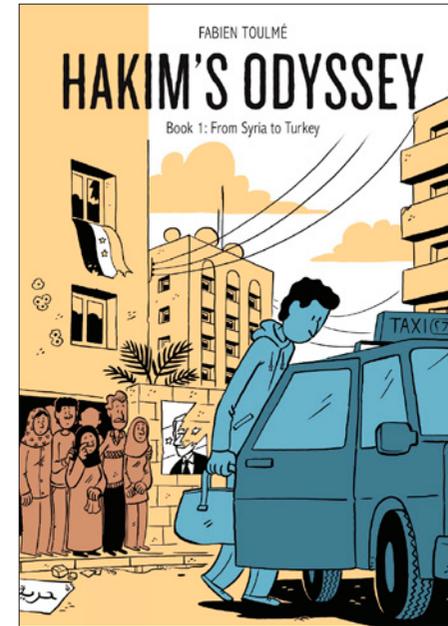


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“A beautiful book. *Hakim’s Odyssey* is deeply personal and superbly researched. I loved reading it.”

—Benjamin Worku-Dix, author of *Vanni: A Family’s Struggle Through the Sri Lankan Conflict*



Hakim’s Odyssey Book 1: From Syria to Turkey

Fabien Toulmé

What does it mean to be a “refugee”? It is easy for those who live in relative freedom to ignore or even to villainize people who have been forced to flee their homes. After all, it can be hard to identify with others’ experiences when you haven’t been in their shoes.

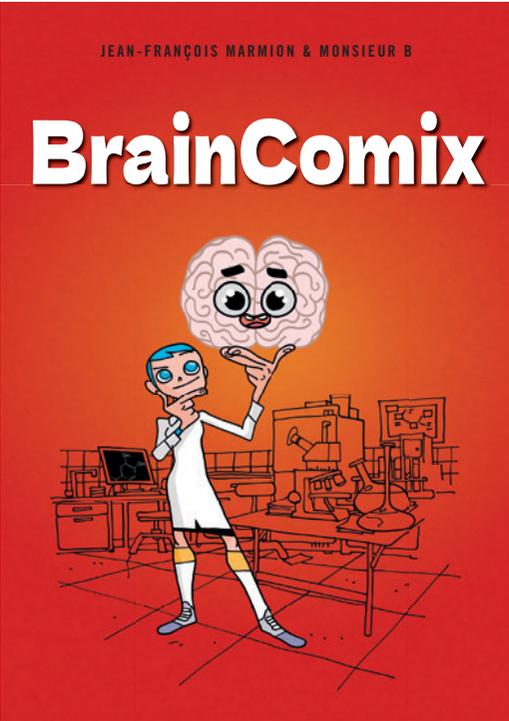
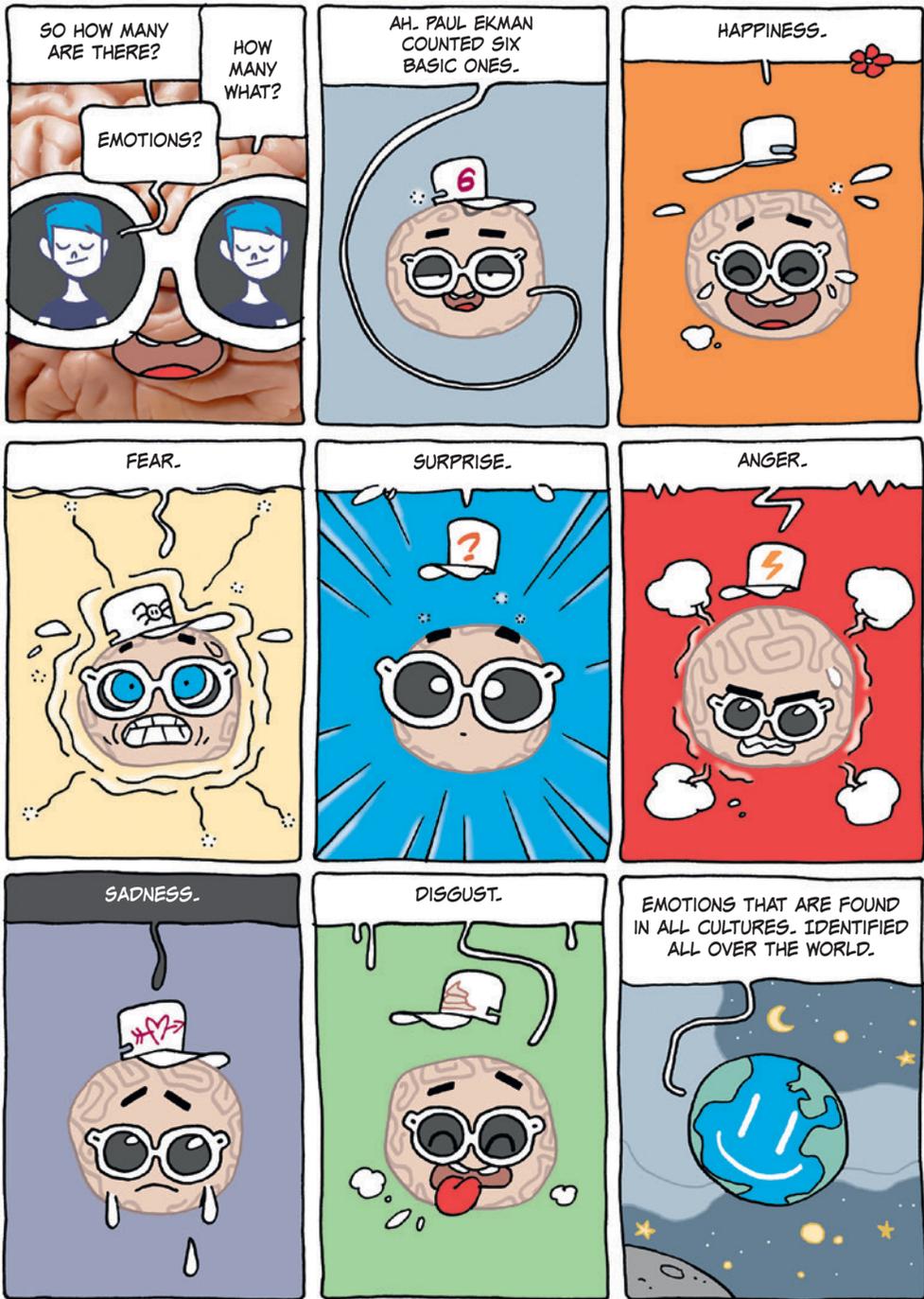
In *Hakim’s Odyssey*, we see firsthand how war can make anyone a refugee. Hakim is a successful young Syrian who had his whole life ahead of him when war forced him to leave everything behind. After the Syrian uprising in 2011, Hakim was arrested and tortured, his town was bombed, his business was seized by the army, and members of his family were arrested or disappeared. This first leg of his odyssey follows Hakim as he travels from Syria to Lebanon, Lebanon to Jordan, and Jordan to Turkey, where he struggles to earn

272 pages | 6 × 9.5 | October
ISBN 978-1-63779-000-7
hardcover: \$29.95/£23.95/€27.95 tr
Comics & Graphic Novels/Biography & Memoir/General Interest

a living and dreams of one day returning to his home.

This graphic novel is necessary reading for our time. Alternately hopeful and heartbreaking, *Hakim’s Odyssey* is a story about what it means to be human in a world that sometimes fails to be humane.

Fabien Toulmé is the creator of *Ce n’est pas toi que j’attendais* and *Les Deux Vies de Baudouin*. He has published two subsequent volumes in the *Hakim’s Odyssey* series, translations of which are forthcoming from Graphic Mundi.



“Fun and forensic, this deep dive into anthropomorphized gray matter leaves no convolution of the brain unexplored. The brain as organ, the brain as self, the brain in all its glory.”

—Bob Fingerman, author of *Dotty's Inferno* and *Minimum Wage*

BrainComix

Jean-François Marmion and Monsieur B

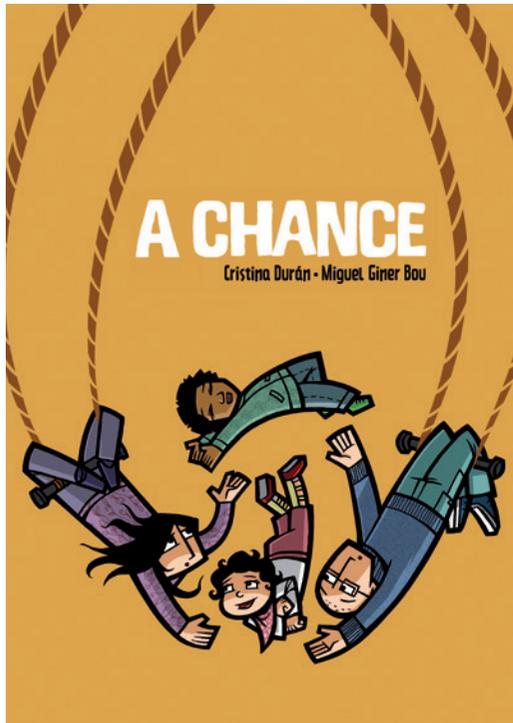
The human brain is the most complex structure in the universe. It's as awe-inspiring as it is intimidating, when you're not an expert. So how can we get to know the brain? By asking him to introduce himself, of course!

In *BrainComix*, the brain is the star of the show—hamming it up in a televised interview conducted by the intrepid journalist Julia Mojito. Without jargon, and with plenty of humor, we come to understand how this spongy, bloody organ acts as our guardian angel, filters our perceptions, and shapes the stories we tell about the world and about ourselves.

A psychologist by training, **Jean-François Marmion** is an author and a scientific journalist. He is associate editor of the journal *Sciences humaines* and a former editor-in-chief of the magazine *Le Cercle Psy*. His book *Psychologie de la connerie* was a #1 bestseller in France, and it was published in English as *The Psychology of Stupidity*.

Monsieur B is a scriptwriter-illustrator who works in comics and animation. He is the creator of several popular series, including *La Vérité sur...*, *Yoman*, and *Histoires de mecs et de nanas*.

168 pages | 7 × 10 | November
 ISBN 978-1-63779-002-1
 paper: \$24.95/£19.95/€23.95 tr
 Comics & Graphic Novels/General Interest



A Chance

Cristina Durán and Miguel Giner Bou

A Chance is the engrossing, heartwarming story of a family's struggles and triumphs.

The narrative follows Cristina Durán and Miguel Giner Bou as they rebuild and reinvent themselves after their daughter Laia is born with cerebral palsy. Hospitals, rehabilitation centers, and doctors become part of their daily routine. There is one chance in a thousand that Laia will pull through—and they hold on to that chance with tremendous strength and indomitable joy.

Years later, with the same courage and determination, Cristina and Miguel embark on the arduous process of adopting their second daughter, Selam, from Ethiopia. This time, they face a long period of training, psychological tests, interviews, and formalities before they can even pack their bags. And when they return with

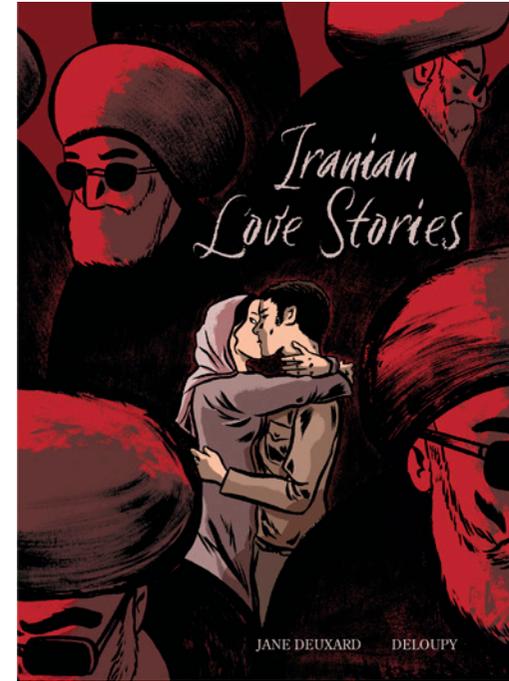
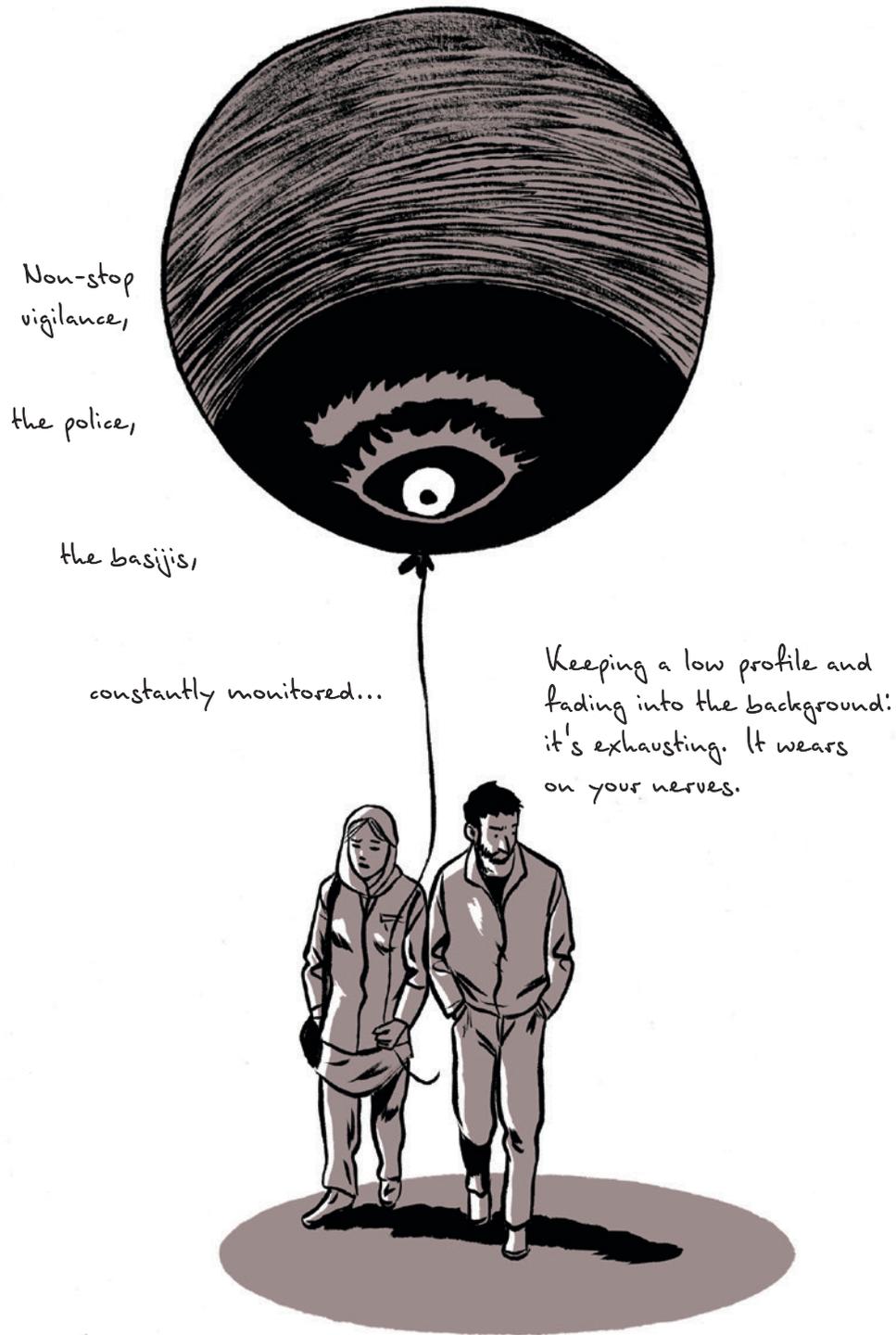
Selam, the challenge of reinvention awaits them yet again.

Cristina Durán and **Miguel Giner Bou** are graduates of the Facultad de Bellas Artes de Valencia. They started out in animation, and in 1993 they founded their studio, LaGRUAestudio, where they work as professional illustrators and comic creators. In 2019, they were awarded Spain's Premio Nacional del Cómic for *EL DÍA 3*.

312 pages | 9.5 x 6.75 | November
 ISBN 978-1-63779-003-8
 hardcover: \$29.95/£23.95/€27.95 tr

Comics & Graphic Novels/Biography & Memoir/General Interest





144 pages | 8 × 10 | December
 ISBN 978-1-63779-004-5
 hardcover: \$24.95/£19.95/€23.95 tr
 Comics & Graphic Novels/Biography
 & Memoir/General Interest

Iranian Love Stories

Jane Deuxard and Deloupy

Gila, 26, was at a party when the police showed up. The men were able to get away with bribes, but the women were taken to the station, and anyone who'd been drinking was forced to submit to a virginity test. She never went to another party after that.

Zeinab is 20 and she loves being a woman in Iran. She says that she feels like a queen! And despite all the risks, she confesses that she makes love with her boyfriend because the danger excites her.

Vahid is 26. He was a leader with the Green Movement. Then he watched his friend Neda die right in front of him. Now he keeps his head down, trying to finish his studies.

In a series of vignettes based on clandestine interviews, this award-winning graphic novel explores the politics and love lives of ten young Iranian men and women from diverse

backgrounds. The result is an honest portrait of Iranian youth today and a rare glimpse into a society where the sexes are strictly segregated—and Western journalists aren't welcome. Through rare testimonies from across the country, we learn about traditional marriages, the pressures of living under the regime, and how young people escape the police and defy tradition to live their love stories.

Jane Deuxard is the pseudonym of a real-life couple—both journalists. They use an alias to protect their sources and their ability to work.

Deloupy is the illustrator of several graphic novels, including *Algériennes: The Forgotten Women of the Algerian Revolution*, also published by Penn State University Press.



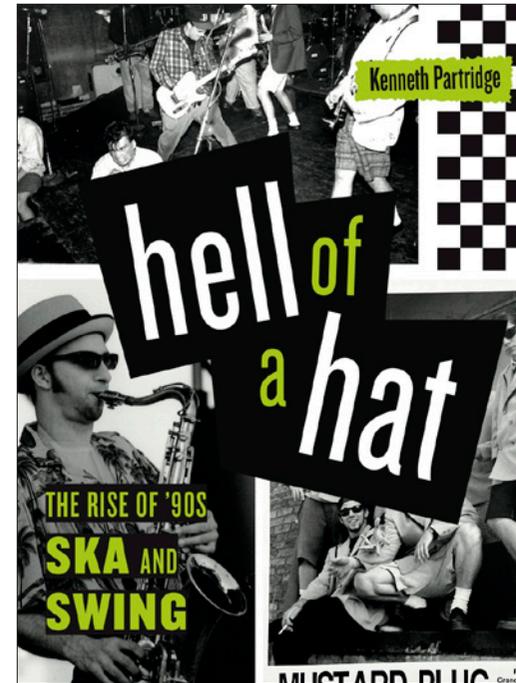
books for
the trade

SKA AND SWING



“Hell of a Hat is the long-overdue chronicle of how the ska and swing movements of the late twentieth century were more than mere fads. In his frantic and fascinating book, Partridge authoritatively defends the love that an entire generation had for these two cultural revivals, which flew against the angst-ridden stereotype of the ’90s. This book positively dances.”

—**JASON HELLER**, author of *Strange Stars: David Bowie, Pop Music, and the Decade Sci-Fi Exploded*



Hell of a Hat

The Rise of '90s Ska and Swing
Kenneth Partridge

In the late '90s, third-wave ska broke across the American alternative music scene like a tsunami. In sweaty clubs across the nation, kids danced themselves dehydrated to the peppy rhythms and punchy horns of bands like The Mighty Mighty Bosstones and Reel Big Fish. As ska caught fire, a swing revival brought even more sharp-dressed, brass-packing bands to national attention. *Hell of a Hat* dives deep into this unique musical moment.

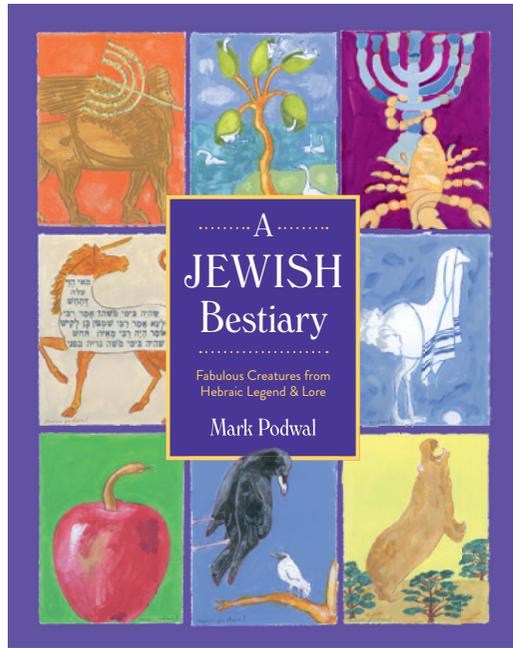
Drawing on interviews with heavyweights like the Bosstones, Sublime, Suicide Machines, and Royal Crown Revue—as well as underground heroes like Mustard Plug, The Slackers, Hepcat, and The New Morty Show—Kenneth Partridge argues that the relative economic prosperity and general optimism of the late '90s created the perfect environment for fast, danceable music

that, with some notable exceptions, tended to avoid political commentary.

An homage to a time when plaids and skankin' were king and doing the jitterbug in your best suit was so money, *Hell of a Hat* is an inside look at '90s ska, swing, and the loud noises of an era when America was dreaming and didn't even know it.

Kenneth Partridge is a music and pop-culture journalist based in Brooklyn, New York. He has written for publications such as *Billboard*, *The AV Club*, *Pitchfork*, *The Atlantic*, *Refinery 29*, and *Genius*, where he is a managing editor.

248 pages | 16 b&w illus. | 6 × 8 | September
ISBN 978-0-271-09038-2
hardcover: \$24.95/£19.95/€23.95 tr
American Music History Series
General Interest/Music/Sociology



A Jewish Bestiary

Fabulous Creatures from Hebraic Legend and Lore

Mark Podwal

“Ask the beast and it will teach thee, and the birds of heaven and they will tell thee.”—Job 12:7

In the Middle Ages, the bestiary achieved a popularity second only to that of the Bible. In addition to being a kind of encyclopedia of the animal kingdom, the bestiary also served as a book of moral and religious instruction, teaching human virtues through a portrayal of an animal's true or imagined behavior. In *A Jewish Bestiary*, Mark Podwal revisits animals, both real and mythical, that have captured the Jewish imagination through the centuries.

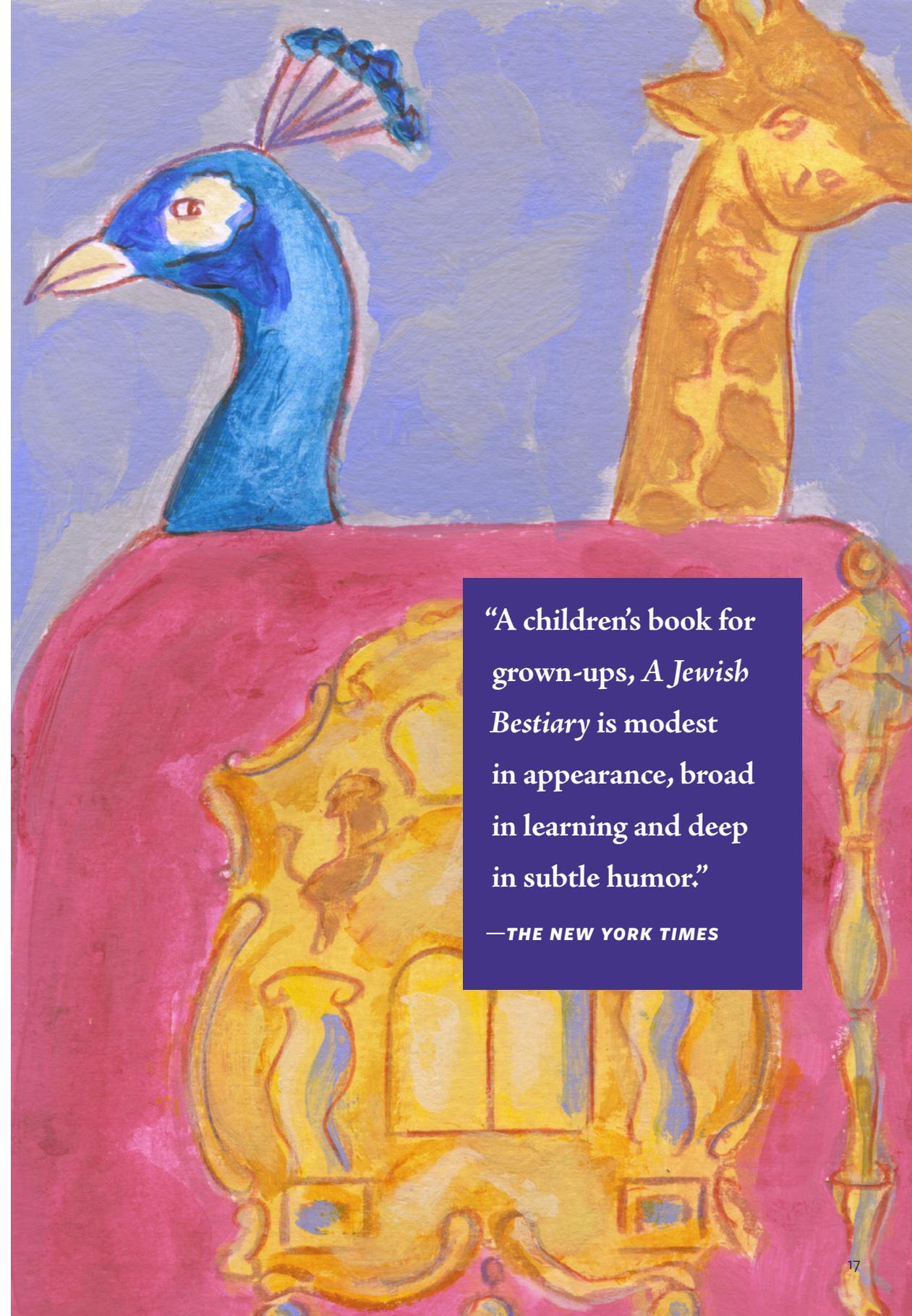
Originally published in 1984 and called “broad in learning and deep in subtle humor” by the *New York Times*, this updated edition of *A Jewish Bestiary* features new full-color renderings of thirty-five creatures from Hebraic legend and lore. The illustrations are accompanied by entertaining and instructive tales drawn from biblical, talmudic, midrashic, and kabbalistic sources. Throughout, Podwal combines traditional Jewish

themes with his own distinctive style. The resulting juxtaposition of art with history results in a delightful and enlightening bestiary for the twenty-first century.

From the ant to the ziz, herein are the creatures that exert a special force on the Jewish fancy.

Mark Podwal achieved early recognition for his drawings on the *New York Times* Op-Ed page. His art is represented in the collections of the Metropolitan Museum, the Victoria and Albert Museum, the Israel Museum, and the Jewish Museums in Berlin, Prague, Vienna, and New York, among other venues. He is the illustrator of a number of books, including *Hebrew Melodies*, also published by Penn State University Press.

88 pages | 35 color illus. | 7.125 x 9 | October
 ISBN 978-0-271-09173-0 | hardcover: \$14.95/£11.95/€13.95 tr
 General Interest/Jewish Studies/History

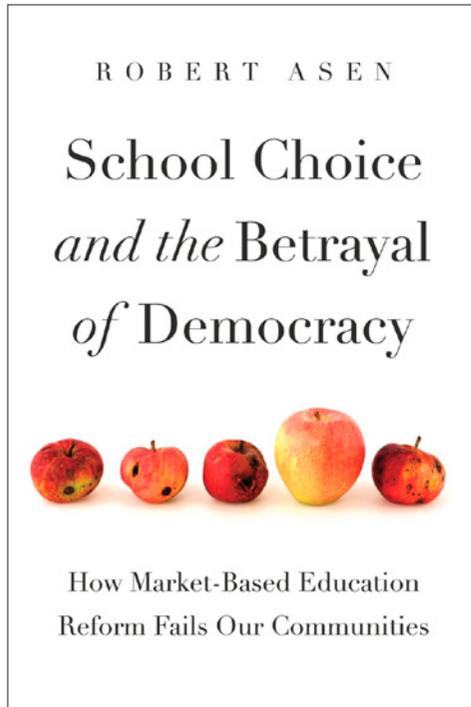


“A children’s book for grown-ups, *A Jewish Bestiary* is modest in appearance, broad in learning and deep in subtle humor.”

—THE NEW YORK TIMES

*your lobbying mother
of harsher measures and bones*

scholarly



School Choice and the Betrayal of Democracy

How Market-Based Education Reform Fails Our Communities

Robert Asen

“The affirmative and affirming vision of *School Choice and the Betrayal of Democracy* is one that rejects the ‘neutrality’ of ‘the market’ and the habit of ignoring problems such as economic coercion in favor of a world of interconnection. Asen’s elegant analysis of the (a)morality of neoliberalism is sure to be heavily cited for years to come.”

—PATRICIA ROBERTS-MILLER, author of *Demagoguery and Democracy*

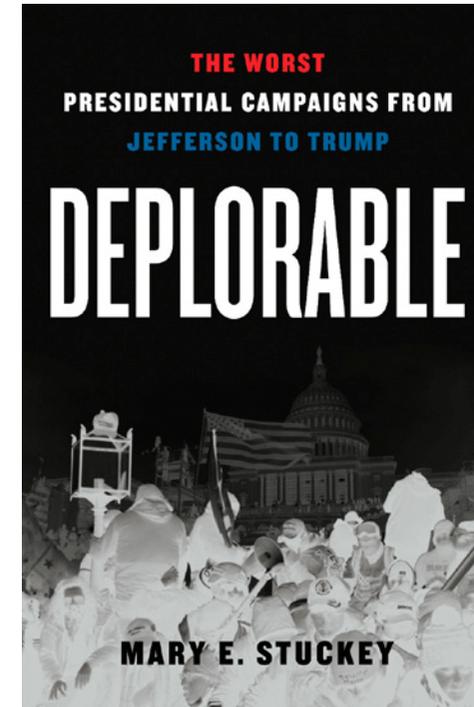
Evidence shows that the increasing privatization of K–12 education siphons resources away from public schools, resulting in poorer learning conditions, underpaid teachers, and greater inequality. But, as Robert Asen reveals here, the damage that market-based education reform inflicts on society runs much deeper. At their core, these efforts are antidemocratic.

Arguing that democratic communities and public education need one another, Asen examines the theory driving privatization, the neoliberalism of Milton and Rose Friedman, as well as the case for school choice promoted by former secretary of education Betsy DeVos and the controversial voucher program of former Wisconsin governor Scott Walker. What Asen finds is that a market-based approach holds not just a different view of distributing education but also a different vision of society. When the values of the market—choice, competition, and self-interest—shape national education, that policy produces individuals, Asen contends, with no connections to community and no obligations to one another. The result is a society at odds with democracy.

Probing and thought-provoking, *School Choice and the Betrayal of Democracy* features interviews with local, on-the-ground advocates for public education and offers a countering vision of democratic education—one oriented toward civic relationships, community, and equality. This book is essential reading for policymakers, advocates of public education, citizens, and researchers.

Robert Asen is Stephen E. Lucas Professor of Rhetoric, Politics, and Culture at the University of Wisconsin–Madison. He is the author of numerous books, including *Democracy, Deliberation, and Education*, also published by Penn State University Press.

248 pages | 6 × 9 | October | ISBN 978-0-271-09139-6
hardcover: \$34.95/£27.95/€32.95 sh
Rhetoric and Democratic Deliberation Series
Education/Communication Studies/Political Science



Deplorable

The Worst Presidential Campaigns from Jefferson to Trump

Mary E. Stuckey

“What just happened? And has anything like it happened before? For readers asking such questions after recent US presidential elections, *Deplorable* offers plenty to ponder. Distinguished presidential scholar Mary Stuckey tracks campaign discourse from Jefferson to Trump, highlighting election seasons that were especially unstable, economically arduous, and fraught with racial tension. This book will instruct, provoke, and challenge Americans who are ready to reckon with history and plan a better way forward.”

—ANGELA G. RAY, author of *The Lyceum and Public Culture in the Nineteenth-Century United States*

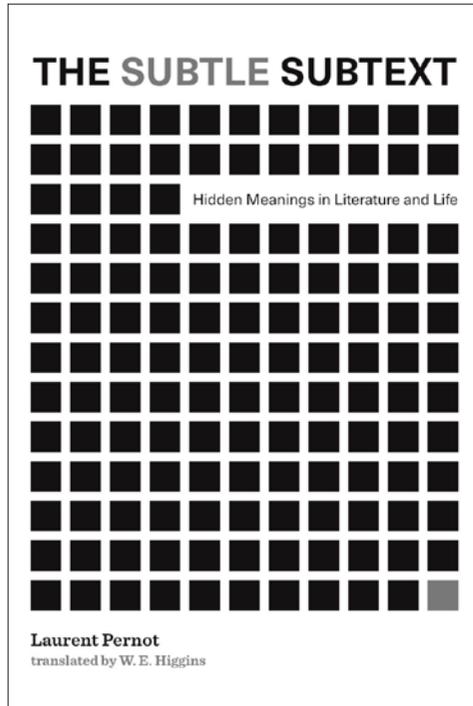
Political campaigns in the United States, especially those for the presidency, can be nasty—very nasty. And while we would like to believe that the 2020 election was an aberration, insults, invective, and yes, even violence have characterized US electoral politics since the republic’s early days. By examining the political discourse around nine particularly deplorable elections, Mary E. Stuckey seeks to explain why.

From the contest that pitted Thomas Jefferson against John Adams in 1800 through 2020’s vicious, chaotic matchup between Donald Trump and Joe Biden, Stuckey documents the cycle of despicable discourse in presidential campaigns. Looking beyond the character and the ideology of the candidates, Stuckey explores the broader political, economic, and cultural milieus in which each took place. In doing so, she reveals the conditions that exacerbate and enable our worst political instincts, producing discourses that incite factions, target members of the polity, encourage undemocratic policy, and actively work against the national democratic project.

Keenly analytical and compulsively readable, *Deplorable* provides context for the 2016 and 2020 elections, revealing them as part of a cyclical—and perhaps downward-spiraling—pattern in American politics. *Deplorable* offers more than a comparison of the worst of our elections. It helps us understand these shameful and disappointing moments in our political history, leaving one important question: Can we avoid them in the future?

Mary E. Stuckey is Edwin Erle Sparks Professor of Communication at Penn State University. She is the author of eleven books, including *Voting Deliberatively: FDR and the 1936 Presidential Campaign*, also published by Penn State University Press.

312 pages | 6 × 9 | November | ISBN 978-0-271-09176-1
hardcover: \$32.95/£26.95/€30.95 sh
History/Communication Studies/Political Science



The Subtle Subtext
 Hidden Meanings in Literature and Life
 Laurent Pernot
 Translated by W. E. Higgins

“In this lively and original work, Laurent Pernot argues that the production of double meaning is a far more wide-ranging phenomenon than we previously thought. Alongside the ‘figured speech’ of ancient Greek and Roman rhetoric, Pernot explores a wealth of cases from nineteenth- and twentieth-century literature, politics, and popular culture. From Michel Foucault’s *parrhêsia* to the *X-Files*, dog whistles, and Pink Floyd: there’s much here to delight and instruct.”

—**SUSAN C. JARRATT**, author of *Chain of Gold: Greek Rhetoric in the Roman Empire*

Subtexts are all around us. In conversation, business transactions, politics, literature, philosophy, and even love, the art of expressing more than what is explicitly said allows us to live and move in the world. But rarely do we reflect on this subterranean dimension of communication.

In this book, renowned classicist and scholar of rhetoric Laurent Pernot explores the fascinating world of subtext. Of the two meanings present in any instance of double meaning, Pernot focuses on the meaning that is unstated—the meaning that counts. He analyzes subtext in all its multifarious forms, including allusion, allegory, insinuation, figured speech, irony, innuendo, esoteric teaching, reading between the lines, ambiguity, and beyond. Drawing on examples from figures as varied as Homer, Shakespeare, Molière, Proust, Foucault, and others, as well as from popular culture, Pernot shows how subtext can be identified and deciphered as well as how prevalent and essential it is in human life.

With erudition, wit, and intelligence, Pernot explains and clarifies a device of language that we use and understand every day without even realizing it. *The Subtle Subtext* is a book for anyone interested in language, literature, hidden meanings, and the finer points of social relations.

Laurent Pernot is Member of the Institut de France and Professor of Greek Language and Literature at the University of Strasbourg. He is the author of numerous books in his field, including *Rhetoric in Antiquity*; *Alexandre le Grand: Les risques du pouvoir*; and *Epidectic Rhetoric: Questioning the Stakes of Ancient Praise*. He is also the editor of *New Chapters in the History of Rhetoric*.

184 pages | 6 x 9 | December | ISBN 978-0-271-09197-6
 hardcover: \$99.95/£79.95/€92.95 sh
 ISBN 978-0-271-09217-1
 paper: \$32.95/£26.95/€30.95 sh
 Communication Studies/Literary Studies/Philosophy

What It Feels Like
 Visceral Rhetoric and the Politics of Rape Culture
 Stephanie R. Larson

“An exciting contribution to rhetorical studies and women’s and gender studies, offering a theory of visceral rhetoric that provides both explanatory power for rape culture and a potential framework for feminist intervention. It addresses a timely topic in a refreshingly new way, providing critical insight into how rape culture is rhetorically constituted as well as reason to hope for change.”

—**ELIZABETH C. BRITT**, author of *Reimagining Advocacy: Rhetorical Education in the Legal Clinic*

What It Feels Like interrogates an underexamined reason for our failure to abolish rape in the United States: the way we communicate about it. Using affective and feminist materialist approaches to rhetorical criticism, Stephanie R. Larson examines how discourses about rape and sexual assault rely on strategies of containment, denying the felt experiences of victims and ultimately stalling broader claims for justice.

Investigating anti-pornography debates from the 1980s, Violence Against Women Act advocacy materials, sexual assault forensic kits, public performances, and the #MeToo movement, Larson reveals how our language privileges male perspectives and, more deeply, how it is shaped by systems of power—patriarchy, white supremacy, and heteronormativity as well as masculine commitments to “science” or “evidence.” In addition, Larson finds that the culture holds a general mistrust of testimony by women, stereotyping it as “emotional.” But she also gives us hope for change, arguing that women’s testimony—the bodily, material expression of violation—is needed to give voice to victims of sexual violence and to present, accurately, the facts of these crimes. Larson makes a case for visceral rhetorics, theorizing them as powerful forms of communication and persuasion.

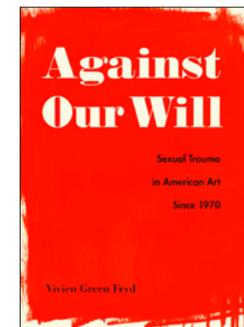
Demonstrating the communicative power of bodily feeling, Larson challenges the long-held commitment to detached, distant, rationalized discourses of sexual harassment and rape. Timely and poignant, the book offers a much-needed corrective to our legal and political discourses.

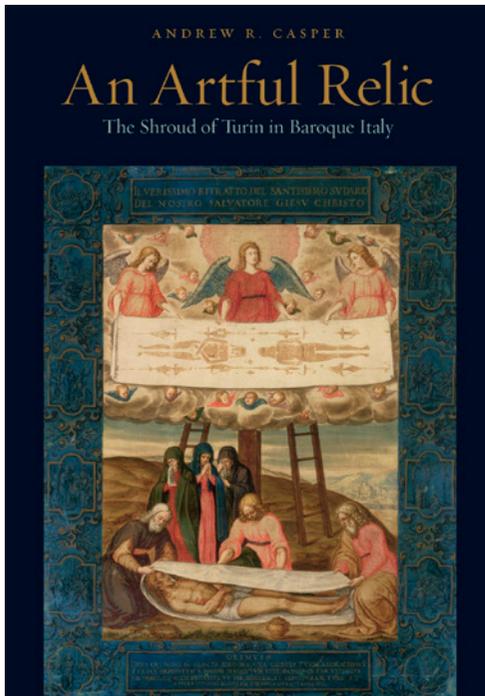
Stephanie R. Larson is Assistant Professor of Rhetoric at Carnegie Mellon University.



232 pages | 3 b&w illus. | 6 x 9
 October | ISBN 978-0-271-09143-3
 hardcover: \$99.95/£79.95/€92.95 sh
 Rhetoric and Democratic
 Deliberation Series
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ALSO OF INTEREST
Against Our Will
 Sexual Trauma in American
 Art Since 1970
 Vivien Green Fryd
 368 pages | 29 color/65 b&w illus.
 7 x 10 | 2019
 ISBN 978-0-271-08206-6 | HC: \$49.95 sh





An Artful Relic

The Shroud of Turin in Baroque Italy

Andrew R. Casper

“Engaging and original. Casper’s careful reading of visual and textual sources, as well as his integration of secondary sources on related topics, develops an important new way of considering the Shroud of Turin and its interpretation and devotional context in the sixteenth and seventeenth centuries.”

—KIRSTIN NOREEN, Loyola Marymount University

In 1578, a fourteen-foot linen sheet bearing faint bloodstained imprints was presented to tens of thousands of worshippers in Turin, Italy, as one of the original shrouds used to prepare Jesus Christ’s body for entombment. From that year into the next century, the Shroud of Turin emerged as Christianity’s preeminent religious artifact. In an unprecedented new look, Andrew R. Casper sheds light on the origins of one of the world’s most famous and controversial religious objects.

Since the early twentieth century, scores of scientists and forensic investigators have attributed the Shroud’s mysterious images to painterly, natural, or even supernatural forces. Casper, however, shows that this modern opposition of artifice and authenticity does not align with the cloth’s historical conception as an object of religious devotion. Examining the period of the Shroud’s most enthusiastic following, from the late 1500s through the 1600s, he reveals how it came to be considered an artful relic—a divine painting attributed to God’s artistry that contains traces of Christ’s body. Through probing analyses of materials created to perpetuate the Shroud’s cult following—including devotional, historical, and theological treatises as well as printed and painted reproductions—Casper uncovers historicized connections to late Renaissance and Baroque artistic cultures that frame an understanding of the Shroud’s bloodied corporeal impressions as an alloy of material authenticity and divine artifice.

This groundbreaking book introduces rich new material about the Shroud’s emergence as a sacred artifact. It will appeal to art historians specializing in religious and material studies, historians of religion, and general readers interested in the Shroud of Turin.

Andrew R. Casper is Associate Professor of Art History at Miami University. He is the author of *Art and the Religious Image in El Greco’s Italy*, also published by Penn State University Press.

216 pages | 5 color/43 b&w illus. | 7 × 10 | September
ISBN 978-0-271-09039-9
hardcover: \$49.95/£39.95/€46.95 sh
Art History/Religious Studies

Catherine of Aragon

Infanta of Spain, Queen of England

Theresa Earenfight

“Catherine of Aragon offers a unique appraisal of Catherine and an exciting and innovative approach to biography by drawing on sources—particularly material culture, economic, and Spanish sources—that are often bypassed or not fully explored to give a fresh perspective on Catherine’s life, a richer picture of Catherine as an individual, and a clearer understanding of her exercise of the queen’s office.”

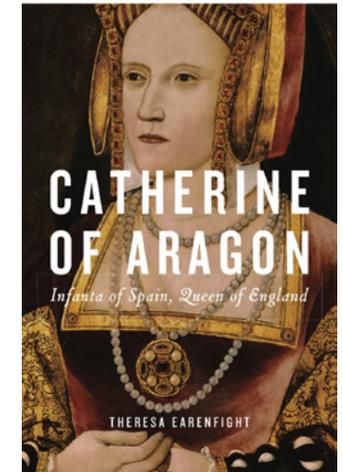
—ELENA WOODACRE, author of *The Queens Regnant of Navarre: Succession, Politics and Partnership, 1274–1512*

Catherine of Aragon is an elusive subject. Despite her status as a Spanish *infanta*, princess of Wales, and queen of England, few of her personal letters have survived, and she is obscured in the contemporary royal histories. In this evocative biography, Theresa Earenfight presents an intimate and engaging portrait of Catherine told through the objects that she left behind.

A pair of shoes, a painting, a rosary, a fur-trimmed baby blanket—each of these things took meaning from the ways Catherine experienced and perceived them. Through an examination of the inventories listing the few possessions Catherine owned at her death, Earenfight follows the arc of Catherine’s life: first as a coddled child in Castile, then as a young adult alone in England after the death of her first husband, a devoted wife and doting mother, a patron of the arts and of universities, and, finally, a dear friend to the women and men who stood by her after Henry VIII set her aside in favor of another woman. Based on traces and fragments, these portraits of Catherine are interpretations of a life lived five centuries ago. Earenfight creates a compelling picture of a multifaceted, intelligent woman and a queen of England.

Engagingly written, this cultural and emotional biography of Catherine brings us closer to understanding her life from her own perspective.

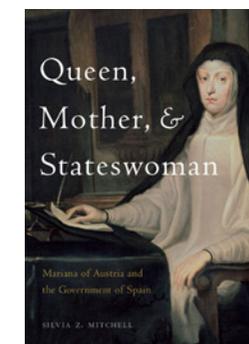
Theresa Earenfight is Professor of History at Seattle University. She is the author of *The King’s Other Body: María of Castile and the Crown of Aragon* and *Queenship in Medieval Europe* and editor of *Queenship and Political Power in Medieval and Early Modern Spain*.

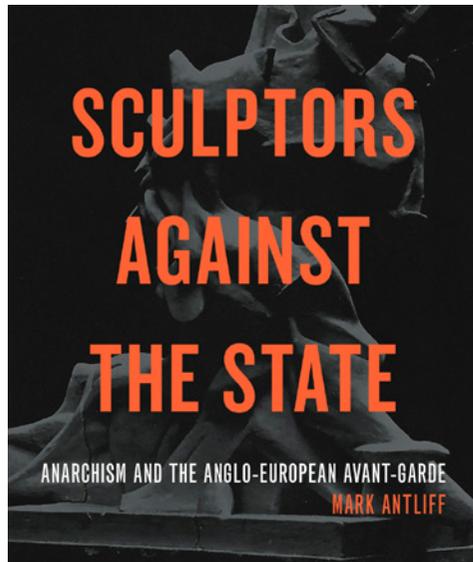


240 pages | 7 color/17 b&w illus./2 maps | 6 × 9 | November
ISBN 978-0-271-09164-8
hardcover: \$34.95/£27.95/€32.95 sh
Medieval and Early Modern Studies/
History/Gender Studies/Biography
& Memoir

ALSO OF INTEREST
Queen, Mother, and Stateswoman
Mariana of Austria and the Government of Spain

Silvia Z. Mitchell
312 pages | 10 b&w illus. | 6 × 9
2019 | ISBN 978-0-271-08338-4
PB: \$34.95 sh





Sculptors Against the State

Anarchism and the Anglo-European Avant-Garde

Mark Antliff

“A substantial and significant contribution to the existing literature on the aesthetics of anarchism. Antliff boldly ventures into new conceptual territory, reading form and materiality against political discourse and artistic criticism during the brief period leading up to the outbreak of World War I, precisely when such relationships came to be understood as some of the fundamental signposts of modernism.”

—ADAM JOLLES, author of *The Curatorial Avant-Garde: Surrealism and Exhibition Practice in France, 1925–1941*

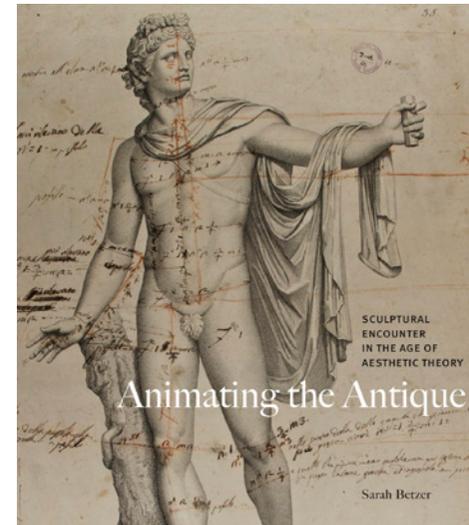
Sculptors Against the State considers the relation of anarchist ideology to avant-garde sculpture through an examination of three iconic artists whose work transformed European modernism: Umberto Boccioni, Jacob Epstein, and Henri Gaudier-Brzeska. Addressing such complex subjects as sexual liberation, homosexuality, the history of emotions, the ethics of violence, and tactics of nonviolent resistance, Mark Antliff demonstrates how sculptural processes were shaped by forms of anarchism calculated to foster a radical community.

The anarchist view that the State is a state of mind and a set of social relationships is a central theme Antliff uses to explore not only the art of Boccioni, Epstein, and Gaudier-Brzeska but the associated aesthetics of radical luminaries such as Oscar Wilde, F. T. Marinetti, and Ezra Pound. Taking Boccioni’s *Unique Forms of Continuity in Space*, Epstein’s *Tomb of Oscar Wilde*, and Gaudier-Brzeska’s *Hieratic Head of Ezra Pound* as a starting point, Antliff argues that these sculptors saw the arts as a radical catalyst for an entirely new constellation of interpersonal relations and psychological dispositions—ones antithetical to those propagated by the State.

Powerfully argued and informed by extensive archival research, *Sculptors Against the State* provides a new understanding of these artists, even as it sheds light on why contemporary anarchist theory is necessary for understanding the profound cultural impact modernism had during the twentieth century. Antliff’s work will be of interest to students and scholars of modernist art and literature.

Mark Antliff is Mary Grace Wilson Distinguished Professor Emeritus at Duke University. He is the author of many books, including *Inventing Bergson: Cultural Politics and the Parisian Avant-Garde* and *Avant-Garde Fascism: The Mobilization of Myth, Art, and Culture in France, 1909–1939*.

272 pages | 10 color/70 b&w illus. | 8 × 9.5 | September
ISBN 978-0-271-08945-4
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Refiguring Modernism Series
Art History & Architecture/History



Animating the Antique

Sculptural Encounter in the Age of Aesthetic Theory

Sarah Betzer

“Painstaking, original, and uncompromising. Weaving art history, aesthetics, the history of archaeology and of collections, and other topics, Betzer’s study of the figuration of sculpture in two-dimensional representations sets a unique insight into a multifaceted framework.”

—WHITNEY DAVIS, author of *Replications: Archaeology, Art History, Psychoanalysis*

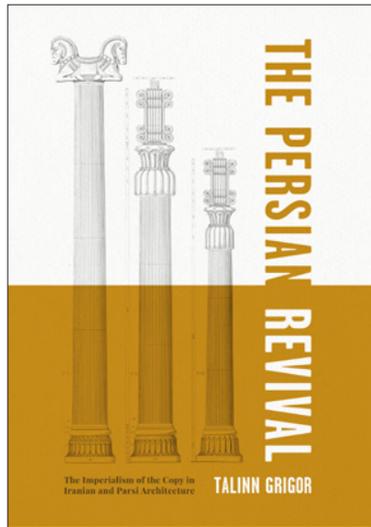
Framed by tensions between figural sculpture experienced in the round and its translation into two-dimensional representations, *Animating the Antique* explores enthralling episodes in a history of artistic and aesthetic encounters. Moving across varied locations—among them Rome, Florence, Naples, London, Dresden, and Paris—Sarah Betzer explores a history that has yet to be written: that of the Janus-faced nature of interactions with the antique by which sculptures and beholders alike were caught between the promise of animation and the threat of mortification.

Examining the traces of affective and transformative sculptural encounters, the book takes off from the decades marked by the archaeological, art-historical, and art-philosophical developments of the mid-eighteenth century and moves to consider fin de siècle anthropological, psychological, and empathic contexts. It turns on two fundamental and interconnected arguments: that an eighteenth-century ontology of ancient sculpture continued to inform encounters with the antique well into the nineteenth century, and that by attending to the enduring power of this model, it is possible to newly appreciate the distinctively modern terms of antique sculpture’s allure. As Betzer shows, these eighteenth-century developments had far-reaching ramifications for the making and beholding of modern art, the articulations of art theory, the writing of art history, and a significantly queer *Nachleben* of the antique.

Bold and wide-ranging, *Animating the Antique* sheds light upon the work of writers ranging from Goethe and Winckelmann to Hegel, Walter Pater, and Vernon Lee. It will be especially welcomed by scholars and students working in eighteenth- and nineteenth-century art history, art writing, and art historiography.

Sarah Betzer is Associate Professor of Art History at the University of Virginia and the author of *Ingres and the Studio: Women, Painting, History*, also published by Penn State University Press.

296 pages | 41 color/82 b&w illus. | 9 × 10 | December
ISBN 978-0-271-08883-9
hardcover: \$124.95/£99.95/€115.95 sh
Art History & Architecture



The Persian Revival

The Imperialism of the Copy in Iranian and Parsi Architecture

Talinn Grigor

“A finely wrought, insightful, and successful contribution to the study of the reception of ancient Iran in the modern world. Entirely original, it draws observations from archives and from a wide range of literature and material evidence.”

—CHRISTINA MARANCI, author of *Medieval Armenian Architecture: Constructions of Race and Nation*

One of the most heated scholarly controversies of the early twentieth century, the Orient-or-Rome debate turned on whether art historians should trace the origin of all Western—and especially Gothic—architecture to Roman ingenuity or to the Indo-Germanic *Geist*. Focusing on the discourses around this debate, Talinn Grigor considers the Persian Revival movement in light of imperial strategies of power and identity in British India and in Qajar-Pahlavi Iran.

The Persian Revival examines Europe’s discovery of ancient Iran, first in literature and then in art history. Tracing Western visual discourse about ancient Iran from 1699 on, Grigor parses the invention and use of a revivalist architectural style from the Afsharid and Zand successors to the Safavid throne and the rise of the Parsi industrialists as cosmopolitan subjects of British India. Drawing on a wide range of Persian revival narratives bound to architectural history, Grigor foregrounds the complexities and magnitude of artistic appropriations of Western art history in order to grapple with colonial ambivalence and imperial aspirations. She argues that while Western imperialism was instrumental in shaping high art as mercantile-bourgeois ethos, it was also a project that destabilized the hegemony of a Eurocentric historiography of taste.

An important reconsideration of the Persian Revival, this book will be of vital interest to art and architectural historians and intellectual historians, particularly those working in the areas of international modernism, Iranian studies, and historiography.

Talinn Grigor is Professor of Art History at the University of California, Davis. She is the author of *Building Iran: Modernism, Architecture, and National Heritage Under the Pahlavi Monarchs* and *Contemporary Iranian Art: From the Street to the Studio*.

280 pages | 75 b&w illus. | 7 × 10 | July
ISBN 978-0-271-08943-0
hardcover: \$89.95/£71.95/€83.95 sh
This publication has been supported in part by a grant from the Persian Heritage Foundation.

Art History/History



Playful Pictures

Art, Leisure, and Entertainment in the Venetian Renaissance Home

Chrisinda Henry

“A rich and welcome study of secular Venetian domestic paintings, many of which are familiar to art historians but have not been connected fully to the literary, social, and performative worlds of Venetian culture. Henry brings a well-researched interdisciplinary perspective and vividly re-creates the viewing contexts for these paintings.”

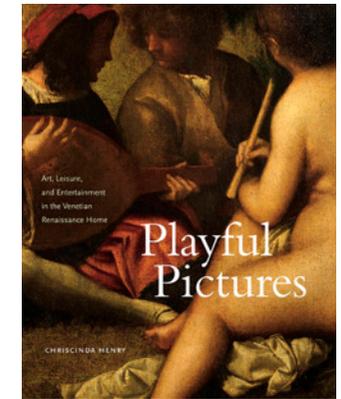
—JODI CRANSTON, author of *Green Worlds of Renaissance Venice*

In *Playful Pictures*, Chrisinda Henry explores the rise of private art collection in Renaissance Venice as a *diporto*, or pastime, practiced within a kaleidoscopic matrix of domestic leisure that encompassed the recitation of poetry and tales, games, music making, amateur theatrical activity, and the conversational arts.

Between around 1490 and 1550, a new class of pictures emerged in Venice. These images—primarily paintings but also drawings, prints, book illustrations, and historiated architectural elements—feature quotidian, festive, allusive, and performative subjects that catered to the cultural and intellectual interests of *avant-garde* patrons and collectors. Several generations of Venetian artists, including Vittore Carpaccio, Giorgione, Titian, Sebastiano del Piombo, Giovanni Cariani, Bernardino Licinio, and Paris Bordon, rose to meet the demand of modern collectors seeking entertaining artworks that could speak to their personal values and taste. *Playful Pictures* connects painting and the graphic arts with other art forms engaged in the home: vernacular literature and the *novella* tradition; pastoral music, verse, and theater; urban dialect comedies; and carnival and ludic culture. Taking an interdisciplinary approach that treats these pursuits as linked forms of creative practice, Henry argues that they served as dynamic forms of personal and collective expression for patrons, collectors, artists, and other virtuosi seeking to express a new set of secular values and a contingent notion of selfhood.

Incorporating fresh evidence from archival sources, this book expands the discourse on Renaissance art by situating it within the growing, and increasingly nuanced, scholarly understanding of Renaissance leisure and entertainment culture.

Chrisinda Henry is Assistant Professor of Art History at McGill University.



256 pages | 39 color/41 b&w illus.
8 × 10 | December
ISBN 978-0-271-08911-9
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Art History/Medieval and Early Modern Studies

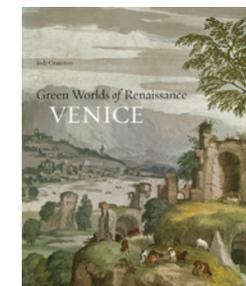
ALSO OF INTEREST

Green Worlds of Renaissance Venice

Jodi Cranston

Winner of the 2021 Gladys Kriebel Delmas Foundation Book Prize in Renaissance Venetian Studies

228 pages | 24 color/56 b&w illus.
8 × 10 | 2019 | ISBN 978-0-271-08202-8
HC: \$89.95 sh



An Irish Rebel in New Spain

The Tumultuous Life and Tragic Death of William Lamport

Andrea Martínez Baracs

“It is remarkable, as Andrea Martínez Baracs suggests, that such a high-ranking political player in the Spanish court, who argued forcefully for liberty, freedom, and self-rule a century before those ideas became associated with the Age of Revolutions, has been so thoroughly forgotten. This volume succeeds admirably in bringing William Lamport back into view, connecting him to historical relationships between Ireland and both Spain and Native America that are often overlooked.”

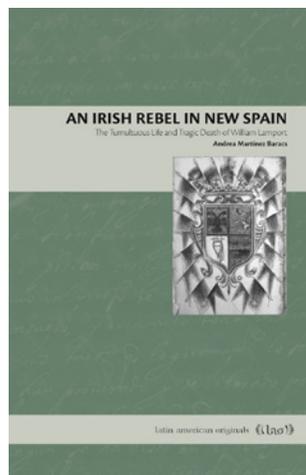
—**LAURA MATTHEW**, author of *Memories of Conquest: Becoming Mexicano in Colonial Guatemala*

An Irish Rebel in New Spain recounts the story of the so-called Irish Zorro, who, in 1659, was burned at the stake for conspiring against the empire to make himself king of Mexico, restore the privileges of the indigenous people, end the persecution of the Jews, and free the African slaves.

William Lamport was an Irish rebel, a soldier, a poet, and a thinker. His Catholic family lost their land and their religious freedom after the English conquest of Ireland. In 1640, Lamport emigrated to New Spain, where he witnessed the abuses of the colonial system and later ran afoul of the Mexican Inquisition. Imprisoned in 1642, Lamport argued his own defense as well as that of the Jews who were in prison with him. Along with a concise biography, this volume provides an anthology of Lamport's most representative writings: his detailed project for a Spanish-supported Irish insurrection; a manifesto and plan for a Mexican uprising against Spain; his self-defense, which he nailed to the doors of the cathedral when he managed to momentarily escape from prison; a selection of his poetry; and the court documents about the accusation that led him to the pyre.

This concise, compelling, and original reflection on the systems of (in)justice in seventeenth-century Mexico is designed for classes on early modern Spain, colonial Latin America, and the Inquisition. Those with an affinity for Irish history will also enjoy learning about the colorful life of William Lamport.

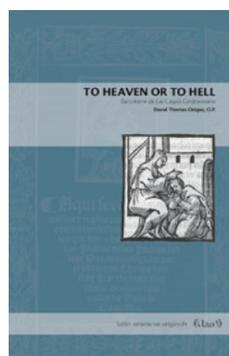
Andrea Martínez Baracs is Director of the Biblioteca Digital Mexicana. She is the author of *Don Guillén de Lampart, hijo de sus hazañas* and *Un gobierno de indios: Tlaxcala, 1519–1750*.



144 pages | 6 b&w illus. | 5.5 × 8.5
December | ISBN 978-0-271-09040-5
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ISBN 978-0-271-08098-7 | PB: \$24.95 sh
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Violent First Contact in Venezuela

Nikolaus Federmann's *Indian History*

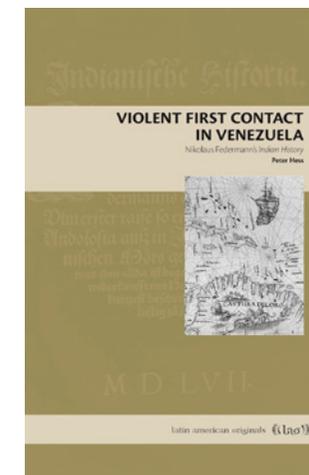
Peter Hess

Published in 1557, Nikolaus Federmann's *Indianische Historia* is a fascinating narrative describing the German military commander's incursion into what is now Venezuela. Designed not only for classroom use but also for the use of scholars, this English translation is accompanied by a critical introduction that contextualizes Federmann's firsthand account within the broader Spanish colonial system.

Having gained the rights to colonize Venezuela from the Spanish Crown in 1528, the Welser merchant house of Augsburg, Germany, sent mercenaries, settlers, and miners to set up colonial structures. The venture never turned a profit, and operations ceased in 1546 after two Welser officials were murdered. Federmann's text gives an account of his foray into the interior of Venezuela in 1530–31. It describes violent first contact with indigenous peoples as well as Federmann's communication strategies, how he managed to prevail in hostile terrain, and how he related to other agents of the conquests. It also documents his unwavering belief in the intrinsic preeminence of European Christians and, ultimately, in the righteousness of his mission.

The only detailed record of this incursion, Federmann's text adds a unique and important perspective to our understanding of first colonial contact on the Caribbean coast of South America. It provides insight into the first-contact dynamic, the techniques of subjugation and dominance, and the web of diverging interests among stakeholders. This volume will be a valuable resource for courses and for scholarship on conquest and colonialism in Latin America.

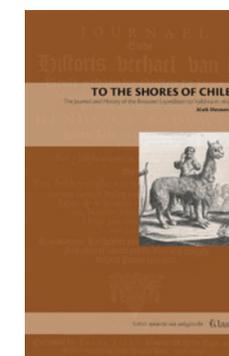
Peter Hess is Associate Professor of Germanic Studies at the University of Texas at Austin. He is the author of *Resisting Pluralization and Globalization in German Culture, 1490–1540: Visions of a Nation in Decline*.



152 pages | 3 b&w illus./1 map
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Pandemic in Potosí

Fear, Loathing, and Public Piety in a Colonial Mining Metropolis

Kris Lane

“In making available documents, perspectives, and voices from the past, *Pandemic in Potosí* joins a growing but regrettably short list of thematic sourcebooks aimed at students, teachers, and researchers [alike]. In focusing on one particular crisis, it demonstrates the value of episodic study for deep historical understanding. There are lessons here for all of us.”

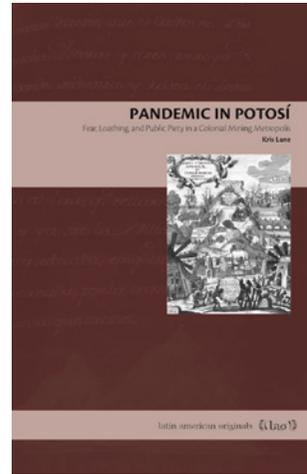
—**PAUL RAMÍREZ**, author of *Enlightened Immunity: Mexico’s Experiments with Disease Prevention in the Age of Reason*

In 1719, a deadly and highly contagious disease took hold of the Imperial Villa of Potosí, a silver mining metropolis in what is now Bolivia. Within a year, the pathogen had killed some 22,000 people, just over a third of the city’s residents. Victims collapsed with fever, body aches, and effusions of blood from the nose and mouth. Most died within days. The great Andean pandemic of 1717–22 was likely the most destructive disease to strike South America since the days of the Spanish conquest.

Pandemic in Potosí features the single longest narrative of this nearly forgotten period, penned by local historian Bartolomé Arzáns de Orsúa y Vela, along with shorter treatments of the disease’s ravages in Cuzco, Arequipa, and the outskirts of Lima. The “Gran Peste,” as it was called, was a pivotal event about which Arzáns wrote at length because he lived through it, but also because it was believed to have cosmic significance. Kris Lane translates and contextualizes Arzáns’s account, which is rich in local detail that sheds light on a range of topics—from therapeutics, devotional life, class relations, gender, and race to conceptions of illness, sin, and human will and responsibility during a major public health crisis.

Original narratives of the pandemic, translated here for the first time, help readers see commonalities and differences between past and present disease encounters. Designed for use in courses on Latin American history, this concise work will also interest scholars and students of the history of religion, history of medicine, urban studies, and epidemiology.

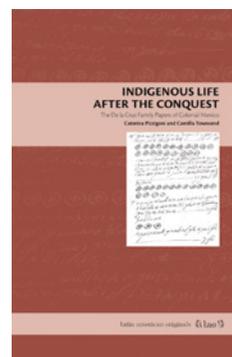
Kris Lane is France V. Scholes Professor of History at Tulane University.



144 pages | 9 b&w illus./1 map
5.5 x 8.5 | December
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Caterina Pizzigoni and Camilla Townsend
184 pages | 13 b&w illus./2 maps
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ISBN 978-0-271-08813-6 | PB: \$19.95 sh
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Kabbalah and Sex Magic

A Mythical-Ritual Genealogy

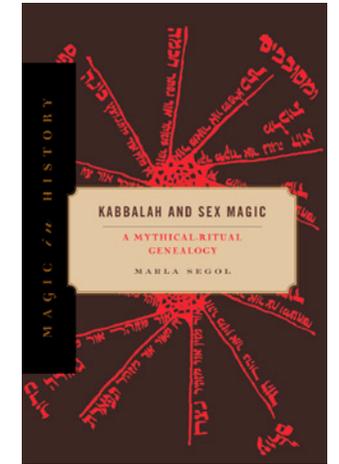
Marla Segol

In this provocative book, Marla Segol explores the development of the kabbalistic cosmology underlying Western sex magic. Drawing extensively on Jewish myth and ritual, Segol tells the powerful story of the relationship between the divine and the human body in late antique Jewish esotericism, in medieval kabbalah, and in New Age ritual practice.

Kabbalah and Sex Magic traces the evolution of a Hebrew microcosm that models the powerful interaction of human and divine bodies at the heart of both kabbalah and some forms of Western sex magic. Focusing on Jewish esoteric and medical sources from the fifth to the twelfth century from Byzantium, Persia, Iberia, and southern France, Segol argues that in its fully developed medieval form, kabbalah operated by ritualizing a mythos of divine creation by means of sexual reproduction. She situates in cultural and historical context the emergence of Jewish cosmological models for conceptualizing both human and divine bodies and the interactions between them, arguing that all these sources position the body and its senses as the locus of culture and the means of reproducing it. Segol explores the rituals acting on these models, attending especially to their inherent erotic power, and ties these to contemporary Western sex magic, showing that such rituals have a continuing life.

Asking questions about its cosmology, myths, and rituals, Segol poses even larger questions about the history of kabbalah, the changing conceptions of the human relation to the divine, and even the nature of religious innovation itself. This groundbreaking book will appeal to students and scholars of Jewish studies, religion, sexuality, and magic.

Marla Segol is Associate Professor and Director of Undergraduate Studies in the Department of Global Gender and Sexuality Studies at the University at Buffalo. She is the author of *Word and Image in Medieval Kabbalah: The Texts, Commentaries, and Diagrams of the “Sefer Yetsirah”* and coeditor of *Sexuality, Sociality, and Cosmology in Medieval Literary Texts*.

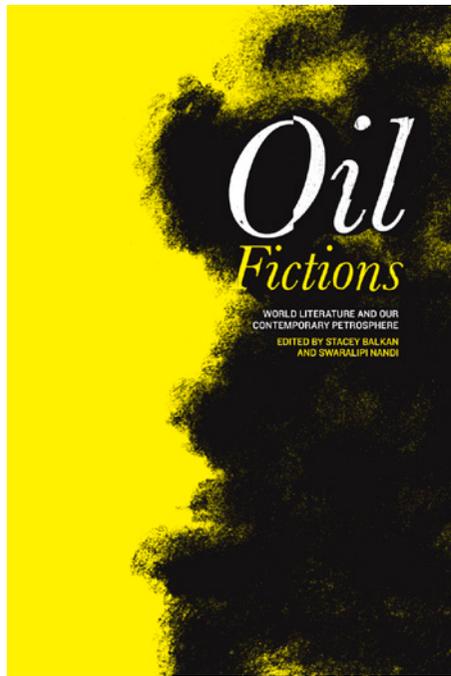


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Allegra Iafrate
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ISBN 978-0-271-08367-4 | PB: \$39.95 sh
Magic in History Series





Oil Fictions

World Literature and Our Contemporary Petrosphere

Edited by Stacey Balkan and Swaralipi Nandi

“This excellent collection not only provides an authoritative introduction to petrofiction’s key texts, conceptual debates, and critical methodologies but also extends the range and scope of that work. In their impressive expansion of the geographical ambit and theoretical concerns of oil fiction, particularly into the Global South, these essays offer new and hitherto underrealized perspectives. They are what the field has been waiting for.”

—**GRAEME MACDONALD**, coauthor of *Combined and Uneven Development: Toward a New Theory of World-Literature*

Oil, like other fossil fuels, permeates every aspect of human existence. Yet it has been largely ignored by cultural critics, especially in the context of the Global South. Seeking to make visible the power and pervasiveness of oil in society, *Oil Fictions* stages a critical intervention that aligns with the broader goals of the energy humanities.

Exploring literature and film about petroleum as a genre of world literature, *Oil Fictions* focuses on the ubiquity of oil as well as the cultural response to petroleum in postcolonial states. The chapters engage with African, South American, South Asian, Iranian, and transnational petrofictions and cover topics such as the relationship of colonialism to the fossil fuel economy, issues of gender in the Thermocene epoch, and discussions of migration, precarious labor, and the petro-diaspora. This unique exploration includes testimonies of the oil encounter—through memoirs, journals, and interviews—from a diverse geopolitical grid, ranging from the Permian Basin to the Persian Gulf.

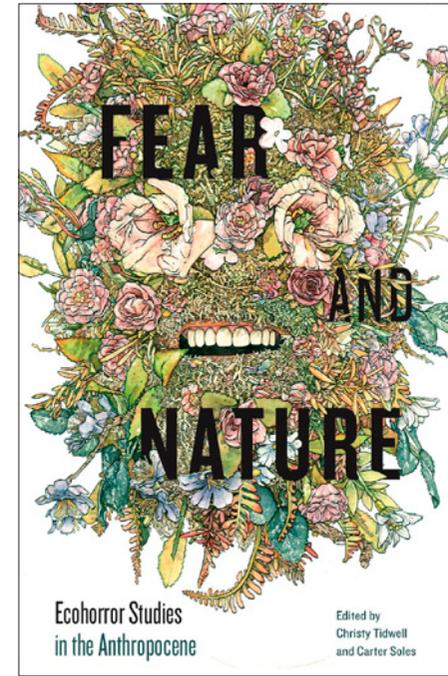
By engaging with non-Western literary responses to petroleum in a concentrated, sustained way, this pathbreaking book illuminates the transnational dimensions of the discourse on oil. It will appeal to scholars and students working in literature and science studies, energy humanities, ecocriticism, petrocriticism, environmental humanities, and Anthropocene studies.

In addition to the editors, the contributors to this volume include Henry Obi Ajumeze, Rebecca Babcock, Ashley Dawson, Sharae Deckard, Scott DeVries, Kristen Figgins, Amitav Ghosh, Corbin Hiday, Helen Kapstein, Micheal Angelo Rumore, Simon Ryle, Sheena Stief, Imre Szeman, Maya Vinai, and Wendy W. Walters.

Stacey Balkan is Assistant Professor of English and Environmental Humanities at Florida Atlantic University.

Swaralipi Nandi is Assistant Professor of English at Loyola Academy.

304 pages | 6 × 9 | October
ISBN 978-0-271-09158-7
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AnthropoScene: The SLSA Book Series
Literary Studies



Fear and Nature

Ecohorror Studies in the Anthropocene

Edited by Christy Tidwell and Carter Soles

“Fear and Nature straddles popular culture studies, horror and gothic studies, film and literary studies, and cultural studies. It is an expansive, ambitious, and exploratory book that is working to move the field beyond earlier works of ecohorror criticism by considering fresh approaches to the subject.”

—**BERNICE MURPHY**, author of *The Rural Gothic in American Popular Culture: Backwoods Horror and Terror in the Wilderness*

Ecohorror represents human fears about the natural world—killer plants and animals, catastrophic weather events, and disquieting encounters with the nonhuman. Its portrayals of animals, the environment, and even scientists build on popular conceptions of zoology, ecology, and the scientific process. As such, ecohorror is a genre uniquely situated to address life, art, and the dangers of scientific knowledge in the Anthropocene.

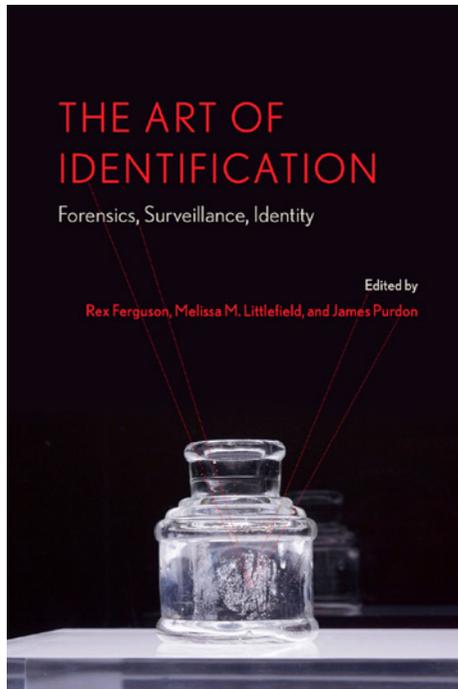
Featuring new readings of the genre, *Fear and Nature* brings ecohorror texts and theories into conversation with other critical discourses. The chapters cover a variety of media forms, from literature and short fiction to manga, poetry, television, and film. The chronological range is equally varied, beginning in the nineteenth century with the work of Edgar Allan Poe and finishing in the twenty-first with Stephen King and Guillermo del Toro. In their analyses, the contributors make explicit connections across chapters, question the limits of the genre, and address the ways in which our fears about nature intersect with those we hold about the racial, animal, and bodily “other.”

In addition to the editors, the contributors include Kristen Angierski, Bridgitte Barclay, Marisol Cortez, Chelsea Davis, Joseph K. Heumann, Dawn Keetley, Ashley Kniss, Robin L. Murray, Brittany R. Roberts, Sharon Sharp, and Keri Stevenson.

Christy Tidwell is Associate Professor of English and Humanities at the South Dakota School of Mines & Technology. She is the coeditor of *Gender and Environment in Science Fiction*.

Carter Soles is Associate Professor of Film Studies at SUNY Brockport. He has published a number of journal articles and book chapters in the fields of film studies and ecomedia.

300 pages | 5 b&w illus. | 6 × 9 | July
ISBN 978-0-271-09021-4
hardcover: \$109.95/£87.95/€102.95 sh
AnthropoScene: The SLSA Book Series
Literary Studies



The Art of Identification Forensics, Surveillance, Identity

Edited by Rex Ferguson, Melissa M. Littlefield, and James Purdon

“In a world increasingly dominated by technological forms of human surveillance, identification, and profiling, it is ever more important to examine how such processes affect how we feel and understand ourselves and others. The exciting essays in *The Art of Identification* are a signal contribution to this task. The collection will fascinate humanities scholars, scientists, and AI ethicists alike.”

—EDWARD HIGGS, author of *Identifying the English: A History of Personal Identification 1500 to the Present*

Since the mid-nineteenth century, there has been a notable acceleration in the development of the techniques used to confirm identity. From fingerprints to photographs to DNA, we have been rapidly amassing novel means of identification, even as personal, individual identity remains a complex chimera. *The Art of Identification* examines how such processes are entangled within a wider sphere of cultural identity formation.

Against the backdrop of an unstable modernity and the rapid rise and expansion of identificatory techniques, this volume makes the case that identity and identification are mutually imbricated and that our best understanding of both concepts and technologies comes through the interdisciplinary analysis of science, bureaucratic infrastructures, and cultural artifacts. With contributions from literary critics, cultural historians, scholars of film and new media, a forensic anthropologist, and a human bioarcheologist, this book reflects upon the relationship between the bureaucratic, scientific, and technologically determined techniques of identification and the cultural contexts of art, literature, and screen media. In doing so, it opens the interpretive possibilities surrounding identification and pushes us to think about it as existing within a range of cultural influences that complicate the precise formulation, meaning, and reception of the concept.

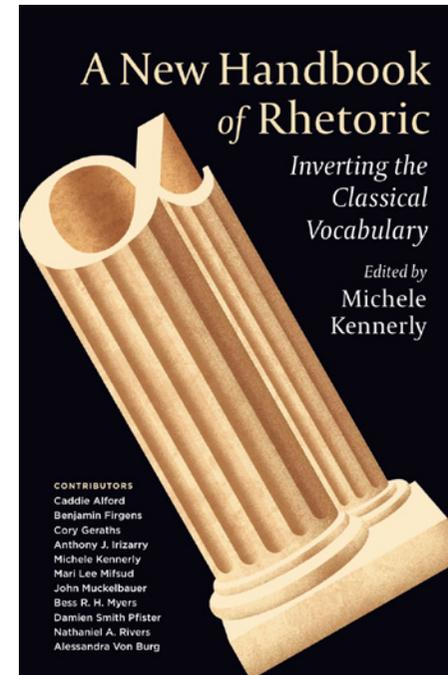
In addition to the editors, the contributors to this volume include Dorothy Butchard, Patricia E. Chu, Jonathan Finn, Rebecca Gowland, Liv Hausken, Matt Houlbrook, Rob Lederer, Andrew Mangham, Victoria Stewart, and Tim Thompson.

Rex Ferguson is Senior Lecturer in English Literature at the University of Birmingham.

Melissa M. Littlefield is Professor in the Department of English at the University of Illinois, Urbana-Champaign.

James Purdon is Lecturer in English Literature at the University of St Andrews.

264 pages | 3 b&w illus. | 6 × 9 | September
ISBN 978-0-271-09057-3
hardcover: \$119.95/£95.95/€111.95 sh
AnthropoScene: The SLSA Book Series
Literary Studies



A New Handbook of Rhetoric Inverting the Classical Vocabulary

Edited by Michele Kennerly

“A major contribution to the ongoing conversation about how contemporary rhetorical theory relates to the rhetorical tradition. The digital world and global crises such as climate change motivate a search for theories that can explain, accommodate, and advance rhetorical judgments and rhetorical practice. The ‘alpha-privative’ strategy employed here is novel and productive, offering an innovative way to both learn from the past and move into the uncharted and unprecedented future.”

—CAROLYN R. MILLER, coeditor of *Landmark Essays in Rhetorical Genre Studies*

Like every discipline, Rhetorical Studies relies on a technical vocabulary to convey specialized concepts, but few disciplines rely so deeply on a set of terms developed so long ago. *Pathos, kairos, doxa, topos*—these and others originate from the so-called classical world, which has conferred on them excessive authority. Without jettisoning these rhetorical terms altogether, this handbook addresses critiques of their ongoing relevance, explanatory power, and exclusionary effects.

A New Handbook of Rhetoric inverts the terms of classical rhetoric by applying to them the alpha privative, a prefix that expresses absence. Adding the prefix α - to more than a dozen of the most important terms in the field, the contributors to this volume build a new vocabulary for rhetorical inquiry. Essays on *apathy, akairos, adoxa*, and *atopos*, among others, explore long-standing disciplinary habits, reveal the denials and privileges inherent in traditional rhetorical inquiry, and theorize new problems and methods. Using this vocabulary in an analysis of current politics, media, and technology, the essays illuminate aspects of contemporary culture that traditional rhetorical theory often overlooks.

Innovative and groundbreaking, *A New Handbook of Rhetoric* at once draws on and unsettles ancient Greek rhetorical terms, opening new avenues for studying values, norms, and phenomena often stymied by the tradition.

In addition to the editor, the contributors include Caddie Alford, Benjamin Figgins, Cory Geraths, Anthony J. Irizarry, Mari Lee Mifsud, John Muckelbauer, Bess R. H. Myers, Damien Smith Pfister, Nathaniel A. Rivers, and Alessandra Von Burg.

Michele Kennerly is Associate Professor of Communication Arts and Sciences and Classics and Ancient Mediterranean Studies at Penn State University.

216 pages | 6 × 9 | September
ISBN 978-0-271-09127-3 | hardcover: \$99.95/£79.95/€92.95 sh
ISBN 978-0-271-09183-9 | paper: \$29.95/£23.95/€27.95 sh
Communication Studies/Rhetoric

Looking at Trauma

A Tool Kit for Clinicians

Edited by Abby Hershler, Lesley Hughes, Patricia Nguyen, and Shelley Wall

“In Looking at Trauma, the authors share invaluable experiential knowledge gained through their work with trauma survivors, while also synthesizing denser preceding works on trauma therapy and recovery. The result is a manageable and informative tool kit for service providers and educators.”

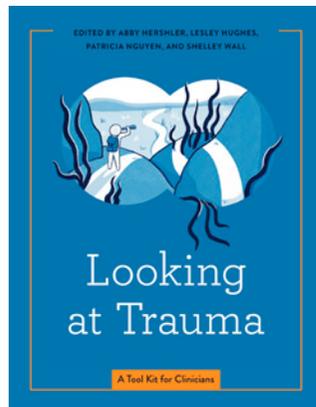
—JULIE BLAIR, MSW, RSW

Looking at Trauma: A Tool Kit for Clinicians is an easy-to-use, engaging resource designed to address the challenges health care professionals face in providing much-needed trauma psychoeducation to clients with histories of childhood trauma. Developed by trauma therapists Abby Hershler and Lesley Hughes in collaboration with artist Patricia Nguyen and biomedical communications specialist Shelley Wall, this book presents twelve trauma treatment models accompanied by innovative comics. The models help clinicians provide practical information about the impacts of trauma to their clients—and support those clients in understanding and managing their distressing symptoms.

Topics covered include complex posttraumatic stress disorder, stress disorder, emotion regulation, memory, relationship patterns, and self-care. Each chapter features step-by-step instructions on how to use the treatment models with clients; practical educational tips from experienced clinicians in the field of childhood trauma; interactive trauma education comics; a foundational framework focused on care for the provider; and references for further study.

Intended for use in both therapeutic and classroom settings, this book is a valuable resource for all healthcare workers. In particular, social workers, psychotherapists, spiritual care providers, nurses, occupational therapists, psychologists, primary care physicians, and psychiatrists will find this tool kit indispensable.

112 pages | 13 b&w illus. | 8.5 × 11 | October
 ISBN 978-0-271-09207-2 | paper: \$29.95/£23.95/€27.95 sh
 Graphic Medicine Series
 Graphic Studies/Psychology



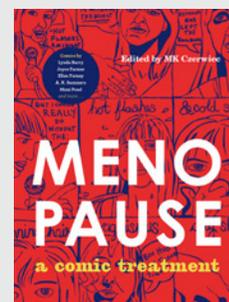
Abby Hershler (MD, MA, FRCPC) is a psychiatrist and Lecturer in the Department of Psychiatry at the University of Toronto. She is a Fellow of the Royal College of Physicians and Surgeons of Canada.

Lesley Hughes (MSW, RSW) is a registered social worker/psychotherapist.

Patricia Nguyen (BScKin, MScBMC) is a medical illustrator who studied in the Biomedical Communications program at the University of Toronto.

Shelley Wall (AOCAD, MScBMC, PhD) is Associate Professor in the Biomedical Communications graduate program at the University of Toronto.

GRAPHIC MEDICINE

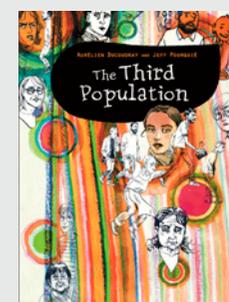


Menopause
 A Comic Treatment
 Edited by MK Czerwiec

A New York Times Best Graphic Novel of 2020

“Often informative, sometimes moving, and ambitious in its frank talk about what is oddly taboo: an inevitable experience for half of humanity.”

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 8 × 10.5 | 2020
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 Aurélien Ducoudray and Jeff Pourquié
 Translated by Kendra Boileau

“Guided by caregivers, administrators, but mostly the patients, the observant duo turn their initial announcement of ‘We’re here to make a comic about Chesnaie’ into a surprisingly participatory, warmly individualized, even laugh-out-loud, record of mental illness.”

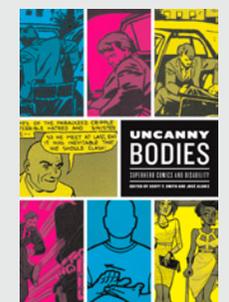
—Booklist
 120 pages | 128 color illus.
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 hardcover: \$24.95 tr



Us Two Together
 Ephameron
 Translated by Michele Hutchison

“This visual poem asks an existential question—who are humans without language?—but its drive feels deeply personal.”

—Publishers Weekly
 232 pages | 224 color illus.
 7 × 9.5 | 2019
 ISBN 978-0-271-08491-6
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Uncanny Bodies
 Superhero Comics and Disability
 Edited by Scott T. Smith and José Alaniz

“Uncanny Bodies is a significant and essential contribution to comics studies as well as to the expanding body of research on and interrogation of the depiction of disability in society and culture.”

—Choice
 248 pages | 36 b&w illus.
 6 × 9 | 2020
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 paper: \$32.95 sh

Historical Implications of Jewish Surnames in the Old Kingdom of Romania

Alexander Avram

“An important contribution to the domains of onomastics and history. On the one hand, with scholarly rigor, the author analyzes Jewish Romanian-based and Romanianized surnames. On the other hand, the book is an exemplary study illustrating how onomastics can be used as a major tool to study the social history of a population group.”

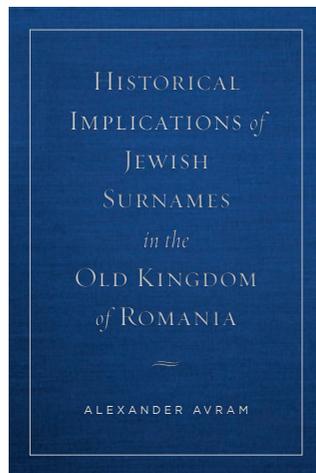
—ALEXANDER BEIDER, author of *A Dictionary of Jewish Surnames from Maghreb, Gibraltar, and Malta*

Linguistic and semantic features in names—and surnames in particular—reveal evidence of historical phenomena, such as migrations, occupational structure, and acculturation. In this book, Alexander Avram assembles and analyzes a corpus of more than 28,000 surnames, including phonetic and graphic variants, used by Jews in Romanian-speaking lands from the sixteenth century until 1944, the end of World War II in Romania.

Mining published and unpublished sources, including Holocaust-period material in the Yad Vashem Archives and the Pages of Testimony collection, Avram makes the case that through a careful analysis of the surnames used by Jews in the Old Kingdom of Romania, we can better understand and corroborate different sociohistorical trends and even help resolve disputed historical and historiographical issues. Using onomastic methodology to substantiate and complement historical research, Avram examines the historical development of these surnames, their geographic patterns, and the ways in which they reflect Romanian Jews’ interactions with their surroundings. The resulting surnames dictionary brings to light a lesser-known chapter of Jewish onomastics. It documents and preserves local naming patterns and specific surnames, many of which disappeared in the Holocaust along with their bearers.

Historical Implications of Jewish Surnames in the Old Kingdom of Romania is the third volume in a series that includes *Pleasant Are Their Names: Jewish Names in the Sephardi Diaspora* and *The Names of Yemenite Jewry: A Social and Cultural History*, both of which are available from Penn State University Press. This installment will be especially welcomed by scholars working in Holocaust studies.

Alexander Avram is the Director of the Hall of Names and Central Database of Shoah Victims’ Names at Yad Vashem.



312 pages | 6 maps | 6 x 9 | September
ISBN 978-0-271-09142-6
hardcover: \$115.00/£91.95/€106.95 sh

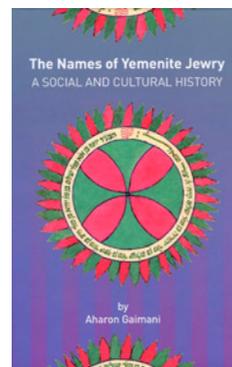
Religious Studies & Religion/Jewish Studies

ALSO OF INTEREST

The Names of Yemenite Jewry
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Aharon Gaimani

426 pages | 6.5 x 9.2 | 2017
ISBN 978-1-934309-58-2 | HC: \$35.00 sh
The Joseph and Rebecca Meyerhoff
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The Anglican Church in Burma

From Colonial Past to Global Future

Edward Jarvis

“An engaging piece of historical narrative that highlights Western Christianity interfacing with indigenous religion and culture—and the ramifications of a ‘hybrid’ religious faith for the Christian Church in Asia. This is a welcome addition to the scarce resources on the Asian history of Christianity and mission, particularly on Anglicanism in Myanmar.”

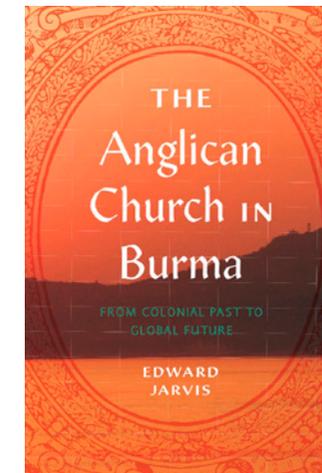
—LIMUEL EQUINA, coeditor of *Ministerial Challenges in Contemporary World: Towards a Transformative Theological Education*

Sometimes presumed to be a mere relic of British colonialism, the Anglican Church in Burma (Myanmar) has its own complex identity, intricately interwoven with beliefs and traditions that predate the arrival of Christianity. In this essential volume, Edward Jarvis succinctly reconstructs this history and demonstrates how Burma’s unique voice adds vital context to the study of Anglicanism’s predicament and the future of worldwide Christianity.

Over the past two hundred years, the Anglican Church in Burma has seen empires rise and fall. Anglican Christians survived the brutal Japanese occupation, experienced rampant poverty and environmental disaster, and began a tortuous and frustrating quest for peace and freedom under a lawless dictatorship. Using a range of sources, including archival documents and the firsthand accounts of Anglicans from a variety of backgrounds, Jarvis tells the story of the church’s life beyond empire, exploring how Christians of non-Western heritage remade the church after a significant part of its liturgical documents and literature was destroyed in World War Two and how, more recently, the church has gained attention for its alignment with influential conservative and orthodox movements within Anglicanism.

Comprehensive and concise, this fascinating history will appeal to scholars and students of religious studies, World Christianity, church history, and the history of missions and theology as well as to clergy, seminarians, and those interested in the current crises and future direction of Anglicanism.

Edward Jarvis is Fellow of the Royal Asiatic Society and the Royal Anthropological Institute. He is the author of *Sede Vacante: The Life and Legacy of Archbishop Thuc* and *Carlos Duarte Costa: Testament of a Socialist Bishop*.



224 pages | 6 x 9 | October
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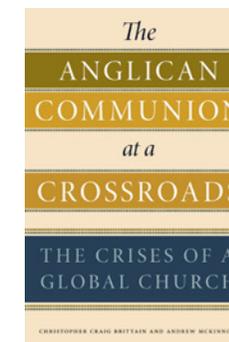
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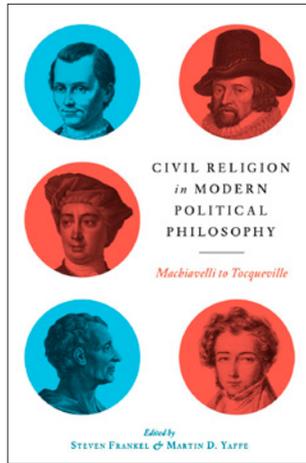
Christopher Craig Brittain and
Andrew McKinnon

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Civil Religion in Modern Political Philosophy

Machiavelli to Tocqueville

Edited by Steven Frankel and Martin D. Yaffe

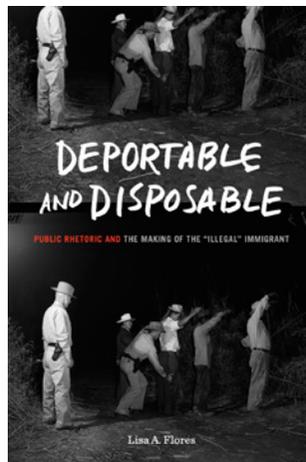
“This excellent collection of essays on that old and timely subject brings out both the common assumptions and a range of controversies among liberalism’s founding thinkers.”

—**J. JUDD OWEN**, author of *Making Religion Safe for Democracy: Transformation from Hobbes to Tocqueville*

Inspired by Machiavelli, modern philosophers held that the tension between the goals of biblical piety and the goals of political life needed to be resolved in favor of the political, and they attempted to recast and delimit traditional Christian teaching accordingly. This volume examines the arguments of thinkers who worked to remake Christianity into a civil religion in the early modern and modern periods.

Steven Frankel is Professor of Philosophy at Xavier University.

Martin D. Yaffe is Professor of Philosophy and Religion at the University of North Texas.



236 pages | 10 b&w illus. | 6 x 9
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 Rhetoric and Democratic
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 Communication Studies/Political
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Deportable and Disposable

Public Rhetoric and the Making
 of the “Illegal” Immigrant

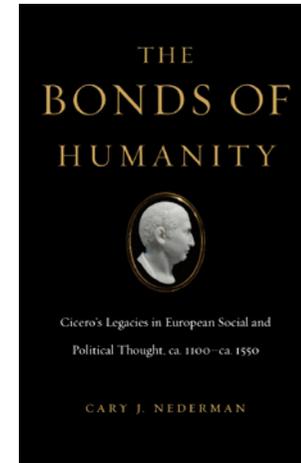
Lisa A. Flores

“Combining a rhetorical and historical approach, *Deportable and Disposable* will redefine the way that scholars think about deportation, deportability, the racialization of migrants, and the performativity of race.”

—**JOSUE DAVID CISNEROS**, author of *The Border Crossed Us: Rhetorics of Borders, Citizenship, and Latina/o Identity*

In the 1920s, the US government passed legislation against undocumented entry into the country, and as a result the figure of the “illegal alien” took form in the national discourse. In this book, Lisa A. Flores explores the history of our language about Mexican immigrants and exposes how our words made these migrants “illegal.”

Lisa A. Flores is Associate Professor of Communication at the University of Colorado Boulder.



240 pages | 6 x 9 | October
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 paper: \$34.95/£27.95/€32.95 sh
 Medieval and Early Modern Studies/
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The Bonds of Humanity

Cicero’s Legacies in European Social and
 Political Thought, ca. 1100–ca. 1550

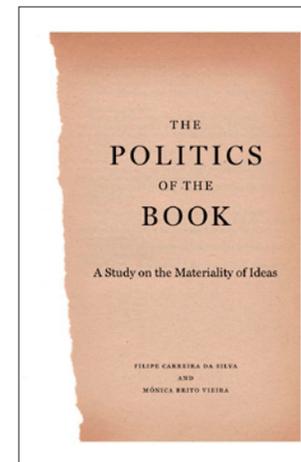
Cary J. Nederman

“An invaluable resource for early European political thought.”

—**DEAN HAMMER**, author of *Roman Political Thought: From Cicero to Augustine*

Of the great philosophers of pagan antiquity, Marcus Tullius Cicero is the only one whose ideas were continuously accessible to the Christian West following the collapse of the Roman Empire. Yet Cicero has largely been written out of the historical narrative on early European political thought. *The Bonds of Humanity* corrects this glaring oversight, arguing that the influence of Cicero’s ideas in medieval and early modern Europe was far more pervasive than previously believed.

Cary J. Nederman is Professor of Political Science at Texas A&M University and the author of six books, including *Worlds of Difference: European Discourses of Toleration, c. 1100–c. 1550*, also published by Penn State University Press.



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The Politics of the Book

A Study on the Materiality of Ideas

Filipe Carreira da Silva and Mónica Brito Vieira

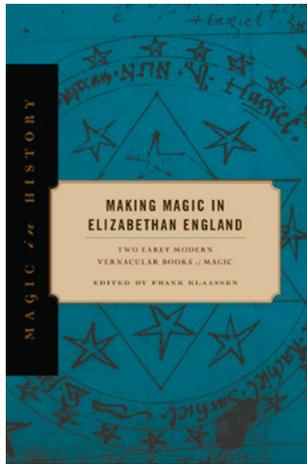
“Carreira da Silva and Brito Vieira do a compelling job of showing how single-authored classics may actually be produced by, and achieve their star status through, the work of many competing contributors.”

—**REBECCA AILI PLOOF**, *Perspectives on Politics*

Examining the evolving form of classic works of social and political thought, including W. E. B. Du Bois’s *The Souls of Black Folk*, G. H. Mead’s *Mind, Self, and Society*, and Karl Marx’s 1844 *Economic and Philosophic Manuscripts*, Filipe Carreira da Silva and Mónica Brito Vieira expand our understanding of the history of social and political scholarship and show that making these books involved many hands.

Filipe Carreira da Silva is Senior Research Fellow at the University of Lisbon and a Fellow of Selwyn College, Cambridge.

Mónica Brito Vieira is Professor of Political Theory at the University of York.



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Magic in History Series

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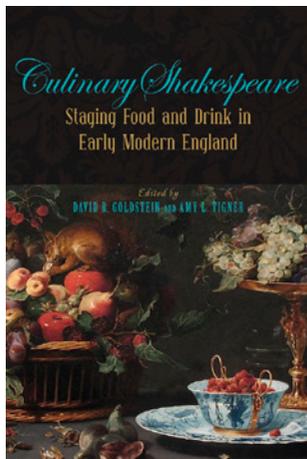
Two Early Modern Vernacular Books of Magic
Edited by Frank Klaassen

“Frank Klaassen’s welcome and lively edition of two Elizabethan magical manuscripts brings to a wider readership works that would otherwise be both arcane in their subject matter and hard to access in their physical form.”

—MARION GIBSON, *Canadian Journal of History / Annales canadiennes d'histoire*

This volume presents editions of two fascinating anonymous and untitled manuscripts of magic produced in Elizabethan England: the Antiphoner Notebook and the Boxgrove Manual. Frank Klaassen uses these texts, which he argues are representative of the overwhelming majority of magical practitioners, to explain how magic changed during this period and why these developments were crucial to the formation of modern magic.

Frank Klaassen is Associate Professor of History at the University of Saskatchewan.



350 pages | 6 x 9 | November
ISBN 978-0-271-09212-6
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Literary Studies/Food Studies/
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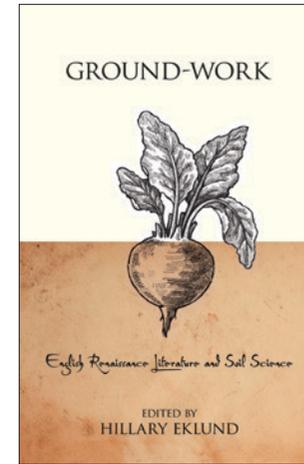
Culinary Shakespeare

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Edited by David B. Goldstein and Amy L. Tigner

Culinary Shakespeare, the first collection devoted solely to the study of food and drink in Shakespeare’s plays, reframes questions about cuisine, eating, and meals in early modern drama. The essays in this volume seek to open new interpretive possibilities and will be of interest to scholars and students of Shakespeare and the early modern period as well as to those in food studies, food history, ecology, gender and domesticity, and critical theory.

David B. Goldstein is Associate Professor of English at York University and author of the award-winning *Eating and Ethics in Shakespeare’s England*.

Amy L. Tigner is Associate Professor of English at the University of Texas, Arlington. She is the author of *Literature and the Renaissance Garden from Elizabeth I to Charles II: England’s Paradise*.



308 pages | 6 x 9 | September
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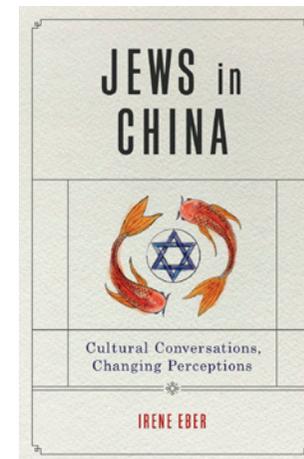
English Renaissance Literature and Soil Science
Edited by Hillary Eklund

“This first collection of essays to center on literary representations of soil makes contributions to both our sense of the historical context of early modern texts, and to our ecological theoretical repertoire, offering nine chapters that turn, exhume, overturn, and delve [into] sixteenth- and seventeenth-century materials in sharply insightful, often lyrical ways.”

—CHRIS BARRETT, *Renaissance Quarterly*

This collection brings focused scholarly attention to conceptions of soil in the early modern period, both as a symbol and as a feature of the physical world, aiming to correct faulty assumptions that cloud our understanding of early modern ecological thought.

Hillary Eklund is Associate Professor of English at Loyola University New Orleans and the author of *Literature and Moral Economy in the Early Modern Atlantic: Elegant Sufficiencies*.



276 pages | 6 x 9 | November
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Imagination Series

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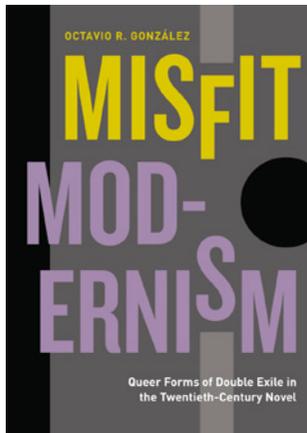
Jews in China

Cultural Conversations, Changing Perceptions
Irene Eber
Edited by Kathryn Hellerstein

Irene Eber was one of the foremost authorities on Jews in China during the twentieth and twenty-first centuries. This volume gathers fourteen of Eber’s most salient articles and essays on the exchanges between Jewish and Chinese cultures, making available to students, scholars, and general readers a representative sample of the range and depth of her important work in the field.

The centuries-long relationship between Judaism and China is often overlooked in the light of the extensive discourse surrounding European and American Judaism. With this volume, Eber reminds us that we have much to learn from the intersections between Jewish identity and Chinese culture.

Irene Eber (1929–2019) was Professor Emerita at Hebrew University’s Louis Freiberg Center for East Asian Studies.



248 pages | 6.75 x 9.5 | December
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 Refiguring Modernism Series
 Literary Studies/Gender Studies

Misfit Modernism

Queer Forms of Double Exile in the Twentieth-Century Novel

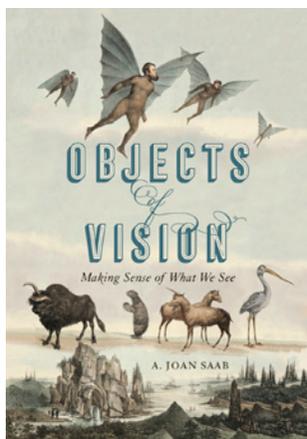
Octavio R. González

“This wide-ranging book pushes the growing field of queer modernist studies in new and exciting directions.”

—**BENJAMIN BATEMAN**, author of *The Modernist Art of Queer Survival*

In this book, Octavio R. González revisits the theme of alienation in the twentieth-century novel, identifying an alternative aesthetic centered on the experience of double exile, or marginalization from both majority and home culture. This misfit modernist aesthetic decenters the mainstream narrative of modernism—which explores alienation from a universal and existential perspective—by showing how a group of authors leveraged modernist narrative to explore minoritarian experiences of cultural nonbelonging.

Octavio R. González is Assistant Professor of English at Wellesley College.



166 pages | 31 color/13 b&w illus.
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 Perspectives on Sensory History Series
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Objects of Vision

Making Sense of What We See

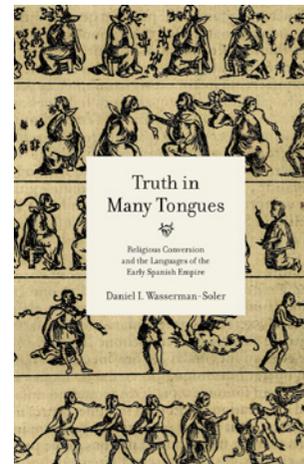
A. Joan Saab

“Well researched, beautifully written, and fascinatingly presented, *Objects of Vision* offers the visual studies field a historical reading of case studies with and around objects and artifacts from the Renaissance to the present.”

—**LISA CARTWRIGHT**, coauthor of *Practices of Looking: An Introduction to Visual Culture*

Accessibly written and thoroughly enlightening, *Objects of Vision* is a concise history of the connections between seeing and knowing that will appeal to students and teachers of visual studies and sensory, social, and cultural history.

A. Joan Saab is Susan B. Anthony Professor of Art History at the University of Rochester. She is the author of *For the Millions: American Art and Culture Between the Wars*.



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Religious Conversion and the Languages of the Early Spanish Empire

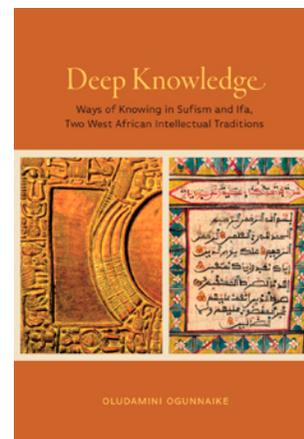
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Daniel I. Wasserman-Soler is Associate Professor of History at Alma College.



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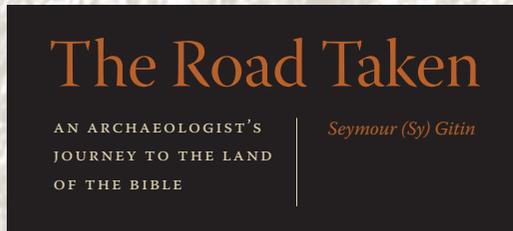
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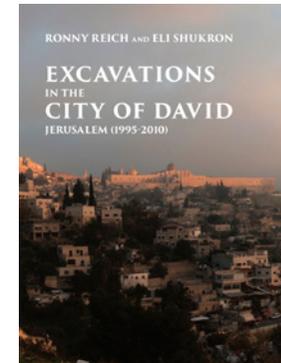
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Seymour (Sy) Gitin is Dorot Director and Professor of Archaeology Emeritus at the W. F. Albright Institute of Archaeological Research in Jerusalem. He is the author or editor of more than two hundred books and articles.



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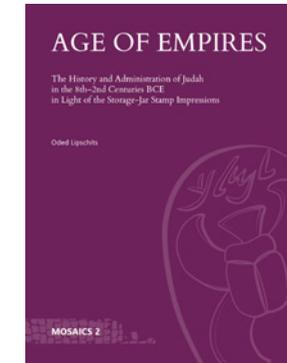
Ronny Reich and Eli Shukron

While preliminary articles abound, there is a grievous lack of final publications of the excavations in the City of David. The Israel Antiquities Authority has now partnered with the Center for the Study of Ancient Jerusalem and its publication arm, the Ancient Jerusalem Publication Series, for the publication of reports that are written and designed for the scholar as well as for the general reader.

Ronny Reich is Professor Emeritus of classical archaeology at the University of Haifa, former Codirector of the City of David Excavations (1995-2012), and Chair of the Israel Archaeological Council.

Eli Shukron is an archaeologist who worked with the Israel Antiquities Authority and excavated the City of David in Jerusalem.

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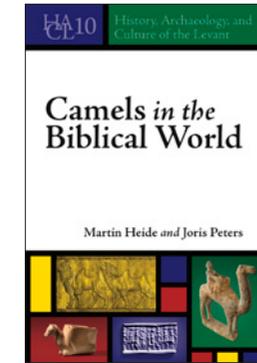
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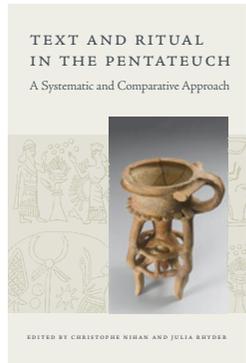
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Martin Heide is Associate Professor of Semitic Languages at the Center for Near and Middle Eastern Studies, Philipps-Universität Marburg.

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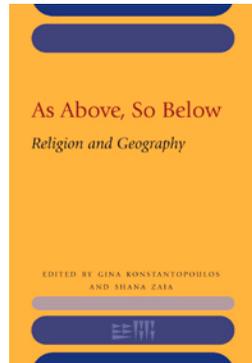
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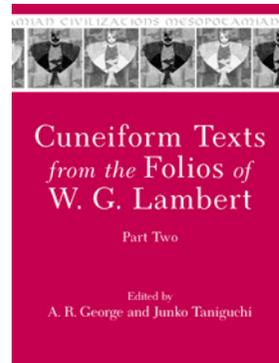
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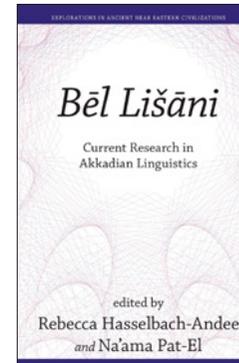
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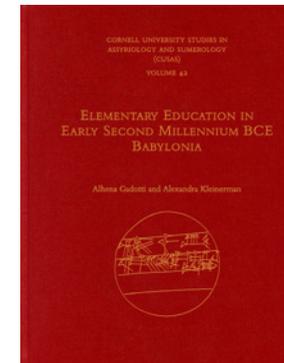
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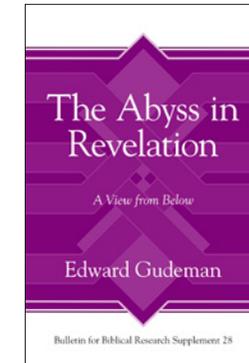
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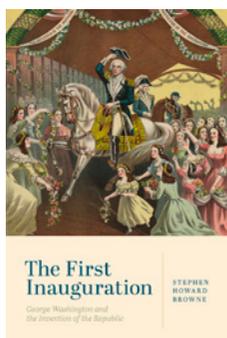
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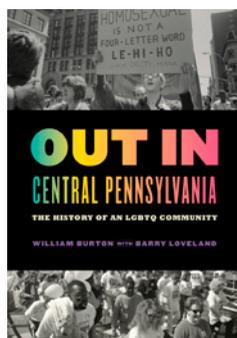


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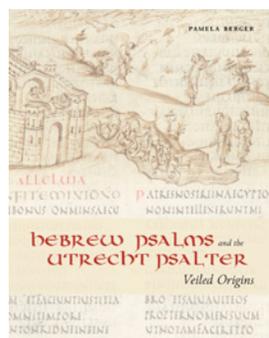


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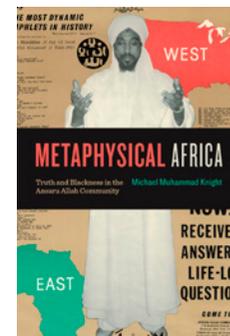


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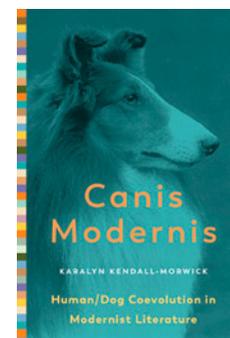


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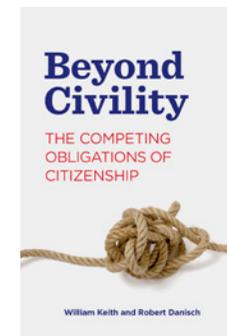


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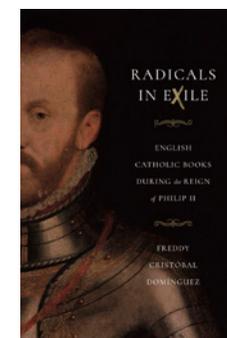
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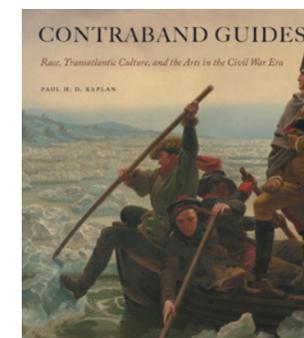


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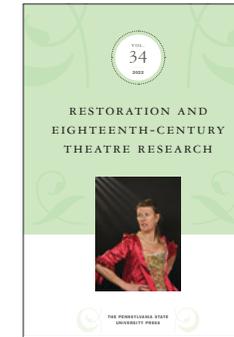


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