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I Don’t Want to Be a Mom
Irene Olmo
Translated by Kendra Boileau

What does choice really mean for a woman?

In this graphic memoir, Irene Olmo recounts her coming-of-age transformation from assuming she will one day start a family to realizing that she just doesn’t want to be a mom. With an affecting mix of humor and introspection, Olmo describes the subtle and not-so-subtle ways she was pressured to have children and the feelings of isolation and self-doubt that ensued. Her delightful full-color illustrations capture perfectly the maddeningly narrow-minded reactions of those around her as well as her own discomfort and frustration.

A true story of liberation and self-empowerment in the face of societal prejudice, I Don’t Want to Be a Mom questions the imposition of motherhood on women as both an expectation and a path toward fulfillment. It shows us that “choice” has more than one dimension and that, ultimately, some questions in life are more complicated than they seem.

Irene Olmo is a prize-winning illustrator who studied at the Facultad de Bellas Artes de Sevilla and the Facultad de Bellas Artes de Valencia. She currently resides in Cordoba, where she is employed by the studio Azulmarino, working on projects for a variety of different publishers, including Anaya, Santillana, and Oxford University Press.
One evening, we met in an old abandoned building, on the outskirts of the Palestinian village of Kafr Qaddum ...
He told me that I shouldn’t fall in love with him, but I couldn’t resist ...

I kissed him! I felt so strong, different from the others ...

**Good Girls Go to Hell**
Tohar Sherman-Friedman
Translated by Margaret Morrison

*This was the last day I prayed.*
A coming-of-age graphic memoir set in the West Bank, Good Girls Go to Hell depicts the reality of growing up in a region split by religious tensions—and sometimes violent conflict.

From political protests to personal struggles with school, body image, and relationships with family and friends, Tohar Sherman-Friedman’s life is an inspiring story of conflicting convictions, rebellion, and personal growth. Tohar recounts her experience as the youngest of seven children in a conservative Jewish family, navigating a life buffeted by high expectations for school performance and religious adherence at home and tense conflict in the world outside. With utter sincerity and through detailed panel-style drawing, she relates what it’s like to be on a journey that ultimately takes her far from how she was taught to think and what she was expected to believe.

Tohar Sherman-Friedman is an author, illustrator, and tattoo artist with a degree from Shenkar College of Engineering, Design and Art. Originally from a colony called Kedoumim in the West Bank, she currently resides in Tel Aviv with her husband, Daniel. Her work has been published in many children’s books and most recently in the magazine *Nashim.*
Vanni
Based on Firsthand Accounts of the Sri Lankan Conflict
Research and story by Benjamin Dix
Script and illustration by Lindsay Pollock

A village in the crossfire of civil war. A family searching for safety.
In the tradition of Maus, Persepolis, and The Breadwinner, Vanni is a graphic novel documenting the human side of the conflict between the Sri Lankan government and the “Tamil Tigers.” Told from the perspective of a single family, it takes readers through the horrors and life-changing decisions individuals are forced to make when caught up in someone else’s war.

Set in the northern region of Sri Lanka, which was devastated by the civil war, this graphic novel follows the Ramachandran family as they flee their home after the 2004 tsunami and move from one displacement camp to the next, seeking an ever-elusive safe haven and struggling to keep each other alive. Inspired by Benjamin Dix’s experience working in Sri Lanka for the United Nations during the war, Vanni draws on more than four years of meticulous research, official reports, and first-hand interviews with refugees. Elegantly drawn by Lindsay Pollock, it depicts heroic acts of kindness and horrific acts of violence, memorializing the experiences of the Tamil civilians against the forces that seek to erase their memory.

Benjamin Dix is the Founding Director of PositiveNegatives and a Senior Fellow at the School of Oriental and African Studies, University of London. He was based in Tamil Tiger-controlled Vanni, Sri Lanka, from 2004 to 2008.

Lindsay Pollock is a freelance illustrator and comics writer. He was a senior artist at PositiveNegatives, where he illustrated a number of testimonial comics that have appeared on the BBC and have been exhibited at the Nobel Peace Centre.

“In following the triumphs and travails of ordinary people in extraordinary circumstances, Dix and Pollock communicate their message with harrowing clarity: war extends far beyond the boundaries of the battlefield.”
— Publishers Weekly

“If you don’t know much about the hardships in Sri Lanka, this is an amazing primer. . . . Altogether, Vanni is an immensely impressive and utterly heartbreaking achievement.”
— JOHN SEVEN, Comics Beat
“Artistically masterful. . . . Sketchbooks like Kugler’s make readers feel as if they are sitting beside the artist—watching the refugees climb onto the beach of the Greek island of Kos after crossing the Aegean from Turkey, or smelling the tea sold by a vendor in an Iraqi refugee camp.”
—New York Review of Books

“A kaleidoscopic odyssey for the era of displaced persons and disintegrating nations, this collection of dispatches from the Syrian refugee community is a fine example of humanistic journalism.”
—Publishers Weekly

Escaping Wars and Waves
Encounters with Syrian Refugees
Olivier Kugler

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

Kugler captures the chaotic energy of the camps through movement-filled drawings that depict figures, locations, and seemingly random details that take on their own resonance. He gives precedence to the voices of the refugees by incorporating excerpts from his many interviews and portraits sketched from thousands of reference photos. What emerges is a complicated and intense narrative of loss, sadness, fear, and hope and an indelible impression of the refugees as individual humans with their own stories, rather than a faceless mass.

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

Olivier Kugler is a reportage illustrator based in London and has won many awards, including a Victoria & Albert Museum Illustration Award in 2011 and a World Illustration Award in 2015. His reportage drawings have appeared in the Guardian, Harper’s, Le Monde diplomatique, Port, XXI, and other publications.
trade/crossover
Lydia Hamilton Smith (1813–1884) was a prominent African American businesswoman in Lancaster, Pennsylvania, and the longtime housekeeper, life companion, and collaborator of the state’s abolitionist congressman Thaddeus Stevens. In his biography of this remarkable woman, Mark Kelley reveals how Smith served the cause of abolition, managed Stevens’s household, and through their relationship gained property and crossed racialized social boundaries.

Born a free woman near Gettysburg, Smith began working for Stevens in 1844. Her relationship with Stevens fascinated and infuriated many, and it made Smith a highly recognizable figure both locally and nationally. The two walked side-by-side in Lancaster and Washington, DC, as they worked to secure the rights of African Americans, sheltered people on the Underground Railroad, managed two households, raised four children, and built a real-estate business. In the last years of Stevens’s life, as his declining health threatened to short-circuit his work, Smith risked her own life to keep him alive while he led the drive to end slavery, impeach Andrew Johnson, and push for the Thirteenth, Fourteenth, and Fifteenth Amendments.

An Uncommon Woman is a vital history that accords Lydia Hamilton Smith the recognition that she deserves. Every American should know Smith’s inspiring story.

**Mark Kelley** holds a PhD in Journalism from Syracuse University. He worked for twenty-five years as a broadcast journalist and has taught journalism and mass communications at Goshen College, Syracuse University, the University of Maine, and the New England School of Communications. He resides in Lancaster, Pennsylvania, with his wife, Marty.
Readers of *This Is Your Song Too* will gain a more nuanced, appreciative understanding of both Jewish and Phish communities, with their deep histories, their varied constituencies, and their rich implications for identity formation—whether readers are insiders to these communities or outsiders looking in with interest.”

—DR. JNAN A. BLAU, Associate Professor of Communication Studies, California Polytechnic State University

This Is Your Song Too
Phish and Contemporary Jewish Identity
Edited by Oren Kroll-Zeldin and Ariella Werden-Greenfield

Phish has a diehard fan base and a dedicated community of enthusiasts—called Phishheads—who follow the band around the country, attending every show. What may be surprising is that a significant percentage of those fans are Jewish.

Two members of the band—bassist Mike Gordon and drummer Jonathan Fishman—were raised in Jewish households, and Jewish fans celebrate that heritage with great excitement. At live shows, many attendees, some wearing T-shirts emblazoned with “Phish” written in Hebrew letters, express feeling something special—even distinctly Jewish—during their performances. As this book shows, Phish is one avenue through which many Jews find cultural and spiritual fulfillment outside the confines of traditional and institutional Jewish life.

Featuring an interview with Mike Gordon and a collection of fascinating photographs, *This Is Your Song Too* is an in-depth look at Jewishness in the Phish universe that also provides a deeper understanding of how spirituality, ritual, and identity function in the world of rock and roll.

In addition to the editors, the contributors include Evan S. Benn, Dean Budnick, Jacob A. Cohen, Benjamin David, Jessy Dressin, Josh Fleet, Mike Greenhaus, Joshua S. Ladon, Noah Munro Lehrman, Caroline Rothstein, and Isaac Kandall Slone.

Oren Kroll-Zeldin is Assistant Director of the Swig Program in Jewish Studies and Social Justice and Assistant Professor in the Department of Theology and Religious Studies at the University of San Francisco.

Ariella Werden-Greenfield is Associate Director of the Feinstein Center for American Jewish History and cofounder of the Jewish professional internship program at Temple University.
Blackbird
How Black Musicians Sang the Beatles into Being—and Sang Back to Them Ever After
Katie Kapurch and Jon Marc Smith
Foreword by Cyrus Cassells

“Interlinking religion, mythology, folklore, history, and art with chronologies of cross-cultural interpretations encompassing many geographical domains from an underexplored perspective, this book opens new critical space for consideration of race in African American and international Black creative contexts. Blackbird revises and reexamines relationships between the Beatles and Black cultures.”

—MIKE ALLEYNE, Professor Emeritus, Department of Recording Industry, Middle Tennessee State University

From the beginning, the Beatles announced their debt to Black music in interviews, recording covers and original songs inspired by Chuck Berry, Little Richard, Fats Domino, the Shirelles, and other giants of R&B. Blackbird goes deeper, appreciating unacknowledged forerunners, as well as Black artists whose interpretations keep the Beatles in play.

Drawing on interviews with Black musicians and using the song “Blackbird” as a touchstone, Katie Kapurch and Jon Marc Smith tell a new history. They present unheard stories and resonate old ones, offering the phrase “transatlantic flight” to characterize a back-and-forth dialogue shaped by Black musicians in the United States and elsewhere, including Liverpool. Kapurch and Smith find a lineage that reaches back to the very origins of American popular music, one that involves the original twentieth-century blackbird, Florence Mills, and the King of the Twelve String, Lead Belly. Continuing the circular flight path with Nina Simone, Billy Preston, Jimi Hendrix, Aretha Franklin, Sylvester, and others, the authors take readers into the twenty-first century, when Black artists like Bettye LaVette harness the Beatles for today.

Appealing to those interested in developing a deep understanding of the evolution of popular music, this book promises that you’ll never hear “Blackbird”—and the Beatles—the same way again.

Katie Kapurch is Associate Professor of English at Texas State University.

Jon Marc Smith is Senior Lecturer of English at Texas State University.

264 pages | 6 x 9 | November
ISBN 978-0-271-09561-5 | HC: $99.95/e86.95/p101.95 sh
ISBN 978-0-271-09562-2 | PB: $34.95/e21.95/p25.95 sh
American Music History Series
African American Studies; Music; General Interest

Any views, findings, conclusions, or recommendations expressed in this book do not necessarily represent those of the National Endowment for the Humanities.

One of America’s great rock and roll pioneers, Richie Furay played alongside Neil Young and Stephen Stills in Buffalo Springfield, producing some of the signature sounds of American folk rock. He went on to form Poco, one of the bands that founded California country rock, and then Souther-Hillman-Furay.

After declaring himself a Christian in 1974, Furay released four solo albums before taking up the ministry in 1983. He began recording again in 1997, and over the next twenty-five years he released two Christian and five secular albums.

In this biography of Rock & Roll Hall of Famer Richie Furay, Thomas Kitts provides an intimate look at Furay’s life and music. Kitts chronicles the musician’s upbringing, his musical career, and his Christianity, drawing on interviews with Furay and others close to him. In documenting Furay’s extraordinary talent as a songwriter, vocalist, and guitarist, Kitts argues that although he never attained the level of stardom of many of his bandmates, Furay is a pivotal figure in American popular music.

Fans of Buffalo Springfield, Poco, and country-rock music will enjoy this quintessentially American story of a young man on a quest to fulfill his rock and roll dreams.

Thomas M. Kitts is Professor of English at St. John’s University. He is the author or editor of numerous books on popular music, including Ray Davies: Not Like Everybody Else, Finding Fogerty: Interdisciplinary Readings of John Fogerty and Creedence Clearwater Revival, and John Fogerty: An American Son. He also coeds the journals Rock Music Studies and Popular Music and Society.

288 pages | 15 b&w illus. | 6 x 9 | July
ISBN 978-0-271-09527-3 | HC: $34.95/e29.95/p35.95 sh
American Music History Series
Biography & Memoir; Music; Religious Studies

“Keep On Believin’” sheds light on Furay’s role(s) in the world of music of the ’60s and ’70s and provides an interesting insight into how Furay’s Christian conversion is part of that story. This book is a mix of journalism and scholarship—which is the best kind of writing for pop culture.”

—DON CUSIC, Belmont University

Keep on Believin’
The Life and Music of Richie Furay
Thomas M. Kitts

The Life and Music of Richie Furay
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ISBN 978-0-271-09527-3 | HC: $34.95/e29.95/p35.95 sh
American Music History Series
Biography & Memoir; Music; Religious Studies
**Speculum Lapidum**

A Renaissance Treatise on the Healing Properties of Gemstones

Camillo Leonardi

Translated with an introduction by Liliana Leopardi

In early modern Europe precious and semiprecious stones were valued not only for their beauty and rarity but also for their medical and magical properties. Lorenzo de’ Medici, Philip II of Spain, and Popes Leo X and Clement VII were all treated with expensive potions incorporating ground gems such as rubies, diamonds, and emeralds. Medical and magical/astrological lapidaries, texts describing the stones’ occult and medical qualities, as well as their abilities to ward off demons and incantations, were essential resources for their use. First published in Venice in 1502, Camillo Leonardi’s *Speculum Lapidum* is an encyclopedic summary of all classical and medieval sources of lithotherapy.

In describing the natural, manifest, and occult properties of precious and semiprecious stones as well as their graven images and applications, the *Speculum Lapidum* provides tremendous insight into the role that medical astrology and astral magic played in the life of an Italian court in the early modern period. Liliana Leopardi’s complete English translation, complete with critical apparatuses, gives unprecedented access to this key text within the magical *lapidaria* genre.

A vital addition to the existing canon of *lapidaria* in translation, Leonardi’s work will be of special importance for students and scholars of the history of magic, medicine, religion, and Renaissance humanism, and it will fascinate anyone interested in the occult properties of precious and semiprecious stones.

Liliana Leopardi is Associate Professor of Art History at Hobart and William Smith Colleges.

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**Napoleon Sarony’s Living Pictures**

The Celebrity Photograph in Gilded Age New York

Erin Pauwels

“Napoleon Sarony’s Living Pictures persuasively links Sarony’s work to a set of major conceptual questions in the history of the photography of the last third of the nineteenth century, offering an archivally intensive and contextually rich account of a major—but understudied—photographer of this period.”

—JORDAN BEAR, Associate Professor of Art History, University of Toronto

“Erin Pauwels brilliantly analyzes the ways that Napoleon Sarony’s late nineteenth-century renown as a celebrity portrait photographer was finely attuned to the emerging medial and consumer cultures of his time.”

—JOANNE LUKITSM, Massachusetts College of Art and Design

Napoleon Sarony was once one of the most famous names in American photography. In this book, Erin Pauwels documents Sarony’s career as New York City’s premier portrait photographer and details a moment when the birth of celebrity culture and growth of mass media helped promote popular acceptance of photography as fine art.

Sarony’s larger-than-life public image was crucial to demonstrating photography’s creative potential. At a time when photographers were commonly regarded as straitlaced entrepreneurs or technicians, Sarony circulated self-portraits in outlandish costumes to assert himself as a flamboyantly eccentric artist. These photographic performances forged an authoritative link between the so-called father of artistic photography in America and the stylish celebrity portraits that emerged from his studio by the tens of thousands.

Reconstructing Sarony’s biography and bringing to light never-before-published portraits, Erin Pauwels provides an illuminating view of how one artist’s quest for creative recognition fueled the rise of celebrity culture and artistic photography in the United States. This book will appeal to historians of photography and nineteenth-century American visual culture, as well as anyone interested in this master of the medium of photography and his celebrity subjects.

Erin Pauwels is Assistant Professor of Art History at the Tyler School of Art and Architecture of Temple University.

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**Also of Interest**

The Mineral and the Visual

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Brigitte Buettner


hc: $99.95/£86.95/€101.95 sh

240 pages | 5 b&w illus. | 6.125 x 9.25

Speculum Lapidum

A Renaissance Treatise on the Healing Properties of Gemstones

Camillo Leonardi

Translated with an introduction by Liliana Leopardi


hc: $39.95/£34.95/€40.95 sh

Magic in History Series

History; Religious Studies; Medieval & Early Modern Studies

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264 pages | 90 b&w illus. | 8 x 10

isbn 978-0-271-09506-6 | hc: $69.95/£60.95/€71.95 sh

Photography; Art History & Architecture
scholarly
This volume examines Saint George's intertwined traditions in the competing states of the eastern Mediterranean and Transcaucasia, demonstrating how rival conceptions of this well-known saint became central to Crusader, Eastern Christian, and Islamic medieval visual cultures.

Saint George Between Empires links the visual cultures of Byzantium, North Africa, the Levant, Syria, and the Caucasus during the Crusader era to redraw our picture of interfaith relations and artistic networks. Heather Badamo recovers and recontextualizes a vast body of images and literature—from etiquette manuals and romances to miracle accounts and chronicles—to describe the history of Saint George during a period of religious and political fragmentation, between his “rise” to cross-cultural prominence in the eleventh century and his “globalization” in the fifteenth. In Badamo’s analysis, George emerges as an exemplar of cross-cultural encounter and global translation.

Featuring important new research on monuments and artworks that are no longer available to scholars as a result of the occupation of Syria, Saint George Between Empires will be welcomed by scholars of Byzantine, medieval, Islamic, and Eastern Christian art and cultural studies.

Heather A. Badamo is Assistant Professor in the Department of the History of Art and Architecture at the University of California, Santa Barbara.

Out of Bounds: Exploring the Limits of Medieval Art
Edited by Pamela A. Patton and Maria Alessia Rossi

“A timely and valuable contribution to the growing body of works on global perspectives for the study of art history and on the place of medieval art in this global discourse.”
—EVA R. HOFFMAN, Tufts University, Emerita

“Out of Bounds asks what happens when the study of medieval art disregards boundaries that it once obeyed. The volume focuses on questions surrounding the production of knowledge and on how scholarly investigation beyond the conventional thematic boundaries of medieval art history is changing; demonstrating how the field can address the ethics of scholarship today by positing a global turn in response to growing demands for socially responsible medieval studies. Collectively, the contributors demonstrate how “going out of bounds” can transform modern understanding of the people, traditions, and relationships that gave rise to medieval works. As such, this book argues for the necessity of reshaping scholarly discourse about the nature and significance of medieval art and generates fresh critical tools for teaching and researching the Middle Ages.”

The contributors to this volume are Suzanne Conklin Akbari, Michele Bacci, Jill Caskey, Eva Frojmovic, Sarah M. Guérin, Christina Maranci, Alice Isabella Sullivan, Thelma K. Thomas, Michele Tomasi, and Alicia Walker.

Pamela A. Patton is Director of the Index of Medieval Art at Princeton University.

Maria Alessia Rossi is Art History Specialist at the Index of Medieval Art at Princeton University.

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Léonce Rosenberg’s Cubism
The Galerie L’Effort Moderne in Interwar Paris
Giovanni Casini

“The history of modernism has generally been written as a story of artists and their creations alongside the collectors, gallerists, and curators who supported them. This is especially true of Cubism, where the received narrative centers on a tightly circumscribed group of artists and agents connected to the dealer Daniel-Henry Kahnweiler. Léonce Rosenberg’s Cubism shakes up the canon, revealing its artificial nature and pointing to a different, more inclusive understanding of the development of Cubism.

The influential art dealer Léonce Rosenberg bought virtually any piece that could be labeled “Cubist.” At Rosenberg’s Galerie L’Effort Moderne in Paris, artists such as Joseph Csáky, Auguste Herbin, Jean Metzinger, Diego Rivera, Gino Severini, and Georges Valmier were accorded the same treatment as Pablo Picasso or Georges Braque. In this book, Casini considers Rosenberg’s contribution to the history of Cubism, reflecting on the ways in which artistic movements are manufactured—and interpretive paradigms adopted.

Deftly weaving biography with a scholarly analysis built on extensive archival research, Léonce Rosenberg’s Cubism is a fresh look at the history of interwar modernism and the definitive analysis built on extensive archival research. Léonce Rosenberg’s contribution to the history of Cubism, pointing to a different, more inclusive understanding of the development of Cubism.

Giovanni Casini is an independent art historian and curator based in Milan, Italy. He is curating an exhibition on the decoration of Rosenberg’s Paris apartment for the Musée Picasso, currently scheduled to take place in 2024.

This work was made possible with the generous support of the Publication Grant Fund of The Leonard A. Lauder Research Center for Modern Art, The Metropolitan Museum of Art.

254 pages | 8 color/47 b&w illus. | 6.75 x 9.5 | October
ISBN 978-0-271-09489-2 | HC: $119.95/$149.95/$122.95 sh
Refiguring Modernism Series
Art History & Architecture; Jewish Studies

Palaces of Reason
The Royal Residences of Bourbon Naples
Robin L. Thomas

“In sparkling prose, Thomas argues that three remarkable palaces in Naples were not only important works of architecture but embodiments of Enlightenment ideals. . . . Palaces of Reason serves to put Naples back in its proper place as a key artistic and intellectual center of the 1700s.”

—HEATHER HYDE MINOR, author of The Culture of Architecture in Enlightenment Rome and Piranesi’s Lost Words

Palaces of Reason traces the fascinating history of three royal residences built outside of Naples in the eighteenth century at Capodimonte, Portici, and Caserta. Commissioned by King Charles of Bourbon and Queen Maria Amalia of Saxony, who reigned over the Kingdom of the Two Sicilies, these buildings were far more than residences for the monarchs. They were designed to help reshape the economic and cultural fortunes of the realm.

The palaces at Capodimonte, Portici, and Caserta are among the most complex architectural commissions of the eighteenth century. Considering the architecture and decoration of these complexes within their political, cultural, and economic contexts, Robin L. Thomas argues that Enlightenment ideas spurred their construction and influenced their decoration. These modes of thinking saw the palaces as more than just centers of royal pleasure or muscular assertions of the crown’s power. Indeed, writers and royal ministers viewed them as active agents in improving the cultural, political, social, and economic health of the kingdom. By casting the palaces within this narrative, Thomas counters the assumption that they were imitations of Versailles and the swan songs of absolutism, while expanding our understanding of the eighteenth-century European palace more broadly.

Original and convincing, Thomas’s book will be of interest to historians of art and architectural history and eighteenth-century studies.

Robin L. Thomas is Associate Professor of Art History and Architecture at Penn State University. He is the author of Architecture and Statecraft: Charles of Bourbon’s Naples, 1734–1759, also published by Penn State University Press.

212 pages | 16 color/74 b&w illus. | 8 x 10 | November
ISBN 978-0-271-09521-9 | HC: $109.95/$94.95/$111.95 sh
Art History & Architecture; Medieval & Early Modern Studies; History
Often seen as backward-looking and convention-bound, genre painting representing scenes of everyday life was central to the work of twentieth-century artists such as John Sloan, Norman Rockwell, Jacob Lawrence, and others. *Re-envisioning the Everyday* asks what their works do to the tradition of genre painting and whether it remains a meaningful category through which to understand them.

Working with and against the established narrative of American genre painting’s late nineteenth-century decline into obsolescence, John Fagg explores how artists and illustrators used elements of the tradition to picture everyday life in a rapidly changing society, whether by appealing to its nostalgic and historical connotations or by updating it to address new formal and thematic concerns. Fagg argues that genre painting enabled twentieth-century artists to look slowly and carefully at scenes of everyday life and, on some occasions, to understand those scenes as sites of political oppression and resistance. But it also limited them to tradition-bound, anachronistic ways of seeing and tied them to a freighted history of stereotyping and condescension.

By surveying genre painting when its status and relevance were uncertain and by looking at works that stretch and complicate its boundaries, this book considers what the form is and probes the wider practice of generic categorization. It will appeal to students and scholars of American art history, art criticism, and cultural studies.

*John Fagg* is Senior Lecturer in American Literature and Culture at the University of Birmingham. He is the author of *On the Cusp: Stephen Crane, George Bellows, and Modernism* and curator of *Bellows and the Body and New York City Life: John Sloan’s Prints*.

272 pages | 16 color/52 b&w illus. | 7 x 10 | October
isbn 978-0-271-09399-4 | hc: $119.95/£103.95/€122.95 sh

*Art History & Architecture*
On the night of March 18, 1655, two Spanish friars broke into a church to steal the bones of the founder of their religious institution, the Order of the Most Holy Trinity. This book investigates this little-known incident of relic theft and the lengthy legal case that followed, together with the larger questions that surround the remains of saints in seventeenth-century Catholic Europe.

Drawing on a wealth of manuscript and print sources from the era, A. Katie Harris uses the case of St. John of Matha’s stolen remains to explore the roles played by saints’ relics, the anxieties invested in them, their cultural meanings, and the changing modes of thought with which early modern Catholics approached them. While in theory a relic’s authenticity and identity might be proved by supernatural evidence, in practice early modern Church authorities often reached for proofs grounded in the material, human world—preferences that were representative of the standardizing and streamlining of sixteenth- and seventeenth-century saint-making. Harris examines how Matha’s advocates deployed material and documentary proofs, locating them within a framework of Scholastic concepts of individuation, identity, change, and persistence, and applying moral certainty to accommodate the inherent uncertainty of human evidence and relic knowledge.

Engaging and accessible, The Stolen Bones of St. John of Matha raises an array of important questions surrounding relic identity and authenticity in seventeenth-century Europe. It will be of interest to students, scholars, and casual readers interested in European history, religious history, material culture, and Renaissance studies.

A. Katie Harris is Associate Professor of History at the University of California, Davis.

240 pages | 6 b&w illus. | 6 x 9 | September
isbn 978-0-271-09535-6 | hc: $119.95/£103.95/€122.95
ib: $32.95/£31.95/€36.95
sh: Iberian Encounter and Exchange, 475–1755 Series
History; Religious Studies; Medieval & Early Modern Studies

Sacred Habitat
Nature and Catholicism in the Early Modern Spanish Atlantic
Ran Segev

Known as a time of revolutions in science, the early modern era in Europe was characterized by the emergence of new disciplines and ways of thinking. Taking this conceit a step further, Sacred Habitat shows how Spanish friars and missionaries used new scholarly approaches, methods, and empirical data from their studies of ecology to promote Catholic goals and incorporate American nature into centuries-old church traditions. Ran Segev examines the interrelated connections between Catholicism and geography, cosmography, and natural history—fields of study that gained particular prominence during the sixteenth and seventeenth centuries—and shows how these new bodies of knowledge provided innovative ways of conceptualizing and transmitting religious ideologies in the post-Reformation era. Weaving together historical narratives on Spain and its colonies with scholarship on the Catholic Reformation, Atlantic science, and environmental history, Segev contends that knowledge about American nature allowed pious Catholics to reconnect with their religious traditions and enabled them to apply their beliefs to a foreign land.

Sacred Habitat presents a fresh perspective on Catholic renewal. Scholars of religion and historians of Spain, colonial Latin America, and early modern science will welcome this provocative intervention in the history of empire, science, knowledge, and early modern Catholicism.

Ran Segev is Minerva Stiftung Postdoctoral Fellow at the Akademie der Weltreligionen, Universität Hamburg.
The Cambodian Civil War and genocide of the late 1960s and ‘70s left the country and its diaspora with long-lasting trauma that continues to reverberate through the community. In this book, Briana L. Wong explores the compelling stories of Cambodian evangelicals, their process of conversion, and how their testimonials to the Christian faith helped them to make sense of and find purpose in their trauma.

Based on ethnographic fieldwork with Cambodian communities in the metropolitan areas of Philadelphia, Los Angeles, Paris, and Phnom Penh, Wong examines questions of religious identity and the search for meaning within the context of transnational Cambodian evangelicalism. While the community has grown in recent decades, Christians nevertheless make up a small minority of the predominantly Buddhist diaspora. Wong explores what it is about Christianity that makes these converts willing to risk their social standing, familial bonds, and, in certain cases, physical safety in order to identify with the faith.

Contributing to ongoing dialogues on conversion, reverse mission, and multiple religious belonging, this book will appeal to students and scholars of world Christianity, missiology, and the history of Christianity, as well as Southeast Asian studies, secular sociologies, and anthropology within the field of religious studies.

Briana L. Wong is Assistant Professor of the History of World Christianities at Phillips Theological Seminary in Tulsa, Oklahoma.
Show Me Where It Hurts
Manifesting Illness and Impairment in Graphic Pathography
Monica Chiu

“Monica Chiu demonstrates that the highly personalized rendering of illness experience in graphic pathographies provides readers with an embodied illness perspective that significantly differs from biomedical and clinical accounts, diagnoses, and understandings of illness. Her study of these kinds of subjective graphic stories, by virtue of their narrative and descriptive strengths, provide a form of resistance to the authoritative voice of biomedicine and serve as a tool to foster important change in the face of social and economic inequities when it comes to questions of health and healthcare. Show Me Where It Hurts reads what already has been manifested on the comics page and invites more of what demands expression.”

—NANCY PEDRI, Memorial University of Newfoundland

In Show Me Where It Hurts, Monica Chiu argues that graphic pathography—long-form comics by and about subjects who suffer from disease or are impaired—re-vitalizes and re-visions various negatively affected corporeal states through hand-drawn images. By the body and for the body, the medium is subversive and reparative, and it stands in contradistinction to clinical accounts of illness that tend to disembody or objectify the subject.

Employing affect theory, spatial theory, vital materialism, and approaches from race and ethnic studies, women and gender studies, disability studies, and comics studies, Chiu provides readings of recently published graphic pathography. Chiu argues that these kinds of subjective graphic stories, by virtue of their narrative and descriptive strengths, provide a form of resistance to the authoritative voice of biomedicine and serve as a tool to foster important change in the face of social and economic inequities when it comes to questions of health and healthcare. Show Me Where It Hurts reads what already has been manifested on the comics page and invites more of what demands expression.

Pathbreaking and provocative, this book will appeal to scholars and students of the medical humanities, comics studies, race and ethnic studies, disability studies, and women and gender studies.

Monica Chiu is Professor of English and American Studies at the University of New Hampshire. She is the author of Drawing New Color Lines: Transnational Asian American Graphic Narratives.

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Kimberly R. Myers, Molly L. Osborne, Charlotte A. Wu
Illustrations by Zoe Schein

“Clinical Ethics offers an engaging introduction to an array of ethical questions prominently featured in medical ethics classrooms.”
—Ellen Feder, author of Family Bonds: Genealogies of Race and Gender

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As more and more species fall under the threat of extinction, humans are engaging more directly with species to help mitigate their decline. Through innovative infrastructure design and by changing how we live, humans are becoming more attuned to nonhuman animals and are making efforts to live alongside them.

Examining sites of loss, temporal orientations, and infrastructural mitigations, Nestwork blends rhetorical and posthuman sensibilities in service of ecological care. In this innovative ethnographic study, rhetorician Jennifer Clary-Lemon examines human-nonhuman animal interactions, identifying forms of communication between species and within their material world. Looking in particular at nonhuman species that depend on human development for their habitat, Clary-Lemon examines the cases of the barn swallow, chimney swift, and bobolink. She studies their habitats along with the unique mitigation efforts taken by humans to maintain those habitats, including building “barn swallow gazebos” and artificial chimneys and altering farming practices to allow for nesting and breeding. What she reveals are fascinating forms of rhetoric not expressed through language but circulating between species and materials objects.

Nestwork explores what are in essence non-linguistic and decidedly nonhuman arguments within these local environments. Drawing on new materialist and Indigenous ontologies, the book helps attune our senses to the tragedy of species decline and to a new understanding of home and homemaking.

Jennifer Clary-Lemon is Associate Professor of English at the University of Waterloo. She is the author of Planting the Anthropocene: Rhetorics of Natureculture.

The Problematic Public

Lippmann, Dewey, and Democracy in the Twenty-First Century

Edited by Kristian Bjørkdahl

Almost one hundred years have passed since Walter Lippmann and John Dewey published their famous reflections on the “problems of the public,” but their thoughts remain surprisingly relevant as resources for thinking through our current crisis-plagued predicament. This book takes stock of the reception history of Lippmann’s and Dewey’s ideas about publics, communication, and political decision-making and shows how their ideas can inspire a way forward.

Lippmann and Dewey were only two of many twentieth-century thinkers trying to imagine how a modern industrial democracy might (or might not) come to pass, but despite that, the “Lippmann/Dewey debate” became a symbol of the two alleged options: an epistocracy, on the one hand, and grassroots participation, on the other. In this book, distinguished scholars from rhetoric, communication, sociology, and media and journalism studies reconsider this debate in order to assess its contemporary relevance for our time, which, in some respects, bears a striking resemblance to the 1920s. In this way, the book explains how and why Lippmann and Dewey are indispensable resources for anyone concerned with the future of democratic deliberation and decision-making.

In addition to the editor, the contributors to this volume include Nathan Crick, Robert Danisch, Steve Fuller, William Keith, Bruno Latour, John Durham Peters, Patricia Roberts-Miller, Anna Shechtman, Michael Schudson, Slavko Splichal, Lisa Storm Villadsen, and Scott Welsh.

Kristian Bjørkdahl is Associate Professor of Rhetoric in the Department of Linguistics and Scandinavian Studies at the University of Oslo.
A uniquely powerful marker of ethnic, gender, and class identities, scent can also overwhelm previously constructed boundaries and transform social-sensory realities within contexts of environmental degradation, pathogen outbreaks, and racial politics. This innovative multidisciplinary volume critically examines olfaction in Asian societies with the goal of unlocking its full potential as an analytical frame and lived phenomenon.

Featuring contributions from international scholars with deep knowledge of the region, this volume conceptualizes Asia and its borders as a dynamic, transnationally connected space of olfactory exchange. Using examples like economic exchange along the Silk Road; the diffusion of dharmic religious traditions out of South Asia; the waves of invasion, colonization, and forced relocation that shaped the history of the continent; and other “sensory highways” of contact, the contributors break down essentializing olfactory tropes and reveal how scent functions as a category of social and moral boundary-marking and boundary-breaching within, between, and beyond Asian societies. Smell shapes individual, collective, and state-based memory, as well as discourses about heritage and power. As such, it suggests a pervasive and powerful intimacy that contributes to our understanding of the human condition, mobility, and interconnection.

Hannah Gould is Melbourne Postdoctoral Fellow at the University of Melbourne.

Gwyn McClelland is Lecturer at University of New England, Australia.

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“Aromas of Asia is very much at the cutting edge of the field. Many books on smell engage in a battle with the straw man of ‘smell-as-neglected’ and ‘the West as oculus-centric.’ This book has moved way beyond such simplicities, and through its varied methodologies and diverse topics we emerge with a number of fresh perspectives on smell in Asia.”

—James McHugh, author of Sandalwood and Carrion: Smell in Indian Religion and Culture

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Aromas of Asia
Exchanges, Histories, Threats
Edited by Hannah Gould and Gwyn McClelland

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Louisa Siefert was a prolific poet, critic, playwright, and novelist, and her published works were bestsellers in nineteenth-century France. This bilingual critical edition of Siefert’s Les Stoïques (1870) aims to restore Siefert’s intellectual legacy while providing ample material for further scholarship on her unique poetic voice.

Siefert’s intellectual power and aesthetic originality are especially pronounced in her Les Stoïques. The more than forty poems collected here are presented in the original French with masterful translations into English by Norman R. Shapiro, one of the most highly regarded English translators of French poetry. Shapiro’s inspired translations of Siefert’s texts give readers a sense of her prosodic mastery and flair, as well as the way she uses poetry to think about the relation between mind and body. In her introduction, Adrianna M. Paliyenko reconstructs from original archival research the reception of Les Stoïques from May 1870 to the present, describing how many nineteenth-century readers considered Siefert’s philosophical verse to be central to her contribution to French poetic history and, in turn, how the gendering of poetic expression and the canon sidelined Siefert’s intellectual accomplishment.

A monumental achievement, this book brings the work of a major French poet to a broader audience. Siefert’s poetic primer on the Stoic way of thinking about why humans suffer or find serenity and joy, and other big questions of life, will strike a chord with modern readers.

“The Stoics situates itself within a vibrant movement to rediscover and reassess female writers, and the case is eloquently made for a revision of Siefert’s position in the canon.”

—ROSEMARY LLOYD, Emerita Fellow, Murray Edwards College, University of Cambridge

Ethics for Apocalyptic Times is about the role literature can play in helping readers cope with our present-day crises, including climate change and the shift toward fascism in global politics. Using the lens of Mennonite literature and their own personal experience as a culturally Mennonite, queer, Latinx person, Daniel Shank Cruz investigates the age-old question of what literature’s role in society should be and argues that when we read literature theopoetically, we can glean a relational ethic that teaches us how to act in our difficult times.

In this book, Cruz theorizes theapoetics—a feminist reading strategy that reveals the Divine via literature based on lived experiences—and extends the concept to show how it is queer, decolonial, and equally applicable to secular and religious discourse. Cruz’s analysis focuses on Mennonite literature—including Sofia Samatar’s short story collection Tender and Miriam Toew’s novel Women Talking—but also examines a non-Mennonite text, Samuel R. Delany’s novel The Mad Man, alongside practices of haiku and tarot, to show how reading theapoetically is transferable to other literary traditions.

Weaving together close reading and personal narrative, this pathbreaking book makes a significant and original contribution to the field of Mennonite literary studies. Cruz’s arguments will also be appreciated by literary scholars interested in queer theory and the role of literature in society.

Daniel Shank Cruz (they/multitudes) is a queer, disabled boricua who grew up in New York City and Lancaster, Pennsylvania. Multitudes is the author of Queering Mennonite Literature: Archives, Activism, and the Search for Community, also published by Penn State University Press.

40

41
New York Women of Wit in the Twentieth Century
Sabrina Fuchs Abrams

“This book never flattens out its subject to construct a single, monolithic New York or gendered ‘type’ of wit. All these writers are represented as complex individuals, whose comedy came in many varieties and served diverse functions, reflecting the creators’ identities and the concerns of their different communities. Fuchs Abrams’s admiration for these women, with their groundbreaking approaches to urban style and humor, is evident throughout. She does a superb job of making readers share it.”

—MARGARET D. STETZ, Mae and Robert Carter Professor of Women’s Studies and Professor of Humanities, University of Delaware

Quaker Women, 1800–1920
Studies of a Changing Landscape
Edited by Robynne Rogers Healey and Carole Dale Spencer

This collection investigates the world of nineteenth-century Quaker women, bringing to light the issues and challenges Quaker women experienced and the dynamic ways in which they were active agents of social change, cultural contestation, and gender transgression in the twentieth century.

New research illuminates the complexities of Quaker testimonies of equality, slavery, and peace and how they were informed by questions of gender, race, ethnicity, and culture. The essays in this volume challenge the view that Quaker women were always treated equally with men and that people of color were welcomed into white Quaker activities. The contributors explore how diverse groups of Quaker women navigated the intersection of their theological positions and social conventions, asking how they both challenged and supported traditional ideals of gender, race, and class. In doing so, this volume highlights the complexity of nineteenth-century Quakerism and the ways Quaker women put their faith to both expansive and limiting ends.

Reaching beyond existing national studies focused solely on white American or British Quaker women, this interdisciplinary volume presents the most current research, providing a necessary and foundational resource for scholars, libraries, and universities.

In addition to the editors, the contributors to this volume include Joan Allen, Richard C. Allen, Stephen Angell, Jennifer M. Buck, Nancy Jiwon Cho, Isabella Cosgrave, Thomas D. Hamm, Julie L. Holcomb, Anna Vaughn Kett, Emma Lapsansky-Werner, Linda Palfreeman, Hannah Rumball, and Janet Scott.

Robynne Rogers Healey is Professor of History and Codirector of the Gender Studies Institute at Trinity Western University. She is the editor of Quakerism in the Atlantic World, 1650–1830, also published by Penn State University Press.

Carole Dale Spencer was Associate Professor of Christian Spirituality at Earlham School of Religion and Adjunct Professor of Spiritual Formation at Portland Seminary of George Fox University. She is the author of Holiness: The Soul of Quakerism; An Historical Analysis of the Theology of Holiness in the Quaker Tradition.
new in paperback
The Inconvenient Lonnie Johnson: Blues, Race, Identity
Julia Simon

In this book, Julia Simon takes a closer look at the musical legacy of blues legend Lonnie Johnson. Presenting detailed analyses of Johnson’s music, with particular attention to its sociohistorical context, Simon introduces us to a musical innovator and a performer keenly aware of his audience and the social categories of race, class, and gender that conditioned the music of his time.

Lonnie Johnson’s music challenges us to think about not only what we recognize and value in “the blues” but also what we leave unexamined, cannot account for, or choose not to hear.

Julia Simon is the author of Debt and Redemption in the Blues: The Call for Justice, also published by Penn State University Press. She hosts the podcast Blues on My Mind.

Scented Visions: Smell in Art, 1850–1914
Christina Bradstreet

Smell loomed large in cultural discourse in the late nineteenth century, thanks to the midcentury fear of miasma, the drive for sanitation reform, and the rise in artificial perfumery. This book recovers the substantive role of the olfactory in Pre-Raphaelite art and Aestheticism.

Christina Bradstreet’s rich analyses of paintings, perfume posters, and other works of visual culture demonstrate how artworks mirrored the “period nose” and intersected with the most clamorous debates of the day, including evolution, civilization, race, urban morality, mental health, faith, and the “woman question.” Beautifully illustrated and grounded in current practices in sensory history, Scented Visions presents both fresh readings of major works of art and a deeper understanding of the cultural history of nineteenth-century scent.

Christina Bradstreet is Courses and Events Programmer at the National Gallery, London.

Becoming Audible: Sounding Animality in Performance
Austin McQuinn

“An enlightening read for animal studies enthusiasts from a wide range of humanities backgrounds—literature, theatre, performance art, visual art, music—and indeed speaks to the extent to which the humanities disciplines are becoming part of one large posthuman conversation.”

—ANNIE GARLID, Animal Studies

Becoming Audible explores the phenomenon of human and animal acoustic entanglements in art and performance practices. Focusing on the work of artists who get into the spaces between species—such as Beatrice Harrison, Daniela Cattivelli, Harrison Birtwistle, Franz Kafka, and Eugene O’Neill—Austin McQuinn discovers that sounding animality secures a vital connection to the creatural.

Austin McQuinn is a visual artist based in Ireland whose work questions human-animal relationships and how they are played out in culture.

Oil Fictions: World Literature and Our Contemporary Petrosphere
Edited by Stacey Balkan and Swaralipi Nandi

“Oil Fictions covers considerable ground in analyzing oil fiction as well as identifying new sensibilities associated with oil’s fantasy of progress and well-being.”

—SOFIA AHLBERG, Interdisciplinary Studies in Literature and Environment

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.

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

Swaralipi Nandi is Assistant Professor of English at Loyola Academy.
Under the Literary Microscope
Science and Society in the Contemporary Novel
Edited by Sina Farzin, Susan M. Gaines, and Roslynn D. Haynes

A new generation of science novels has opened a space in which the reading public can experience and think about the powers of science to illuminate nature as well as to generate and mitigate social change and risks. *Under the Literary Microscope* examines the implications of the discourse taking place in and around this creative space.

*Sina Farzin* is Professor of Sociology at Bundeswehr University Munich.

*Susan M. Gaines* is Writer in Residence and founder of the Fiction Meets Science Program at the University of Bremen.

*Roslynn D. Haynes* is Fellow of the Australian Academy of the Humanities.

Fear and Nature
Ecohorror Studies in the Anthropocene
Edited by Christy Tidwell and Carter Soles

“This foundational text is an optimistic thrust of possible reimagination, one that does not ‘foreclose the future or discourage activism.’”

—**ISLE: Interdisciplinary Studies in Literature and Environment**

Ecohorror represents human fears about the natural world, and it is a genre uniquely situated to address life, art, and the dangers of scientific knowledge in the Anthropocene. 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, *Fear and Nature* brings ecohorror texts and theories into conversation with other critical discourses.

*Christy Tidwell* is Associate Professor of English and Humanities at the South Dakota School of Mines and Technology.

*Carter Soles* is Associate Professor of Film Studies at SUNY Brockport.

Village Infernos and Witches’ Advocates
Witch-Hunting in Navarre, 1608–1614
Lu Ann Homza

“Homza’s clear prose and detailed archival work weave a fascinating micro-history into the larger narrative of the early modern witch-hunts.”

—**CHLOE ROBERTS, EuropeNow**

Between 1608 and 1614, thousands of witchcraft accusations were leveled against men, women, and children in the northern Spanish kingdom of Navarre. Combining new readings of the Inquisitional evidence with fresh archival finds from non-Inquisitional sources, *Village Infernos and Witches’ Advocates* restores the perspectives of illiterate, Basque-speaking individuals to the history of this shocking event and demonstrates what could happen when the Inquisition tried to take charge of a liminal space.

*Lu Ann Homza* is Professor of European History at William & Mary. She is the author of *The Spanish Inquisition, 1478–1616: An Anthology of Sources and Religious Authority in the Spanish Renaissance*.

Jewish Literary Cultures
Volume 2, The Medieval and Early Modern Periods
David Stern

“A perceptive, deeply detailed, carefully crafted study. The essays collected here originated in a variety of settings over the course of Stern’s career. In bringing them together, Stern reveals the deep power and meaning for Jewish culture of literary forms and of the book as a cultural artifact.”

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In this second of three planned volumes, David Stern uses contemporary critical approaches to assess larger themes and currents in medieval and early modern Jewish civilization—opening new windows into cultural exchange, the impact of materiality upon reading practice and literary reception, and the nature of the Jewish imagination and literary creativity.

*David Stern* is the Harry Starr Professor of Classical and Modern Jewish and Hebrew Literature, Professor of Comparative Literature, and Director of the Center for Jewish Studies at Harvard University.
Ecological Solidarities
Mobilizing Faith and Justice for an Entangled World
Edited by Krista E. Hughes, Dhawn B. Martin, and Elaine Padilla

“Ecological Solidarities commits itself to difference and solidarity as a compelling invitation. A reader will find themselves not only listening deeply to the creativity of these texts, but may likely find themselves offering their own unique voice in ever deeper solidarity.”
—JACOB J. ERICKSON, Dialog: A Journal of Theology

Krista E. Hughes is Associate Professor of Religion and Director of the Muller Center at Newberry College.
Dhawn B. Martin is Executive Director of the Source of Light Center in San Antonio, Texas.
Elaine Padilla is Associate Professor of Philosophy and Religion and Latinx/Latin American Studies at the University of La Verne.

Rhetoric and the Dead Sea Scrolls
Purity, Covenant, and Strategy at Qumran
Bruce McComiskey

Discovered in 1947, the Dead Sea Scrolls are a collection of ancient Israelite documents, many of which were written by a Jewish sectarian community at Qumran living in self-exile from the priesthood of the Second Temple. This study illustrates how the Essenes employed different rhetorics over time as they struggled to understand God’s word and their mission to their people, who seemed to have turned away from God and his purposes. Through his analysis, McComiskey presents forms of ancient Jewish rhetoric largely uninfluenced by classical rhetoric and uncovers a unique, fascinating story of an ancient religious community.

Bruce McComiskey is Professor of English and Director of Professional Writing at the University of Alabama at Birmingham.

Rhetorics of Democracy in the Americas
Edited by Adriana Angel, Michael L. Butterworth, and Nancy R. Gómez

In the United States, we assume that our government and institutions represent the true and right form of democracy. This volume challenges this commonplace belief by putting US politics in the context of the Americas more broadly. Seeking to cultivate conversations among and between the hemispheres, the essays in this collection consider rhetorics in the United States on American exceptionalism, immigration, citizenship, and land rights alongside current cultural and political events in Latin America, such as corruption in Guatemala, women’s activism in Ciudad Juárez, representation in Venezuela, and media bias in Brazil.

Adriana Angel is Associate Professor of Communication at Universidad de la Sabana, Colombia.
Michael L. Butterworth is Professor of Communication Studies at the University of Texas at Austin.
Nancy R. Gómez is Professor of Communication at Universidad del Norte, Colombia.

The Evolution of Mathematics
A Rhetorical Approach
G. Mitchell Reyes

“Certainly, one of the most incisive books published in 2022.”
—CLIFF CUNNINGHAM, Sun News Austin

In this study, G. Mitchell Reyes applies contemporary rhetorical analysis to mathematical discourse, calling into question the commonly held view that math equals truth. Examining mathematics in historical context, Reyes reveals that mathematical innovation has always relied on rhetorical practices of making meaning, such as analogy, metaphor, and invention. Far from expressing truth hidden deep in reality, mathematics is dynamic and evolving, shaping reality and our experience of it.

G. Mitchell Reyes is Professor of Rhetoric and Media Studies at Lewis and Clark College. He is coeditor of Arguing with Numbers: The Intersections of Rhetoric and Mathematics, also published by Penn State University Press.
DisOrientations
German-Turkish Cultural Contact in Translation, 1811-1946
Kristin Dickinson

“DisOrientations is well on its way to becoming a classic reference for scholars of literature that change hands, scripts, and tongues.”
—AMBKA ATHREYA, Transit: A Journal of Travel, Migration, and Multiculturalism

The fields of comparative and world literature tend to have a unidirectional, Eurocentric focus, with attention to concepts of “origin” and “arrival.” DisOrientations challenges this viewpoint, focusing on case studies that work against the basic premises of containment and originality that undergird Orientalism’s system of discursive knowledge production. By linking literary traditions across retroactively applied periodizations, the translations examined in this book act as points of connection that produce new directionals and open new configurations of a future German-Turkish relationship.

Kristin Dickinson is Assistant Professor of German Studies at the University of Michigan.

An Imperial Homeland
Forging German Identity in Southwest Africa
Adam A. Blackler

An Imperial Homeland reorients our understanding of the relationship between imperial Germany and its empire in Southwest Africa (present-day Namibia). Focusing on colonial encounters that took place between 1842 and 1915, Adam A. Blackler reveals how Africans confronted foreign rule and altered German national identity. As Blackler shows, once the façade of imperial fantasy gave way to colonial reality, German metropolitans and white settlers increasingly sought to fortify their presence in Africa using juridical and physical acts of violence, culminating in the first genocide of the twentieth century.

Adam A. Blackler is Assistant Professor of History at the University of Wyoming. He is coeditor of After the Imperialist Imagination: Two Decades of Research on Global Germany and Its Legacies.
The Royal Inscriptions of Ashurbanipal (668–631 BC), Aššur-etel-ilāni (630–627 BC), and Sin-šarra-iškun (626–612 BC), Kings of Assyria, Part 3

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<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abrams, Sabrina Fuchs</td>
<td>42</td>
</tr>
<tr>
<td>Angel, Adriana</td>
<td>51</td>
</tr>
<tr>
<td>Aromas of Asia</td>
<td>38</td>
</tr>
<tr>
<td>Badamo, Heather A.</td>
<td>24</td>
</tr>
<tr>
<td>Balkan, Stacey</td>
<td>47</td>
</tr>
<tr>
<td>Becoming Audible</td>
<td>47</td>
</tr>
<tr>
<td>Bjørkdahl, Kristian</td>
<td>37</td>
</tr>
<tr>
<td>Blackler, Adam A.</td>
<td>52</td>
</tr>
<tr>
<td>Boileau, Kendra</td>
<td>4</td>
</tr>
<tr>
<td>Bradstreet, Christina</td>
<td>46</td>
</tr>
<tr>
<td>Butterworth, Michael L.</td>
<td>51</td>
</tr>
<tr>
<td>Cambodian Evangelicalism</td>
<td>33</td>
</tr>
<tr>
<td>Casini, Giovanni</td>
<td>26</td>
</tr>
<tr>
<td>Chiu, Monica</td>
<td>34</td>
</tr>
<tr>
<td>Christian Missionaries, Ethnicity, and State Control in Globalized</td>
<td>32</td>
</tr>
<tr>
<td>Yunnan</td>
<td></td>
</tr>
<tr>
<td>Clary-Lemon, Jennifer</td>
<td>36</td>
</tr>
<tr>
<td>Cruz, Daniel Shank</td>
<td>41</td>
</tr>
<tr>
<td>Dickinson, Kristin</td>
<td>52</td>
</tr>
<tr>
<td>DisOrientations</td>
<td>52</td>
</tr>
<tr>
<td>Dix, Benjamin</td>
<td>8</td>
</tr>
<tr>
<td>Ecological Solidarities</td>
<td>50</td>
</tr>
<tr>
<td>Elazar, Gideon</td>
<td>32</td>
</tr>
<tr>
<td>Escaping Wars and Waves</td>
<td>11</td>
</tr>
<tr>
<td>Ethics for Apocalyptic Times</td>
<td>41</td>
</tr>
<tr>
<td>The Evolution of Mathematics</td>
<td>51</td>
</tr>
<tr>
<td>Fagg, John</td>
<td>28</td>
</tr>
<tr>
<td>Farzin, Sina</td>
<td>48</td>
</tr>
<tr>
<td>Fear and Nature</td>
<td>48</td>
</tr>
<tr>
<td>Gaines, Susan M.</td>
<td>48</td>
</tr>
<tr>
<td>Gómez, Nancy R.</td>
<td>51</td>
</tr>
<tr>
<td>Good Girls Go To Hell</td>
<td>7</td>
</tr>
<tr>
<td>Gould, Hannah</td>
<td>38</td>
</tr>
<tr>
<td>Harris, A. Katie</td>
<td>30</td>
</tr>
<tr>
<td>Haynes, Roslynn D.</td>
<td>48</td>
</tr>
<tr>
<td>Healey, Robynne Rogers</td>
<td>43</td>
</tr>
<tr>
<td>Homza, Lu Ann</td>
<td>49</td>
</tr>
<tr>
<td>Hughes, Krista E.</td>
<td>50</td>
</tr>
<tr>
<td>I Don’t Want to Be a Mom</td>
<td>4</td>
</tr>
<tr>
<td>An Imperial Homeland</td>
<td>52</td>
</tr>
<tr>
<td>The Inconvenient</td>
<td>46</td>
</tr>
<tr>
<td>Lonnie Johnson</td>
<td></td>
</tr>
<tr>
<td>Jewish Literary Cultures</td>
<td>49</td>
</tr>
<tr>
<td>Kapurch, Katie</td>
<td>18</td>
</tr>
<tr>
<td>Keep on Believin’</td>
<td>19</td>
</tr>
<tr>
<td>Kelley, Mark</td>
<td>14</td>
</tr>
<tr>
<td>Kitts, Thomas M.</td>
<td>19</td>
</tr>
<tr>
<td>Kroll-Zeldin, Oren</td>
<td>17</td>
</tr>
<tr>
<td>Kugler, Olivier</td>
<td>11</td>
</tr>
<tr>
<td>Lee, Anthony W.</td>
<td>53</td>
</tr>
<tr>
<td>Leonard, Camillo</td>
<td>20</td>
</tr>
<tr>
<td>Léonce Rosenberg’s Cubism</td>
<td>26</td>
</tr>
<tr>
<td>Leopardi, Liliana</td>
<td>20</td>
</tr>
<tr>
<td>Martin, Dhawn B.</td>
<td>50</td>
</tr>
<tr>
<td>McClelland, Gwyn</td>
<td>38</td>
</tr>
<tr>
<td>McComiskey, Bruce</td>
<td>50</td>
</tr>
<tr>
<td>McQuinn, Austin</td>
<td>47</td>
</tr>
<tr>
<td>Morrison, Margaret</td>
<td>7</td>
</tr>
<tr>
<td>Nandi, Swaralipi</td>
<td>47</td>
</tr>
<tr>
<td>Napoleon Sarony’s Living Pictures</td>
<td>21</td>
</tr>
<tr>
<td>Nestwork</td>
<td>36</td>
</tr>
<tr>
<td>New York Women of Wit in the Twentieth Century</td>
<td>42</td>
</tr>
<tr>
<td>New, Melvyn</td>
<td>53</td>
</tr>
<tr>
<td>Notes on Footnotes</td>
<td>53</td>
</tr>
<tr>
<td>Oil Fictions</td>
<td>47</td>
</tr>
<tr>
<td>Olmo, Irene</td>
<td>4</td>
</tr>
<tr>
<td>Out of Bounds</td>
<td>25</td>
</tr>
<tr>
<td>Padilla, Elaine</td>
<td>50</td>
</tr>
<tr>
<td>Palaces of Reason</td>
<td>27</td>
</tr>
<tr>
<td>Palijenko, Adrianna M.</td>
<td>40</td>
</tr>
<tr>
<td>Patton, Pamela A.</td>
<td>25</td>
</tr>
<tr>
<td>Pauwels, Erin</td>
<td>21</td>
</tr>
<tr>
<td>Pollock, Lindsay</td>
<td>8</td>
</tr>
<tr>
<td>The Problematic Public</td>
<td>37</td>
</tr>
<tr>
<td>Quaker Women, 1800–1920</td>
<td>43</td>
</tr>
<tr>
<td>Re-envisioning the Everyday</td>
<td>28</td>
</tr>
<tr>
<td>Reyes, G. Mitchell</td>
<td>51</td>
</tr>
<tr>
<td>Rhetoric and the Dead Sea Scrolls</td>
<td>50</td>
</tr>
<tr>
<td>Ross, Maria Alessia</td>
<td>25</td>
</tr>
<tr>
<td>Sacred Habitat</td>
<td>31</td>
</tr>
<tr>
<td>Saint George Between Empires</td>
<td>24</td>
</tr>
<tr>
<td>Scented Visions</td>
<td>46</td>
</tr>
<tr>
<td>Segev, Ran</td>
<td>31</td>
</tr>
<tr>
<td>Shapiro, Norman R.</td>
<td>40</td>
</tr>
<tr>
<td>Sherman-Friedman, Tohar</td>
<td>7</td>
</tr>
<tr>
<td>Show Me Where It Hurts</td>
<td>34</td>
</tr>
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