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

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The Declaration in Script and Print
A Visual History of America’s Founding Document

John Bidwell

Perhaps the single most important founding document of the United States of America, the Declaration of Independence became both a work of art and a mass-market commodity during the nineteenth century. In this book, graphic arts historian John Bidwell traces the fascinating history of Declaration prints and broadsides and reveals the American public’s changing attitudes toward this iconic text.

The new and improved intaglio, letterpress, and lithographic printing technologies of the nineteenth century led to increasingly elaborate reproductions of the Declaration. Some were touted as precious relics; others were aimed at the bottom of the market. Two publishers claimed to have produced the definitive visualization of the document, attacking the character and patriotism of their rivals even as they promoted their own artistic abilities and attention to detail. Meanwhile, painter John Trumbull attempted to sell subscriptions for an engraved version of his Declaration painting, and John Quincy Adams—then Secretary of State—commissioned an official 1823 edition in response to the feuding facsimilists, who were seeking government patronage. Bidwell unravels the intricate web of rivalries surrounding these competing publications.

Featuring a comprehensive checklist of nearly two hundred prints and broadsides drawn from various collections, this engrossing history highlights the proliferation and widespread influence of the Declaration of Independence on American popular culture. It will be equally esteemed by general readers interested in American history, print and autograph collectors, and art and book historians.

John Bidwell is Curator Emeritus at the Morgan Library & Museum. He is the author of Graphic Passion: Matisse and the Book Arts, also published by Penn State University Press.

“I can’t think of a more essential book as we prepare to celebrate America’s 250th birthday. With erudition, literary panache, and a wealth of striking images, John Bidwell has breathed new life into an old and still precious document.”

—Ted Widmer, author of Lincoln on the Verge: Thirteen Days to Washington

232 pages | 67 b&w illus. | 7 × 10 | July
isbn 978-0-271-09730-5
pb: $29.95/£24.95/€28.95 sh
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The re:criticisms book series engages critical pasts, shaping critical futures. It features short, creative, accessible approaches to arts criticism, understood capably as interventions into the study and practice of cultural production in any medium (visual, literary, performing, musical, cinematic, trans-media). Aimed at curious readers both in and beyond the academy, re:criticisms offers teachable volumes that revisit, repurpose, reshape, or even redress earlier critical work in the context of thought and practice today.

re:criticisms asks what it means to pay attention to critical methods and approaches both in their historical contexts and in their distance from the present—and what it means to approach them anew.

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series editor:
Jonathan P. Eburne
Penn State University

Love and Degradation
Excessive Desires in Queer-Feminist Art
William J. Simmons

In this provocative and intensely personal new book of essays about love and language, desire and drama, reminiscence, change, and fandom, William J. Simmons takes up Eve Sedgwick’s reparative reading as a challenge to empirical and taxonomical approaches to art, music, and film and instead promotes new ways of discussing them that create community and empathy rather than hierarchies. Specifically, Simmons advocates for incorporating memoir, history, theory, poetry, and even “the cringey admissions of a fanboy” into criticism.

Love and Degradation argues for queer feminism’s value to reading and thinking about works by creators as varied as Lana Del Rey, Charlotte Brontë, Felix Gonzalez-Torres, Phoebe Waller-Bridge, and filmmaker Steve McQueen. It also includes essays on Glenn Ligon, Barbara Kruger, and Kristen Stewart. In essence, the essays in this volume represent a series of the author’s “saviors, obsessions, and losses.”

A compelling read for students and scholars of art history, queer and gender studies, creative writing, and the study of film, television, and popular culture, this book encourages readers to embrace fandom and raises important questions about the state of queer and feminist discourse.

William J. Simmons is a writer based in the Santa Clarita Valley. He is the author of Queer Formalism: The Return.
singular narratives
diverse perspectives
universal stories

New worlds of comics.

drawing our worlds together
graphicmundi.org
Bald
Tereza Čechová
Art by Štěpánka Jislová

Even the most imperfect journey can lead to beauty.
Tereza never thought she would go bald before her boyfriend did. She couldn’t imagine being unable to sweep her hair up in a ponytail or style it in other ways. But when she lost all her hair in just a couple of months due to alopecia, her perspective on relationships and work—and above all, herself—radically changed.

Navigating the particular trauma of female hair loss, Tereza comes to terms with her new reality with humor and self-reflection in this prize-winning graphic memoir featuring eye-catching art by Štěpánka Jislová.

Tereza Čechová stopped wearing a wig a long time ago, but she hasn’t stopped talking about alopecia. She studied journalism and media sciences at the Faculty of Social Sciences at Charles University in Prague. Together with Štěpánka Jislová, she founded Laydeez do Comics Praha, which promotes the work of female comic book authors.

Štěpánka Jislová graduated from the Ladislav Sutnar Faculty of Design and Art in Pilsen. She is the author or coauthor of seven comic books, including SUPRO and Heartcore, and her short comic stories have been published in several anthologies.
Fat Girl Problems No. 4

“You're Fat because you eat too much! It's TOTALLY your choice to be this way!”

Who would CHOOSE to live in a body that's treated BADLY on PURPOSE?!

Shrink
Story of a Fat Girl
Rachel M. Thomas

Fat girl problems.
Derided by her high-school peers for being overweight, Rachel finally found a sense of purpose and belonging in a promising career as an EMT—that is, until her body got in the way.

_Shrink_ is a work of graphic medicine that depicts the emotional and physical realities of inhabiting a large body in a world that is constantly warning about the medical and social dangers of being “too fat.” This smart and candid book challenges the idea that weight loss is the only path for a fat person and encourages the reader to question the prevailing cultural and medical discourse about fat bodies.

Seamlessly weaving the most current research on the fatness debate with her own experiences of living in a fat body, Thomas lays bare society’s obsession with size and advocates for each of us to push back on body weight bias and determine what’s right for our own health and well-being, both physical and mental.

Rachel M. Thomas is Assistant Professor of Comics, Graphic Novels, and Sequential Arts at Teesside University. She is an interdisciplinary artist/researcher whose work blurs the boundaries between traditional media, technology, and bio-fabrication.
Lebanon Is Burning and Other Dispatches
Yazan Al-Saadi

Voices from the Middle East on the fight for self-determination.

Much of the present discourse about the pro-democracy Arab uprisings of 2011 paints a bleak picture of their defeat. But the truth is more complicated, and moments of struggle and inspiration still recur despite the overwhelming odds against the movements’ success.

This collection of short comics documents the political and social unrest in the Middle East during the 2010s in such places as Lebanon, Egypt, Yemen, Palestine, Sudan, and Bahrain.

A collaboration between writer and journalist Yazan Al-Saadi and a lineup of stellar cartoonists from the region—Tracy Chahwan, Ganzeer, Ghadi Ghosn, Omar Khouri, Sirène Moukheiber, Hicham Rahma, and Enas Satir—this graphic reportage serves as a witness to an era of counterrevolutionary resurgence in which entrenched powers clashed with the people’s struggle for self-determination.

Yazan Al-Saadi is a Kuwait-born Syrian who holds a Canadian passport. He has lived in seven countries across three continents over the course of his life, and since 2012 he has lived and written in Beirut, Lebanon. He has worked as a researcher, a newspaper and online journalist and editor, a creative content and communications officer for a medical international humanitarian organization, and a political analyst and commentator.
Whatever Happened to Frankie King
Story by Jay Neugeboren and Art by Eli Neugeboren

A real-life mystery of books and basketball. Frankie King was a precocious student and a promising basketball player at Brooklyn’s James Madison High School in the early 1950s. Sportswriters were comparing Frankie to the greatest college and professional players of all time, and he was recruited as a starting guard at the University of North Carolina. But Frankie dropped out before playing a single game.

This graphic novel follows King’s enigmatic life from its auspicious start in the limelight to his very reclusive existence in New York City, where he authored more than forty novels, including a popular series of cozy cat mysteries written under a woman’s pseudonym. Whatever Happened to Frankie King is the story of a unique and sometimes troubled life as well as a meditation on dreams realized, lost, and abandoned.

Jay Neugeboren is the award-winning author of twenty-three books, including the novels The American Sun and Wind Moving Picture Company and After Camus and the memoir Imagining Robert: My Brother, Madness, and Survival, which was adapted into a critically acclaimed documentary film.

Eli Neugeboren is an award-winning artist, illustrator, writer, and professor whose work has appeared in Corpus: A Comic Anthology of Bodily Ailments, Weapon Echh!, and COVID Chronicles: A Comics Anthology, among other publications.
scholarly
In 1965, striking farm workers in the San Joaquin Valley sparked the beginning of the Chicano movement. As the movement quickly gained traction across the southwestern United States, public frictions and splits emerged among activists over strategic political decisions. José G. Izaguirre III explores how these disagreements often hinged on the establishment of a racialized identity for Mexican Americans, leading to the formation of La Raza Unida, a political party dedicated to naming and defending Mexican Americans as a racialized community.

Through close readings of figures, vocabularies, and visualizations of iconic texts of the Chican@ Movement—including El Plan de Delano, Rodolfo “Corky” Gonzales’s “I Am Joaquin,” and newspapers like El Grito del Norte and La Raza—Izaguirre demonstrates that la raza was never singular or unified. Instead, he reveals a racial identity that was (re)negotiated, (re)invented, and (re)circulated against a Cold War backdrop that heightened rhetorics of race across the globe and increasingly threatened Mexican American bodies in the Vietnam War. In lieu of a unified nationalist movement, Izaguirre argues that activists energized and empowered La Raza as a political community by making the Chican@ movement multivocal, global, and often aligned with whiteness.

For scholars of political movements, US history, race, or rhetoric, *Becoming La Raza* will provide a valuable perspective on one of the most important civil rights movements of the twentieth century.

José G. Izaguirre III is Assistant Professor in the Department of Communication at the University of Colorado Boulder.

262 pages | 31 b&w illus. | 6 x 9 | November ISBN 978-0-271-09875-3 | hc: $101.95/£84.95/€98.95 sh

Rhetoric and Democratic Deliberation Series

Communication Studies / Critical Race Studies / History / Political Science

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Struggle for the City
Citizenship and Resistance in the Black Freedom Movement

Derek G. Handley

The urban renewal policies stemming from the 1954 Housing Act and 1956 Highway Act destroyed the economic centers of many Black neighborhoods in the United States. *Struggle for the City* recovers the agency and solidarity of African American residents confronting this diagnosis of “blight” in northern cities in the 1950s and 1960s.

Examining Black newspapers, archival documents from Black organizations, and oral histories of community advocates, Derek G. Handley shows how African American residents in three communities—the Hill district of Pittsburgh, the Bronzeville neighborhood of Milwaukee, and the Rondo district of St. Paul—enacted a new form of citizenship to fight for their neighborhoods. Dubbing this the “Black Rhetorical Citizenship,” a nod to the integral role of language and other symbolic means in the Black Freedom Movement, Handley situates citizenship as both a site of resistance and a mode of public engagement that cannot be divorced from race and the effects of racism. Through this framework, *Struggle for the City* demonstrates how local organizers, leaders, and residents used rhetorics of placemaking, community organizing, and critical memory to resist the bulldozing visions of urban renewal.

By showing how African American residents built political community at the local level and by centering the residents in their own narratives of displacement, Handley recovers strategies of resistance that continue to influence the actions of the Black Freedom Movement, including Black Lives Matter.

Derek G. Handley is Assistant Professor in the English Department at the University of Wisconsin–Milwaukee. He is also affiliated faculty in the African and African Diaspora Studies Department and in the Urban Studies program.

214 pages | 2 color /14 b&w illus. | 6 x 9 | September ISBN 978-0-271-09775-6 | hc: $114.95/£95.95/€111.95 sh

Rhetoric and Democratic Deliberation Series

African American Studies / Communication Studies / Critical Race Studies / History

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Becoming La Raza
Negotiating Race in the Chican@ Movement(s)

José G. Izaguirre III

In 1965, striking farm workers in the San Joaquin Valley sparked the beginning of the Chicano movement. As the movement quickly gained traction across the southwestern United States, public frictions and splits emerged among activists over strategic political decisions. José G. Izaguirre III explores how these disagreements often hinged on the establishment of a racial(ized) identity for Mexican Americans, leading to the formation of La Raza Unida, a political party dedicated to naming and defending Mexican Americans as a racialized community.

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262 pages | 31 b&w illus. | 6 x 9 | November ISBN 978-0-271-09875-3 | hc: $101.95/£84.95/€98.95 sh

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Most people equate democracy with discussion, speech, and making one’s voice heard. But where does silence fit in? *Democracy and the Politics of Silence* investigates the largely overlooked role of silence in democratic politics. It challenges conventional wisdom by arguing that silence can support and affirm democratic pillars and outcomes like empowerment, inclusion, and equality.

Rather than focusing on theory, Brito Vieira explores real-world examples, including the Silent Parade of African Americans in 1916, demonstrations by the Women in Black in Serbia and Falun Gong practitioners in China, Gandhi’s political vows of silence, debates related to the representation and rights of nonhuman beings, and the famous *Miranda* judgment on the right to silence. Through these and other case studies, the author demonstrates how silence can be a means of building political community and resisting despotic rule. She reveals the power in silences as well as their limitations, illuminating the complex relationship between speech and silence. In thus expanding the repertoire of democratic citizenship, Brito Vieira invites readers to consider what silence might teach them about democracy.

This timely book should appeal to political science students and scholars as well as anyone interested in the history of democracies and popular resistance movements.

Mónica Brito Vieira is Professor of Political Science at the University of York. She is the author of *The Elements of Representation in Hobbes: Aesthetics, Theatre, Law and Theology in the Construction of Hobbes’s Theory of the State* and the coauthor of *The Politics of the Book: A Study on the Materiality of Ideas*, the latter also published by Penn State University Press.

242 pages | 6 x 9 | November
isbn 978-0-271-09888-3 | hc: $119.95/£99.95/€115.95 sh
Communication Studies / Gender Studies / Political Science

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**Reinventing World War II**

**Popular Memory in the Rise of the Ethnonationalist State**

Barbara A. Biesecker

“An incisive, theoretically sophisticated, and well-argued critique ranging from the culture wars of the 1980s and 1990s through popular culture’s invocation of WWII memory as a palliative. . . . A must-read for cultural/rhetorical critics and memory scholars and those concerned about the current state of political discourse in the United States.”

—Carole Blair, coeditor of *Places of Public Memory: The Rhetoric of Museums and Memorials*

By the 1970s, World War II had all but disappeared from US popular culture, but in the mid-eighties it returned with a vengeance. Today, remembrance of World War II is ubiquitous across US media and politics, demonstrating its centrality to American collective identity. In this book, Barbara A. Biesecker explores this shift, revealing how “the Good War” was retooled to restore social equilibrium to the United States.

Drawing on methods of contemporary philosophy, Biesecker analyzes prominent cases of World War II remembrance, including the canceled exhibit of the Enola Gay at the National Air and Space Museum in 1995, the film *Saving Private Ryan*, and Tom Brokaw’s best-selling book *The Greatest Generation*. Situating these texts within the culture wars and the broader framework of American politics and international relations, Biesecker argues that the return of the Good War to public memory was an effect of the fall of the Soviet Union. Once America’s Other was gone, a new narrative was needed to maintain American identity. By highlighting the potent forms of American exceptionalism running through these texts, Biesecker shows how these reconstructions of World War II functioned as civic lessons, teaching the American public how a good citizen ought to live, solidifying the official remembrance of World War II, and, perhaps most importantly, advancing a neoliberal nationalist politics.

By tracing the links between the popular memory of the war and an ethnonationalist state ideology, Biesecker not only uncovers the source of the MAGA movement but also underscores the power of public memory in shaping national identity.

Barbara A. Biesecker is Professor in the Department of Communication Studies at the University of Georgia. She is the author of *Addressing Postmodernity: Kenneth Burke, Rhetoric, and a Theory of Social Change* and coeditor of *Rhetoric, Materiality, and Politics*.

184 pages | 6 color illus. | 6 x 9 | October
isbn 978-0-271-09782-4 | hc: $99.95/£83.95/€96.95 sh
RSA Series in Transdisciplinary Rhetoric

Communication Studies / History / Political Science / Rhetoric
There is no shortage of Black characters in Miguel de Cervantes’s works, yet there has been a profound silence about the Spanish author’s compelling literary construction and cultural codification of Black Africans and sub-Saharan Africa. In Cervantine Blackness, Nicholas R. Jones reconsiders in what sense Black subjects possess an inherent value within Cervantes’s cultural purview and literary corpus.

In this unflinching critique, Jones charts important new methodological and theoretical terrain, problematizing the ways emphasis on agency has stifled and truncated the study of Black Africans and their descendants in early modern Spanish cultural and literary production. Through the lens of what he calls “Cervantine Blackness,” Jones challenges the reader to think about the blind faith that has been lent to the idea of agency—and its analogues “presence” and “resistance”—as a primary motivation for examining the lives of Black people during this period.

A searing work of literary criticism and political debate, Cervantine Blackness speaks to specialists and nonspecialists alike—anyone with a serious interest in Cervantes’s work who takes seriously a critical reckoning with the cultural, historical, and literary legacies of agency, antiblackness, and refusal within the Iberian Peninsula and the global reaches of its empire.

Nicholas R. Jones is Assistant Professor in the Department of Spanish and Portuguese at Yale University. He is the author of the prize-winning Staging Habla de Negros: Radical Performances of the African Diaspora in Early Modern Spain, also published by Penn State University Press, and coeditor of Early Modern Black Diaspora Studies: A Critical Anthology and Pornographic Sensibilities: Imagining Sex and the Visceral in Premodern and Early Modern Spanish Cultural Production.
Albert the Great (1200–1280) was a prominent Dominican friar, a leading philosopher, and the teacher of Thomas Aquinas. He also endorsed the use of magic. Controversial though that stance would have been, Albert was never punished or repudiated for what he wrote. Albert’s reception followed instead a markedly different course, leading ultimately to his canonization by the Catholic Church in 1931. But his thoughts about magic have been debated for centuries. *Disenchanting Albert the Great* takes Albert’s contested reputation as a case study for the long and complex history surrounding the concept of magic and magic’s relationship to science and religion.

Over the centuries, Albert was celebrated for his magic, or it was explained away—but he was never condemned. In the fifteenth century, members of learned circles first attempted to distance Albert from magic, with the goal of exonerating him of superstition, irrationality, and immorality. *Disenchanting Albert the Great* discusses the philosopher’s own understanding of magic; an early, adulatory phase of his reputation as a magician; and the three primary strategies used to exonerate Albert over the centuries.

In the end, *Disenchanting Albert the Great* tells the story of a thirteenth-century scholar who worked to disenchant the natural world with his ideas about magic but who himself would not be disenchan
ted until the modern era. This accessible and insightful history will appeal to those interested in Albert the Great, the Catholic Church, the history of magic, and Western understandings of the natural and the rational over time.

David J. Collins, S.J., is Associate Professor of History at Georgetown University. He is the editor of *The Sacred and the Sinister: Studies in Medieval Religion and Magic*, also published by Penn State University Press.

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Lu Ann Homza

“Opening up new perspectives on a famous set of witchcraft cases, Homza’s collection offers new insights into social and familial dynamics that could fuel seemingly ‘irrational’ crazes. This is an outstanding resource for the study of early modern social, family, religious, and legal history.”

—MICHAEL BREEN, author of *Law, City and King: Legal Culture, Municipal Politics, and State Formation in Early Modern Dijon*

In the early seventeenth century, thousands of children in Spain’s Navarre region claimed to have been bewitched. Featuring the legal depositions of self-described child witches as well as their parents and victims, this volume sheds new light on Navarre’s massive witch persecution (1608–14) and illuminates the tragic cost of witch hunts.

Drawing from Spanish-language sources only recently discovered, Homza translates and annotates three court cases from Olague in 1611 and 1612. These cases give readers rare access to the voices of illiterate children in the early modern period. They also speak to the emotions of witch-hunting, with testimony about enraged, terrified parents turning to vigilante justice against neighbors. Together the cases highlight gender norms of the time, the profound honor code of early modern Navarre, and the power of children to alter adult lives.

With translations of Inquisition correspondence and printed pamphlets added for context, *The Child Witches of Olague* offers a portrait of witch-hunting as a horrific, contagious process that fractured communities. This riveting, one-of-a-kind book will appeal to anyone interested in the history of witch hunts, life in early modern Spain, and history as revealed through court testimony.

Lu Ann Homza is Professor of European History at William & Mary. She is the author of *The Spanish Inquisition, 1478–1614: An Anthology of Sources; Religious Authority in the Spanish Renaissance; and Village Infernos and Witches’ Advocates: Witch-Hunting in Navarre, 1608–1614*, the last also published by Penn State University Press.

144 pages | 1 map | 5.5 x 8.5 | July
isbn 978-0-271-09880-7 | hc: $69.95/£58.95/€67.95
isbn 978-0-271-09749-7 | pb: $21.95/£18.95/€21.95
Magic in History Sourcebooks Series

History/Magic & Esotericism/Medieval & Early Modern Studies/Religious Studies & Religion
The letter from prison discussing deeply felt ethical and religious principles dates to antiquity. In early modern England, the rise of printing houses helped turn these letters into a powerful form of resistance. W. Clark Gilpin’s fascinating book looks at how letter writers ranging from archbishops and royalty to country weavers, London apprentices, and Quaker women helped solidify the prison letter as a literary form.

Drawing from a large collection of prison letters written during the reign of Henry VIII and the early part of the English Reformation, Gilpin explores how the genre evolved within the context of revolution and reform. Prison writers helped develop the prisoner of conscience as a distinct persona and the prison as a place of redemptive suffering where bearing witness had the power to change society.

The Letter from Prison features a diverse cast of characters and a literary genre that combines drama and inspiration. It is sure to appeal to those interested in early modern England, prison literature, and cultural forms of resistance.

W. Clark Gilpin is Margaret E. Burton Distinguished Service Professor Emeritus at the University of Chicago Divinity School. He is the author of Religion Around Emily Dickinson, also published by Penn State University Press.

260 pages | 6 × 9 | July
isbn 978-0-271-09735-0 | hc: $79.95/£66.95/€77.95 sh
Literary Studies / Medieval & Early Modern Studies

Cartographies of Exclusion
Anti-Semitic Mapping in Medieval England
Asa Simon Mittman

“Probably the most important book ever written about premodern European cartography.”
—Surekha Davies, author of Renaissance Ethnography and the Invention of the Human: New Worlds, Maps, and Monsters

From the battles over Jerusalem to the emergence of the “Holy Land,” from legally mandated ghettos to the Edict of Expulsion, geography has long been a component of Christian-Jewish relations. Attending to world maps drawn by medieval Christian mapmakers, Cartographies of Exclusion brings us to the literal drawing board of “Christendom” and shows the creation, in real time, of a mythic state intended to dehumanize the non-Christian people it ultimately sought to displace.

In his close analyses of English maps from the twelfth and thirteenth centuries, Asa Mittman makes a valuable contribution to conversations centering the role of cartography in medieval Christian perceptions of Jews and Judaism. Grounding his arguments in the history of anti-Jewish sentiment and actions rampant in twelfth-century England, Mittman shows how English world maps of the period successfully Oothered Jewish people by means of four primary strategies: conflating Jews with other groups; spreading libels about Jewish bodies, beliefs, and practices; associating Jews with Satan; and, most importantly, cartographically “mislocating” Jews in time and space. On maps, Jews were banished to locations and historical moments with no actual connection to Jewish populations or histories.

Medieval Christian anti-Semitism is the foundation upon which modern anti-Semitism rests, and the medieval mapping of Jews was crucial to that foundation. Mittman’s thinking offers essential insights for any scholar interested in the interface of cartography, politics, and religion in premodern Europe.

Asa Simon Mittman is Professor of Art and Art History at California State University, Chico. He is the author of Maps and Monsters in Medieval England and coauthor, with Susan Kim, of Inconceivable Beasts: The “Wonders of the East” in the “Beowulf” Manuscript.

252 pages | 38 color / 32 b&w illus. | 8 × 10 | November
isbn 978-0-271-09724-6 | hc: $109.95/£91.95/€106.95 sh
Art History & Architecture / Jewish Studies / Medieval & Early Modern Studies

The Letter from Prison
Literature of Cultural Resistance in Early Modern England
W. Clark Gilpin
Gender Violence, Art, and the Viewer
An Intervention
Edited by Ellen C. Caldwell, Cynthia S. Colburn, and Ella J. Gonzalez

“Gender Violence, Art, and the Viewer lends momentum to a ‘public reckoning’ in art history to account for how violence against women and minority groups and sexual violence are glorified in revered works and are too often left unaddressed in studies of prominent artists throughout history.”
—Mahaliah Little, University of California, Irvine

The works covered in college art history classes frequently depict violence against women. Traditional survey textbooks highlight the impressive formal qualities of artworks depicting rape, murder, and other violence but often fail to address the violent content and context.

Gender Violence, Art, and the Viewer investigates the role that the art history field has played in the past and can play in the future in education around gender violence in the arts. It asks art historians, museum educators, curators, and students to consider how, in the time of #MeToo, a public reckoning with gender violence in art can revitalize the field of art history.

Contributors to this timely volume amplify the voices and experiences of victims and survivors depicted throughout history, critically engage with sexually violent images, open meaningful and empowering discussions about visual assaults against women, reevaluate how we have viewed and narrated such works, and assess how we approach and teach famed works created by artists implicated in gender-based violence.

Gender Violence, Art, and the Viewer includes contributions by the editors as well as Veronica Alvarez, Indira Bailey, Melia Belli Bose, Charlene Villaseñor Black, Ria Brodell, Megan Cifarelli, Monika Fabijanska, Vivien Green Fryd, Carmen Hermo, Bryan Keene, Natalie Madrigal, Lisa Rafanelli, Nicole Scalissi, Hallie Rose Scott, Theresa Sotto, and Angela Two Stars. It is sure to be of keen interest to art history scholars and students and anyone working at the intersections of art and social justice.

Ellen C. Caldwell is Professor of Art History at Mt. San Antonio College. She is the author of Paula Rego: Art Souvenir.

Cynthia S. Colburn is Blanche E. Seaver Professor of Fine Arts at Pepperdine University.

Ella J. Gonzalez is a PhD candidate in History of Art at Johns Hopkins University.

272 pages | 75 b&w illus. | 7 × 10 | September

ISBN 978-0-271-09717-6 | HC: $99.95/£83.95/€96.95

Art History & Architecture / Gender Studies

In a New Light
American Paintings to 1950 at the Palmer Museum of Art
Edited by Adam M. Thomas

In a New Light is the first permanent collection catalogue in the Palmer Museum of Art’s fifty-two-year history. Made possible by a generous grant from the Henry Luce Foundation, this multiauthor book studies and celebrates the institution’s most significant collection area, American art. The fully illustrated publication features short essays on 155 historically and aesthetically important paintings written by 66 art historians and curators from the United States and England. Readers can expect new scholarship on paintings by artists Georgia O’Keeffe, William Trost Richards, Henry Ossawa Tanner, Benjamin West, Marguerite Zorach, and many more. The release of In a New Light coincides with the opening of the Palmer Museum’s new seventy-three-thousand-square-foot building designed by Allied Works.

Adam M. Thomas is Curator of American Art at the Palmer Museum of Art and Affiliate Assistant Professor of Art History at Penn State.

328 pages | 250 color illus. | 10.5 × 12.5 | August

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American Paintings to 1950
at the Palmer Museum of Art
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In a New Light
Provoked by the misuse of medieval imagery in modern contexts, the contributors to this volume assess how medieval images connect to discourses of power in both the past and the present.

Each essay begins with the same question: In the eyes of their makers and viewers, how were medieval images understood to assert or to resist forces of power? Their case studies come from a wide range of cultural, geographic, and historical contexts: the Byzantine, Ottonian, and Valois courts; the Umayyad and Castilian regimes of the Iberian Peninsula; the pluralistic military and commercial zones of the eastern Mediterranean; and the metaphorical as well as personal battlegrounds linked to medieval “courtly love” culture.

Over eight chapters, the authors invite readers to contemplate how modern priorities and sensibilities might amplify, mute, or transform the discourses related to power and resistance that were threaded through the visual culture of the Middle Ages. This insightful book should be of value to anyone interested in medieval art history and art’s relationship to power and authority in society. In addition to the editor, the contributors include Heather A. Badamo, Elena N. Boeck, Thomas E. A. Dale, Martha Easton, Eliza Garrison, Anne D. Hedeman, Tom Nickson, and Avinoam Shalem.

Pamela A. Patton is Director of the Index of Medieval Art at Princeton University. She is the author or editor of several books, including Envisioning Others: Race, Color, and the Visual in Iberia and Latin America and Art of Estrangement: Redefining Jews in Reconquest Spain, the latter also published by Penn State University Press.

Facing Images
Medieval Japanese Art and the Problem of Modernity
Kristopher W. Kersey

“One of the most original and intellectually demanding art-historical writings I have encountered in many years. It is a work of erudition and activism—a real effort to better the humanistic discipline of art history in ways that matter to the future.” —Mimi Yiengpruksawan, author of Hiraizumi: Buddhist Art and Regional Politics in Twelfth-Century Japan

If we want to decolonize the history of art, we must rethink our approach to the historical record. This means dispensing with Eurocentric binaries—Western and non-Western, modern and premodern—and making a commitment to artworks that challenge the perspectives we build upon them. In Facing Images, the question takes an intriguing form: If the aesthetic hallmarks of “modernity” can be found in twelfth-century art, what does it really mean to be “modern”? Kristopher W. Kersey’s answer to this question models a new historiography.

Facing Images traces the turbulent discourse surrounding the emergence of Japanese art history as a modern field. In lieu of examining canonical works from the twelfth century, Kersey foregrounds the elusive and the enigmatic in artworks little known and understudied outside Japan; the manuscripts he selects defy traditional art-historical narratives by exhibiting decidedly modern techniques, including montage, self-reference, reuse, noise, dissonance, and chronological disarray. Kersey weaves these medieval case studies together with insights from a wide array of interdisciplinary scholarship, using a methodology that will prove important for historians: Facing Images produces a history of non-Western art in which diverse and anachronic works are brought responsibly and equitably into dialogue with the present, without being subsumed under Eurocentric formalisms or false universals.

A timely intervention in the history of medieval Japanese art, art historiography, and the history of global modernism, Facing Images redefines the relationship of the “premodern” non-West to “modern” art.

Kristopher W. Kersey is Assistant Professor of Art History at the University of California, Los Angeles.

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Renaissance sculptor Pietro Torrigiano has long held a place in the public imagination as the man who broke Michelangelo’s nose. Indeed, he is known more for that story than for his impressive prowess as an artist. This engagingly written and deeply researched study by Felipe Pereda, a leading expert in the field, teases apart legend and history and reconstructs Torrigiano’s work as an artist.

Toriggiano was, in fact, one of the most fascinating characters of the sixteenth century. After fighting in the Italian wars under Cesare Borgia, the Florentine artist traveled across four countries, working for such patrons as Margaret of Austria in the Netherlands and the Tudors in England. Toriggiano later went to Spain, where he died in prison, accused of heresy by the Inquisition for breaking a sculpture of the Virgin and Child that he had made with his own hands. In the course of his travels, Torrigiano played a crucial role in the dissemination of the style and the techniques that he learned in Florence, and he interacted with local artisanal traditions and craftsmen, developing a singular terracotta modeling technique that is both a response to the authority of Michelangelo and a unique testimony to artists’ mobility in the period.

As Pereda shows, Torrigiano’s life and work compel us to rethink the geography of Renaissance art, challenging us to reconsider the model that still sees the Renaissance as expanding from an Italian center into the western periphery. The Man Who Broke Michelangelo’s Nose
Felipe Pereda

“One of the most delightful books about Renaissance art and culture that I have read. . . . It is informed by an intellectual creativity that one rarely finds in the art-historical literature. Once I started reading, I could not put it down.”
—Paul Barolsky, author of A Brief History of the Artist from God to Picasso

Painting has long dominated discussions of Netherlandish art. Yet in the sixteenth century, sculpture was held in considerably higher regard than painting, especially in foreign lands. This beautifully illustrated book is the first comprehensive study of sixteenth-century Netherlandish sculpture, and it opens an important window onto the works and milieu of these artists.

Netherlanders dominated the sculptural world of northern Europe. They made the most prestigious tombs and altarpieces, alabaster reliefs, and boxwood collectibles for patrons throughout Iberia, France, and Central Europe. Even in Italy they were a formidable presence; the most famous sculptor in Europe in the second half of the sixteenth century was Giambologna, a Fleming who spent the greater part of his career in Florence. A great many of these artists immigrated to foreign courts—so many that the history of Netherlandish sculpture in the second half of the sixteenth century plays out largely abroad. Netherlandish carvers and casters relocated to what are today Austria, Denmark, England, France, Germany, Italy, Poland, Portugal, Spain, Sweden, and Ukraine. Sculpture, more so than painting, was an essential tool in discourses of power.

Offering an essential new perspective on a fascinating period in art history, Actors Carved and Cast will appeal to scholars of sculpture and all those interested in Northern Renaissance art.

Ethan Matt Kavaler

“Ethan Matt Kavaler opens our eyes to the richness and complexity of the sculpture produced in the Low Countries in the sixteenth century. Iconoclasm later in the century destroyed major monuments in the Netherlands, and foreign demand resulted in many others landing far from the Low Countries. Kavaler has made it impossible to overlook these works any longer.”
—Kristoffer Neville, author of The Art and Culture of Scandinavian Central Europe, 1550–1720

Actors Carved and Cast
Netherlandish Sculpture of the Sixteenth Century
Ethan Matt Kavaler

Ethan Matt Kavaler is Director of the Centre for Renaissance and Reformation Studies and Professor of Art History at the University of Toronto.
Ribera's Repetitions
Paper and Canvas in Seventeenth-Century Spanish Naples
Todd P. Olson

“Todd Olson carefully considers the diverse contexts for Ribera’s artistic practice, such as empire-building, materiality, and myth, and thus assesses the complexity of Ribera’s creativity through the lenses of repetition, rotation, and experimentation. This novel, interdisciplinary study reexamines the originality of Ribera’s praxis as engaged in a visual culture shaped by science, history, and belief in early modern Naples.”
—LISANDRA ESTEVEZ, editor of Collecting Early Modern Art (1400–1800) in the U.S. South

The seventeenth-century Valencian artist Jusepe de Ribera spent most of his career in Spanish Viceregal Naples, where he was known as “Lo Spagnoletto,” or “the Little Spaniard.” Working under the patronage of Spanish viceroys, Ribera held a special position bridging two worlds. In Ribera’s Repetitions, art historian Todd P. Olson sheds new light on the complexity of Ribera’s artwork and artistic methods and their connections to the Spanish imperial project.

Drawing from a diverse range of sources, including poetry, literature, natural history, philosophy, and political history, Olson presents Ribera’s work in a broad context. He examines how Ribera’s techniques, including rotation, material decay (through etching), and repetition, influenced the artist’s drawings and paintings. Many of Ribera’s works featured scenes of physical suffering—from Saint Jerome’s corroded skin and the flayed bodies of Saint Bartholomew and Marsyas to the ragged beggar-philosophers and the eviscerated Tityus. But far from being the result of an individual sadistic predilection, Olson argues, Ribera’s art was inflceted by the legacies of the Reconquest of Spain and Neapolitan coloniality. Ribera’s material processes and themes, Olson shows us, were not hermetically sealed in the studio but rather engaged in the global Spanish Empire.

Pathbreaking and deeply interdisciplinary, this copiously illustrated book offers art history students and scholars a means by which to see Ribera’s art anew.

Todd P. Olson is Professor of Early Modern Art at the University of California, Berkeley. He is the author of Poussin and France: Painting, Humanism and the Politics of Style and Caravaggio’s Pitiful Relics.

264 pages | 34 color / 63 b&w illus. | 8 x 10 | December
ISBN 978-0-271-09754-1 | HC: $104.95/$87.95/€101.95 sh

Art History & Architecture / Medieval & Early Modern Studies

Animal Sightings
Art, Animals, and European Court Culture, 1400–1550
Jodi Cranston

“Animal Sightings is a smart, thoroughly researched, lively account of animals in art in the Renaissance. Cranston’s work remedies the ideological bias in art history toward anthropocentric interpretation and opens the field to entirely new avenues and forms of analysis.”
—KAREN RABER, coauthor of Shakespeare and Animals: A Dictionary

Animal Sightings challenges two common ideas about the depiction of animals in early modern European court art: first, that the human figure relegated animals to peripheral and often symbolic roles, both compositionally and conceptually, and second, that the representation of animals during this period was predominantly tied to a growing interest in naturalism derived from scientific study and discovery.

Art historian Jodi Cranston considers the diversity of art representing animals common to that time and place, including dogs, stags, falcons, and even insects. She discusses how early modern European courts (primarily in northern Italy, Tyrol, Saxony, and southern Germany, where the preponderance of European courtly activity related to animals occurred) acquired and kept living animals, sponsored hunts in purpose-cultivated forests, and fostered trade in animal products. The diverse works created by artists associated with those courts reveal an ambivalent and complex view of animals as beings who shared and shaped the world alongside humans.

Ultimately, Animal Sightings explores how early modern artists and viewers thought about human-animal interactions, how visual representation facilitated and inhibited knowledge about animals, and how animals could reveal the limits and possibilities of visual representation. It should be of special interest to scholars of early modern studies, art history, and animal studies.

Jodi Cranston is Professor of the History of Art at Boston University. She is the author of The Muddied Mirror: Materiality and Figuration in Titian’s Later Paintings and Green Worlds of Renaissance Venice, both published by Penn State University Press.

184 pages | 20 color / 60 b&w illus. | 8 x 10 | November
ISBN 978-0-271-09763-3 | HC: $99.95/$83.95/€96.95 sh

Animal Studies / Art History & Architecture / Medieval & Early Modern Studies
At the Crossroads of the Senses
The Synaesthetic Metaphor Across the Arts in European Modernism
Polina Dimova

“I have never come across a book or manuscript that explores this topic in such depth, breadth, and detail. Dimova’s overview of the history of perceptions of synaesthesia and of controversies surrounding the topic of synaesthesia is extraordinarily enlightening, and the synthesis of a wide variety of approaches to this complex topic is impressive and highly readable.”

—KAREN EVANS-ROMAINE, author of Boris Pasternak and the Tradition of German Romanticism

Inspired by Richard Wagner’s idea of the total artwork, European modernist artists began to pursue multimedia projects that mixed colors, sounds, and shapes. Polina Dimova’s At the Crossroads of the Senses traces this new sensory experience of synaesthesia—the physiological or figurative blending of senses—as a modernist phenomenon from its scientific description in the late nineteenth century to its prevalence in the early twentieth.

Structured around twenty theses on synaesthesia, this book explores the integral relationship between modernist art, science, and technology, tracing not only how modernist artists perceptually internalized and absorbed technology and its effects but also how they appropriated it to achieve their own aesthetic, metaphysical, and social goals. Through case studies of prominent multimodal artists—Richard Strauss, Aubrey Beardsley, Aleksandr Scriabin, Wassily Kandinsky, František Kupka, Andrei Bely, and Rainer Maria Rilke—At the Crossroads of the Senses reveals the color-forms and color-sounds that, for these artists, laid the foundations of the world and served as the catalyst for the flourishing exchanges among the arts at the fin de siècle.

Rooted in archival research in France, Germany, Russia, and the Czech Republic, At the Crossroads of the Senses taps overlooked scientific sources to offer a fresh perspective on European modernism. Sensory studies scholars, literary critics, and art historians alike will welcome its many contributions, not least among them a refreshing advocacy for a kind of sensuous reading practice.

Polina Dimova is Assistant Professor of Russian at the University of Denver.

290 pages | 15 color / 24 b&w illus. | 7 × 10 | November
Perspectives on Sensory History Series
Art History & Architecture / History / Literary Studies / Sensory Studies

SENSORY WARFARE IN THE GLOBAL COLD WAR
Partition, Propaganda, Covert Operations
Edited by Bodo Mrozek

The longest political conflict of the twentieth century, the Cold War, was carried on the human senses—and through them. Largely conducted through nonlethal methods, it was a war of competing cultures, politics, and covert operations. While propaganda reached targets through vision and hearing, it also exploited taste, smell, and pain. This volume is the first to explore the sensory aspect of the Cold War and how this warfare changes contemporary perception of the war.

The authors highlight the global dimension of sensory warfare, examining conflicts around the world and across different phases of the war, including “cold” and “hot” warfare—both covert and overt. Case studies highlight US food deliveries to Eastern Europe, attempts to sovietize Polish perfumery, intelligence-financed broadcasts over the Iron Curtain, the loudspeaker war at the China-Taiwan “aquatic frontier,” the Maoist Cultural Revolution, and sensory deprivation and drug abuse in covert operations in both Hungary and the United States. In its wide-ranging treatment, this volume offers an illuminating new perspective on the Cold War and deepens our understanding of the sensory aspects of current and future conflicts.

Sensory Warfare in the Global Cold War will be of interest to students and scholars of sensory studies, Cold War studies, twentieth-century history, and military history. In addition to the editor, the contributors to this volume are Cyril Cordoba, Mark Fenemore, Walter E. Grunden, Dayton Lekner, José Manuel López Torán, Markus Mirschel, Victoria Phillips, Carsten Richter, Andreea Deciu Ritivoi, Christy Spackman, and Stephanie Weismann.

Bodo Mrozek is a historian and a senior researcher at the Berlin Center for Cold War Studies. He is the author of Jugend – Pop – Kultur: Eine transnationale Geschichte.

262 pages | 7 color / 9 b&w illus. | 6 × 9 | September
ISBN 978-0-271-09740-4 | hc: $124.95/£103.95/€120.95 sh
Perspectives on Sensory History Series
History / Sensory Studies / Sociology
In the eighteenth century, missionaries of the radical, Pietist Moravian Church wandered from Germanic Europe to the edges of the known world in search of tolerance and a closer relationship to God. This open-minded, cosmopolitan undertaking led to unintended consequences, however, both for the Moravians and for the other persecuted peoples—European, African, and Indigenous—they sought to convert.

Religion on the Margins examines the complexities of early modern Moravians as a cosmopolitan community focused on an eschatological global vision while having to negotiate diverse cultures and, most importantly, the institution of slavery. Drawing on a transatlantic archive of teachings, letters, and diaries, Benjamin M. Pietrenka sheds light on how a professedly anticolonial cast of characters navigated and found themselves taking part in a deeply colonial narrative. Ultimately, Pietrenka shows how the Moravians, operating from within the constraints of mission work, became complicit in the European imperial project in spite of their stated values and their own experience of marginalization.

For scholars of early modern religion, empire, and politics, Pietrenka’s book challenges tendencies in the field to equate modernity with secularization and invites us to consider how nonelite actors understood religion and ethnicity through each other, in ways that contributed to the emergence of modern scientific racism and white supremacy.

Benjamin M. Pietrenka is Postdoctoral Fellow in the Faculty of Theology and Church History at Ruprecht Karls Universität Heidelberg. His work has appeared in Religion and American Culture and Journal of Early Modern History as well as in the edited volumes Bodies in Early Modern Religious Dissent and The Bible in Early Transatlantic Pietism and Evangelicalism.

By the time the Capuchins arrived in the seventeenth century, Kongo had been Catholic for nearly two hundred years. The European mission could not be conversion, then, but reinforcement; the Capuchins sought to establish the sacraments and a line to Rome in a lay-led church already suffused with an enduring, creative, and complex theological culture. In Memorializing the Unsung, Elochukwu Uzukwu uses the framework of this “ancient” Kongo Catholicism to explore European dependence on enslaved Kongo Catholics and the unconscionable Capuchin and Spiritan participation in the slave trade at large—a practice denounced by the lone voices of Capuchin Epifanio de Moirans and Spiritan Alexandre Monnet.

Reconstructing the church that missionaries and Kongo Catholics built together on the foundations of local religion, Memorializing the Unsung contrasts the dignity denied to the Kongo Catholics with the freedom they nonetheless performed. Uzukwu is particularly deft in tracing the agency of Kongo elites and laypeople from the fifteenth century through the nineteenth, carefully evaluating their deliberate engagements with southern Europeans, the role of the maestri (translator-catechists) in guiding the faithful, and the ultimate development of a unique theological vocabulary endorsed by the Kikongo catechism.

Even while enslaved, Uzukwu argues, the Kongo people served as mediators, co-creators, and reinventors of their world, and without their support, the European missions in the region would have failed. A cutting-edge contribution to the political history of Catholicism in Africa, Memorializing the Unsung offers concrete advantages to researchers in a wide variety of fields.

Elochukwu E. Uzukwu is Professor of Theology at Duquesne University. He is the author of six books, including God, Spirit, and Human Wholeness: Appropriating Faith and Culture in West African Style and A Listening Church: Autonomy and Communion in African Churches.
Remembering Jews in Maghrebi and Middle Eastern Media
Edited by Brahim El Guabli and Mostafa Hussein

This volume examines the cultural legacy of Jewish emigration from the Maghreb and the Middle East in the years following 1948. Drawing on the remarkable cinematic and literary output of the last twenty years, this collection posits loss as a new conceptual framework in which to understand Jewish-Muslim relations. Whereas previous studies of Jewish emigration have followed the mass departure of Jews, the contributors to this book choose to remain behind and trace the contours of the Jewish absence in Maghrebi and Middle Eastern societies. Attuned to loss in this way, the cultural memories of Jewish-Muslim life transcend the narratives of turmoil, taboo, and nostalgia that have dominated Muslim and prevalent scholarly perspectives on Jewish emigration.

Read as a whole, the collection affords an uncommon opportunity to mourn and heal through a nuanced reckoning with the absence of Jews from communities in which they had lived for millennia. Its wide geographic reach and interdisciplinary nature will speak to both scholars and lay readers in Amazigh studies, Arabic studies, Middle Eastern studies, Jewish studies, memory studies, and a host of other disciplines.

In addition to the editors, the contributors to this volume are Iskandar Ahmad Abdalla, Abdelkader Aoudjit, İlker Hepkaner, Sarah Irving, Stephanie Kraver, Lital Levy, Nadia Sabri, and Lior B. Sternfeld.

Brahim El Guabli is Associate Professor of Arabic Studies and Comparative Literature at Williams College. He is the author of Moroccan Other-Archives: History and Citizenship After State Violence and coeditor of the two-volume *Lamalif: A Critical Anthology of Societal Debates in Morocco During the “Years of Lead”* (1966–1988).

Mostafa Hussein is Assistant Professor of Jewish-Muslim relations at the University of Michigan. His research has appeared in journals such as Israel Studies Review, Journal of Levantine Studies, and Jewish Quarterly Review.

Also of Interest

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William Penn
A Radical, Conservative Quaker
J. William Frost

While many recognize William Penn as the founder of Pennsylvania and a defender of religious liberty, much less is known about Penn as a man of faith. This wide-ranging history examines Penn as a deeply religious man who experienced personal triumph and success as well as tragedy and failure.

After an introduction to Penn and his times, J. William Frost explores various aspects of Penn’s faith, including his conversion, service within the Society of Friends, moral teachings, and advocacy for toleration in England and religious freedom in Pennsylvania. He examines Penn as a figure whose contradictions reflect, at least in part, his turbulent times. Penn was a radical who converted to an outlawed religion and sought to transform English society, but he was also a conservative who supported monarchical authority in England and demanded deference in Pennsylvania. Penn was born under Puritanism and lived through three revolutions, five wars, and decades of religious turmoil. He died in the Age of Enlightenment, having gone from leader and shaper of the Society of Friends to king’s courtier to a prisoner accused of treason (though he was eventually exonerated).

This intriguing history fills significant gaps in writings about Penn—particularly concerning Penn’s faith and its intersection with his work as a statesman and politician. It will be welcomed by those interested in William Penn, the history of Quakerism, and the history of religion in America.

J. William Frost is Howard M. and Charles F. Jenkins Professor Emeritus of Quaker History and Research and Director Emeritus of the Friends Historical Library at Swarthmore College. Among his many publications, he is the author of The Quaker Family in Colonial America: A Portrait of the Society of Friends and A Perfect Freedom: Religious Liberty in Pennsylvania, the latter also published by Penn State University Press.

“A stunning assortment of masterful essays. Frost appreciatively and critically examines significant little-known historical details of Penn’s life and the numerous myths that have grown up around him. Penn’s Quaker ministry and preaching are treated in more detail here than in other biographies. Highly recommended for those reading about Penn for the first time as well as for scholars of history and theology.”

—STEPHEN W. ANGELL, coeditor of The Creation of Modern Quaker Diversity, 1830-1937
new in paperback
Ivan Illich
An Intellectual Journey
David Cayley

“As a friend of Illich, Cayley’s book carries forward and . . . completes the vision Illich had not the time in his relatively short life to fully elaborate and explain.”
—ROBERT INCHAUSTI, Angelus

Ivan Illich: An Intellectual Journey presents David Cayley’s reflections on his friend and teacher’s life and work. Ranging over every phase of Illich’s career and meditating on each of his books, Cayley finds Illich to be as relevant today as ever and more likely to be understood, now that the many convergent crises he foresaw are in full public view and the church that rejected him is paralyzed in its “folkloric” shell.

David Cayley is a Canadian writer and broadcaster. He has produced and presented hundreds of radio documentaries.

American Hebraist
Essays on Agnon and Modern Jewish Literature
Alan Mintz
Edited by Beverly Bailis and David Stern

American Hebraist collects fifteen of Alan Mintz’s most insightful articles and essays. The topics range from the life and work of Nobel Prize winner S. Y. Agnon to Jewish and Israeli literature and the Holocaust. Also included is a rare autobiographical essay. With chapter introductions and contextualization from Mintz’s friend and colleague David Stern and a personal essay from Beverly Bailis, the last student to complete a doctorate under Mintz’s direction, the book provides new insights into the life and work of one of the most important scholars of modern Hebrew literature.

Beverly Bailis is Assistant Professor of Modern Jewish Literature and Director of Academic Planning and Assessment at the Jewish Theological Seminary.

David Stern is Harry Starr Professor of Classical and Modern Jewish and Hebrew Literature and Professor of Comparative Literature at Harvard University.

Oneness Pentecostalism
Race, Gender, and Culture
Edited by Lloyd D. Barba, Andrea Shan Johnson, and Daniel Ramírez
Foreword by Grant Wacker

Oneness Pentecostalism traces the history of the religious movement, mapping the major ideas, arguments, periodization, and historical figures. Correcting long-standing misinterpretations, the book looks to Oneness Pentecostalism’s emergence in the aftermath of the Azusa Street Revival (1906–9) through its rapid growth throughout the twentieth century, especially among ethnic minorities. This volume reckons with the multiculturalism of the movement during the course of the twentieth century, as well as the diverse perspectives on a significant religious movement whose modern origins are embedded within the larger Pentecostal story.

Lloyd D. Barba is Assistant Professor of Religion at Amherst College.

Andrea Shan Johnson is Associate Professor of History at California State University, Dominguez Hills.

Daniel Ramírez is Associate Professor of Religion at Claremont Graduate University.

The Anglican Church in Burma
From Colonial Past to Global Future
Edward Jarvis

“This excellent case study of Anglicanism in Burma illustrates why different Churches in different contexts have differing emphases in their teaching while holding the same gospel.”
—WILLIAM JACOB, Church Times

The Anglican Church in Burma succinctly reconstructs the history of beliefs and traditions that predate the arrival of Christianity, demonstrating how Burma’s unique voice adds vital context to the study of Anglicanism’s predicament and the future of worldwide Christianity. Using a range of sources, Jarvis explores the history of the church’s life and how, more recently, the church has gained attention for its alignment with influential conservative and orthodox movements within Anglicanism.

Edward Jarvis is Fellow of the Royal Asiatic Society and the Royal Anthropological Institute.
The Folly of Revolution
Thomas Bradbury Chandler and the Loyalist Mind in a Democratic Age
S. Scott Rohrer

“Opens a wide field for further research in the work of one of the greatest minds of the period.”
—RICHARD MAMMARA, Medium.com

The Folly of Revolution is a penetrating biography of Thomas Bradbury Chandler, an Anglican minister from New Jersey and a leading loyalist who defended monarchy, rejected rebellion and democracy, and opposed the American Revolution. Over his career, Chandler headed the campaign to create an Anglican bishopric in America and provided some of the most trenchant criticisms of the American revolutionary movements. S. Scott Rohrer works from Chandler’s library catalogue and other primary sources to explore one of the Church of England’s most outstanding minds.

S. Scott Rohrer is a social historian and the author of several books, including Jacob Green’s Revolution: Radical Religion and Reform in a Revolutionary Age.

Our Beloved Friend
The Life and Writings of Anne Emlen Mifflin
Gary B. Nash and Emily M. Teipe

“Our Beloved Friend is a joyous and inspiring biography of one of America’s most advanced women in the Revolutionary era and a major figure in the development of American Quakerism. Anne Emlen Mifflin was a progressive force in early America. This detailed and engaging biography, which features Mifflin’s collected writings and selected correspondence, revives her legacy even as it provides a unique window onto the lives of Quakers during the pre-Revolutionary era, the establishment of the New Republic, and the War of 1812. 

Gary B. Nash was Professor Emeritus of History at the University of California, Los Angeles. 

Emily M. Teipe is Professor Emerita of History at Fullerton College.

The Creation of Modern Quaker Diversity, 1830–1937
Edited by Stephen W. Angell, Pink Dandelion, and David Harrington Watt

The Creation of Modern Quaker Diversity, 1830–1937 explores the period often marked as transformative for modern Quakerism. Written by the leading experts in the field, this book examines the changes taking place within the denomination at the time, including separations, particularly in the United States, that resulted in the establishment of distinct branches, and a series of all-Quaker conferences in the early twentieth century that set the agenda for Quakerism.

David Harrington Watt is Dorothy and Douglas Steere Professor of Quaker Studies at Haverford College.

Friendly Sovereignty
Historical Perspectives on Carl Schmitt’s Neglected Exception
Ted H. Miller

Over the last one hundred years, the term “sovereignty” has often been associated with the capacity of leaders to declare emergencies and to unleash harmful, extralegal force against those deemed enemies. But sovereigns also made exceptions for friends, allies, and dependents. Friendly Sovereignty plumbs the history of political thought to illustrate this other side of the sovereign’s power, focusing in particular on the merits and demerits of a “friendly sovereign” as viewed by Jules Michelet, Thomas Hobbes, and Seneca. Analytically rigorous and thorough in its intellectual history, Friendly Sovereignty presents a more comprehensive understanding of sovereignty than the one typically taught today.

Ted H. Miller is Associate Professor of Political Science at the University of Alabama.
Satire as the Comic Public Sphere
Postmodern “Truthiness” and Civic Engagement
James E. Caron

“An important, discerning account of the paradoxical nature of satire, especially in our postmodern media environment.”
—BRIAN P. O’SULLIVAN, Studies in American Humor

Tracing the history of modern satire from its roots in the Enlightenment values of rational debate, evidence, facts, accountability, and transparency, James E. Caron identifies a new genre: “truthiness satire.” He shows how satirists such as Stephen Colbert, Samantha Bee, John Oliver, and Jimmy Kimmel—along with writers like Charles Pierce and Jack Shafer—rely on shared values and on the postmodern aesthetics of irony and affect to foster engagement and use “truthiness satire” to push back against fake news and biased reporting.

James E. Caron is Professor Emeritus of English at the University of Hawai‘i at Mānoa.

The Art of Identification
Forensics, Surveillance, Identity
Edited by Rex Ferguson, Melissa M. Littlefield, and James Purdon

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. This interdisciplinary study 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.

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.

Rhetoric in Debt
Kellie Sharp-Hoskins

Through case studies of the student loan crisis, medical debt, and the abuses of municipal bonds, Kellie Sharp-Hoskins reveals that debt is a rhetorical construct entangled in broader systems of wealth, rule, and race. Perhaps more than any other social marker or symbol, the concept of “debt” indicates differences between wealthy and poor, productive and lazy, secure and risky, worthy and unworthy. A new perspective on a serious problem facing our society, Rhetoric in Debt not only reveals how debt organizes our social and cultural relations but also provides a new conceptual framework for a more equitable world.

Kellie Sharp-Hoskins is Associate Professor of Rhetoric and Professional Communication at New Mexico State University.

Nestwork
New Material Rhetorics for Precarious Species
Jennifer Clary-Lemon

Examining sites of loss, temporal orientations, and infrastructural mitigations, Nestwork blends rhetorics and posthuman sensibilities in the service of ecological care. Jennifer Clary-Lemon’s innovative ethnographic study looks to human-nonhuman animal interactions, identifying forms of communication between species and within their material world. What she reveals are fascinating forms of rhetoric not expressed through language but circulating between species and material objects. Nestwork explores what are in essence nonlinguistic 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 Professor of English at the University of Waterloo. She is the author of Planting the Anthropocene: Rhetorics of Natureculture.
Resurrecting Jane de La Vaudère
Literary Shapeshifter of the Belle Époque
Sharon Larson

Resurrecting Jane de La Vaudère is an engrossing narrative that recounts the story of a prolific and celebrated writer of France’s Belle Époque. Relatively unknown today, Jane de La Vaudère was a prolific author and controversial figure who was known as a plagiarist. Interweaving biography and literary analysis, Sharon Larson examines the ways in which La Vaudère adapted her persona to shifting literacy trends and readership demands—and how she created and profited from controversy. This volume probes the quandaries of scholarship, seeking to responsibly recover lost female voices, and makes a long-overdue contribution to nineteenth-century French literary studies.

Sharon Larson is Associate Professor of French at Christopher Newport University.

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Creole
Portraits of France’s Foreign Relations During the Long Nineteenth Century
Darcy Grimaldo Grigsby

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This book addresses the unique and profound indeterminacy of “Creole,” a label applied to white, black, and mixed-race persons born in French colonies during the nineteenth century. Darcy Grimaldo Grigsby explores French representations of Creole subjects and representations by Creole artists in France, the Caribbean, and the Americas. To do justice to the complexity of Creole identity, Grigsby interrogates the myriad ways in which people defined themselves in relation to others. Based on extensive archival research, Creole is an original and important examination of colonial identity.

Darcy Grimaldo Grigsby is Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities at the University of California, Berkeley.

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Peter H. Christensen

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Peter H. Christensen is Professor of Art History at the University of Rochester. He is the author of the award-winning Germany and the Ottoman Railways: Art, Empire, and Infrastructure.

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Katie L. Price is Associate Director at the Lang Center for Civic and Social Responsibility and a codirector of the Philadelphia Avant-Garde Studies Consortium.

Michael R. Taylor is Chief Curator and Deputy Director for Art and Education at the Virginia Museum of Fine Arts.

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Julius Wellhausen was a monumental figure in the field of Biblical Studies whose work has been denounced as antisemitic in recent years. This book offers a more nuanced view of Wellhausen’s scholarship through a critical edition and translation of one of the last doctoral dissertations by a Jew in Nazi Germany: Friedemann Philipp Boschwitz’s Julius Wellhausen: Motives and Measures of His Historiography.

Boschwitz presents a deep, holistic analysis of Wellhausen’s thought, examining his work on ancient Judaism, early Christianity, and formative Islam within the framework of comparative religion and cultural history. He also situates Wellhausen in the context of German intellectual history, tracing the influence of Johann Gottfried Herder on Wellhausen and Wellhausen on Friedrich Nietzsche.

In addition, Paul Michael Kurtz provides incisive commentary and archival materials that highlight Boschwitz’s scholarly achievements and open new vistas onto Jewish intellectual history. Piecing together fragments from private letters and official documents, Kurtz shows the formidable challenges Boschwitz faced as a Jewish scholar under a discriminatory political and academic regime. The correspondence also reveals Boschwitz’s rich social life and connections with major émigré thinkers such as Salo Baron, Leo Strauss, and Karl Löwith.

Boschwitz on Wellhausen brings together a fascinating wealth of published and unpublished material to tell an original story of great importance to scholars of the Hebrew Bible, the New Testament, and the Quran as well as those interested in German Judaism and modern philosophy.

Paul Michael Kurtz is Associate Research Professor at Ghent University. His work has appeared in Critical Inquiry, History and Theory, Harvard Theological Review, and The New Cambridge Companion to Biblical Interpretation, among other publications.

The Language of Trauma in the Psalms
Danilo Verde

Over the last few decades, the field of trauma studies has shed new light on biblical texts that deal with individual and collective catastrophe. In The Language of Trauma in the Psalms, Danilo Verde advances the conversation, moving beyond the emphasis on healing that prevails in most literary trauma studies.

Using the lens of cognitive linguistics and combining insights from trauma studies and redaction criticism, Verde explores how trauma is expressed linguistically in the book of Psalms, how trauma-related language was rooted in ancient Israel’s external realities, and how psalms helped define Yehud’s cultural trauma in the Persian period (539-331 BCE). Rather than assuming the psalmists’ personal experiences are reflected in these texts, Verde focuses on the linguistic strategies used to express trauma in the Psalms, especially references to the body and highly dramatic metaphors. Current analyses often approach trauma texts as tools intended to help sufferers heal. Verde contends that many group laments in the book of Psalms were transmitted not only to heal but also to wound the community, ensuring that the pain of a previous generation was not forgotten.

The Language of Trauma in the Psalms shifts our understanding of trauma in biblical texts and will appeal to literary trauma scholars as well as those interested in ancient Israel.

Danilo Verde is Postdoctoral Researcher at the Faculty of Theology and Religious Studies, KU Leuven. He is the author of Conquered Conquerors: Love and War in the Song of Songs and coeditor of Networks of Metaphors in the Hebrew Bible and Cultural Hegemony, Ideological Conflicts, and Power in Second Temple Judaism.

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Harry A. Hoffner Jr. was John A. Wilson Professor of Hittitology at the University of Chicago.

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