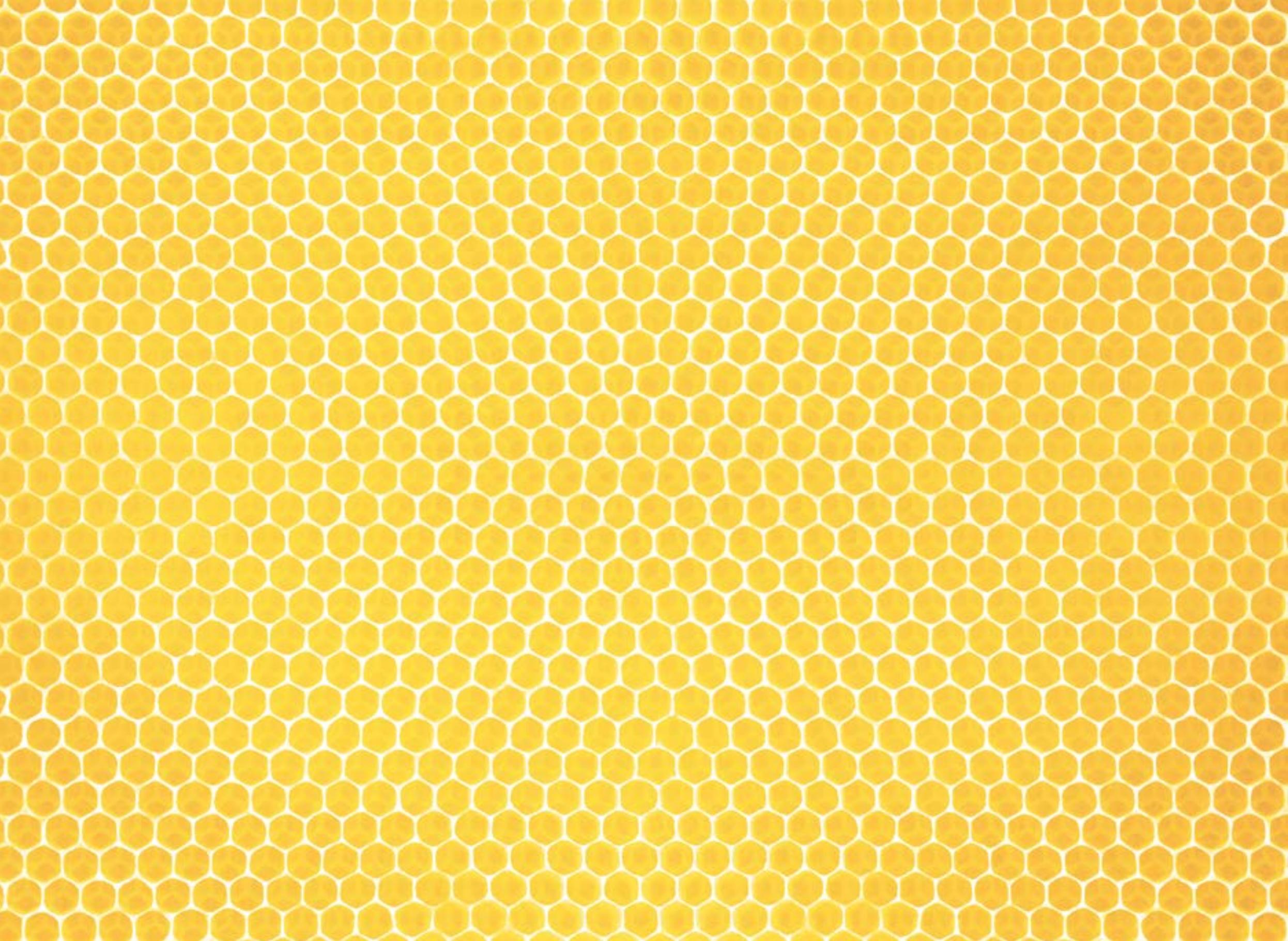




PENN STATE UNIVERSITY PRESS

FALL AND WINTER 2017





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Abbreviations

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books for
the trade2
new in
paperback14
scholarly28
recently
released 56
unlocked 58
journals 60

contents

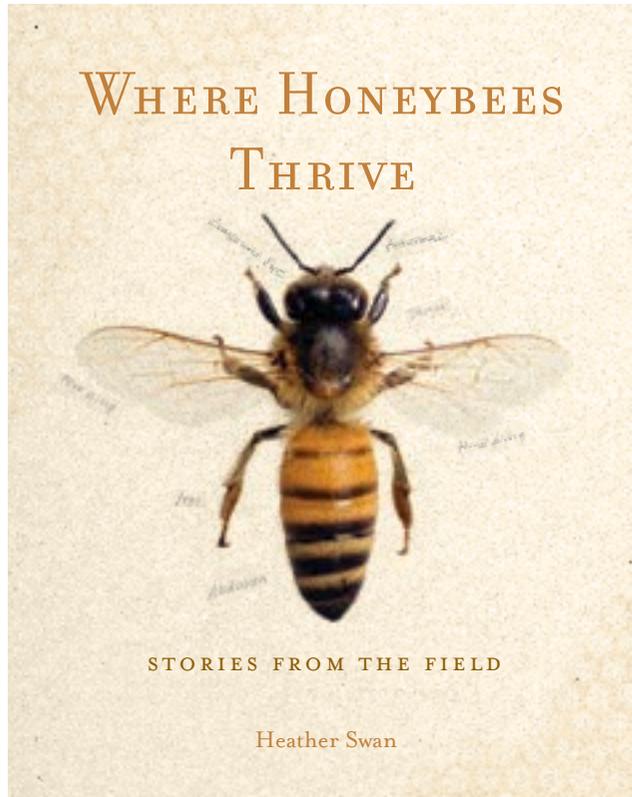
subject index

Animal Studies 4, 18, 32
Anthropology 44
Architecture 24-25, 51-53
Art History 19, 22-23, 46-53
Biography & Memoir 12, 33, 42
Communication Studies 27, 40, 43
Education 36
Gender Studies 20
General Interest 4-13
Graphic Studies 12
History 16-18, 23-24, 26, 32-33, 37, 53
Humor 7
Latin American Studies 44-45, 53
Literature 16, 20, 30-31, 38-39
Math & Science 19, 34
Medieval & Early Modern Studies 16-17, 19, 24-25, 51-52
Museum Studies 41, 50
Nature 4, 9
Philosophy 21, 34-35
Political Science 21, 42
Religion 17, 26-27, 35-37, 39, 44, 47, 49
Rhetoric 40-41, 43
Sports 11
Sales Information 78
Index 79

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176 pages | 34 color illustrations
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 General Interest/Nature/Animal Studies

Where Honeybees Thrive
 Stories from the Field
 Heather Swan

Colony Collapse Disorder, ubiquitous pesticide use, industrial agriculture, habitat reduction—these are just a few of the issues causing unprecedented trauma in honeybee populations worldwide. In this artfully illustrated book, Heather Swan embarks on a narrative voyage to discover solutions to—and understand the sources of—the plight of honeybees.

Through a lyrical combination of creative nonfiction and visual imagery, *Where Honeybees Thrive* tells the stories of the beekeepers, farmers, artists, entomologists, ecologists, and other advocates working to stem the damage and reverse course for this critical pollinator. Using her own quest for understanding as a starting point, Swan highlights the innovative projects and strategies these groups employ. Her mosaic approach to engaging with the environment not only reveals the incredibly complex political ecology in which

bees live—which includes human and nonhuman actors alike—but it also suggests ways of comprehending and tackling a host of other conflicts between postindustrial society and the natural world. Each chapter closes with an illustrative full-color gallery of bee-related artwork.

A luminous journey from the worlds of honey producers, urban farmers, and mead makers of the United States to those of beekeepers of Sichuan, China, and researchers in southern Africa, *Where Honeybees Thrive* traces the global web of efforts to secure a sustainable future for honeybees—and ourselves.

Heather Swan is a lecturer at the University of Wisconsin-Madison, where she teaches environmental literature and writing. She is also a beekeeper.



“This story is woven with passion and a lively blend of prose, poetry, art, and philosophy—it is part love song, part lament, part quest, and entirely engaging. Just as Rachel Carson dramatized the plight of our environment in the face of modern chemicals, Heather Swan portrays the plight of bees in light of modern agricultural practices and insecticides. *Where Honeybees Thrive* is a must-read for lovers of nature, bees, and books.”

—JUSTIN O. SCHMIDT,
 author of *The Sting of the Wild*

Meet the Woo People

Ten years ago this month, my family went to live among the Woo people of Central Pennsylvania. Here is what we have learned about their lifeways.

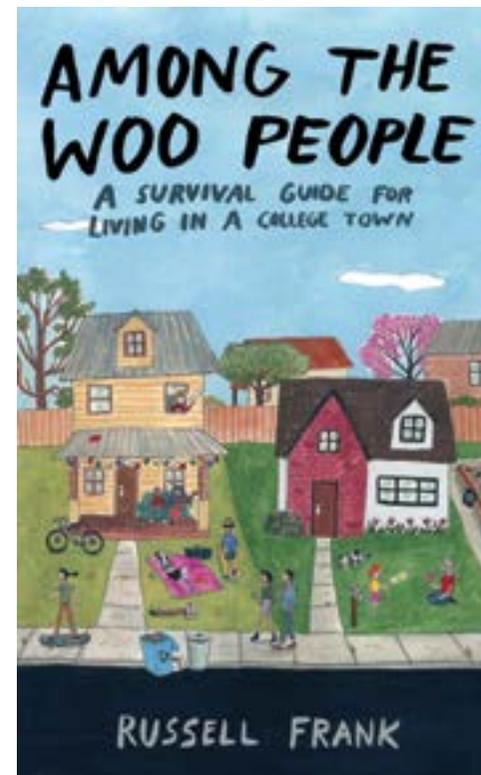
The Woo take their name from the exultant cries that pierce the Wooland night, which is when the Woo are most active. It is not entirely clear what these cries mean, but they have been variously translated as “Behold, I have drunk many fermented beverages” and “Rejoice, for our champions have vanquished their opponents on the field of ritual combat.”

At night the Woo festivities begin in earnest. These revels sometimes generate friction between the Woo and the non-Woo residents of the Woolands, most of whom

are diurnal. Generally, these tensions are managed through a tacit agreement that Woo festivities will be limited to the two nights of the week preceding their neighbors’ days of rest. When festivities are held on other nights of the week, the neighbors call upon uniformed peacekeepers, whose mere arrival in the Woolands causes the Woo to promptly lower the volume of their music.

Outsiders believe the neighbors must be mad to dwell among such a boisterous people. The neighbors do not dispute this surmise. Occasionally, they will emit loud “woos” of their own, which are best translated as, “If you can’t beat ‘em, join ‘em.”

—Excerpted from *Among the Woo People* by Russell Frank



224 pages | 5 × 8 | October
ISBN 978-0-271-07971-4
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General Interest/Humor

Among the Woo People

A Survival Guide for Living in a College Town

Russell Frank

In the mid-nineties, Russell Frank left a peaceful life in rural California to raise three kids in a town saturated with fraternities, late-night undergrad fast food haunts, and rowdy football crowds. *Among the Woo People* recounts his two decades living—and surviving—in State College, Pennsylvania, the often-chaotic home of Penn State University.

This humorous peek at life in a college town smack-dab in the middle of rural Pennsylvania chronicles a changing community over the course of two eventful decades. A professor of journalism and columnist for the local newspaper, the *Centre Daily Times*, and a local website, *StateCollege.com*, Frank has a unique perspective on living in the shadow of a university—especially on the tribe of nomadic young adults known as the “Woo people,” so named for their signature mode of celebratory communication. He invites readers into the routines of his hectic household as they embrace their new home, skewers the culture of intercollegiate sports, relates the challenges and peculiarities of teaching at one of the nation’s largest universities, and, most important, teaches us to be amused at college-kid antics and to appreciate their academic and real-world accomplishments, even as we anxiously tick off the days until semester’s end.

From tales of missing porch furniture and red plastic cups in the bushes to a “Nude Year’s Eve” run by an octet of forty-somethings to the sweet relief of summer, Frank’s hilarious, insightful essays are indispensable for anyone who wants to survive, appreciate, and enjoy college-town life.





Dark Honey Mushroom

Armillaria solidipes Peck
(arm-ill-AR-ee-ah sol-ih-DIE-pes)

Also called *Armillaria ostoyae*.

Field Guide to Wild Mushrooms of Pennsylvania and the Mid-Atlantic

Revised and Expanded Edition

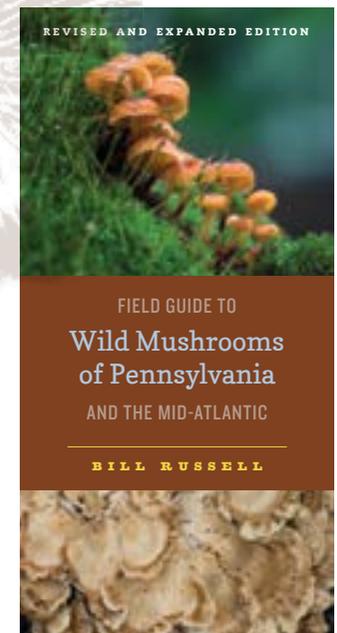
Bill Russell

This revised and expanded edition of mushroom expert Bill Russell's popular *Field Guide to Wild Mushrooms of Pennsylvania and the Mid-Atlantic* provides both novice and experienced mushroom foragers with detailed, easy-to-use information about more than one hundred species of these fungi, including twenty-five varieties not found in the previous guide.

From the Morel to the Chanterelle to the aptly named Chicken of the Woods, mushrooms of the mid-Atlantic region can be harvested and enjoyed, if you know where to look. Each entry in this field guide contains a detailed description, current scientific classification, key updates and information from recent studies, and high-quality color photographs to aid in identification. Thoughtfully organized by season, the guide shows you how to locate and identify the most common mushrooms in the region and recognize look-alikes—and explains what to do with edible mushrooms once you've found them.

Featuring over one hundred full-color illustrations and distilling Russell's fifty years of experience in hunting, studying, and teaching about wild mushrooms, *Field Guide to Wild Mushrooms of Pennsylvania and the Mid-Atlantic* is an indispensable reference for curious hikers, amateur biologists, adventurous chefs, and mycophiles of all stripes.

Bill Russell has been giving mushroom workshops, walks, and talks since 1960. In 1992 he developed unique mushroom-cultivation methods that resulted in his business, Mushroom Kingdom Laboratories, which specializes in the commercial propagation of wild mushrooms. Founder and past president of the Central Pennsylvania Mushroom Society, Russell is a longtime resident of State College, Pennsylvania. Learn more at <http://www.brmushrooms.com>.

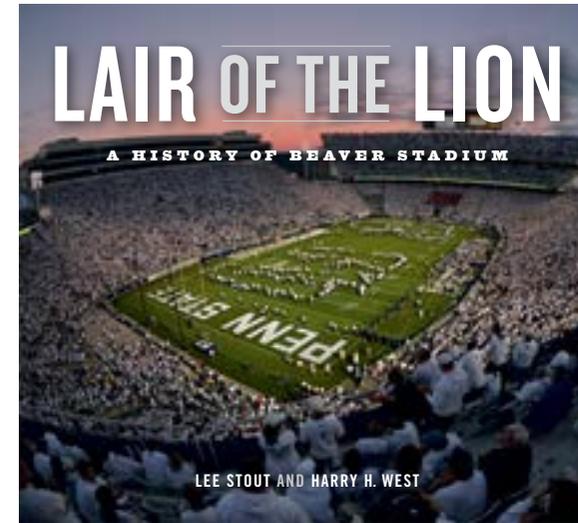


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“Lair of the Lion is the seminal work on the beginnings of Beaver Stadium on the west side of campus to its modern-day state on the opposite end.”

—WALLY RICHARDSON, Director, PSU Football Letterman’s Club and former PSU quarterback (1992–1996)



224 pages | 74 color/126 b&w illustrations
10 × 9 | August
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Lair of the Lion
A History of Beaver Stadium
Lee Stout and Harry H. West

“Stout and West’s narrative offers insights into the Penn State character that extend far beyond the gridiron. They present a wonderfully entertaining story that’s likely to interest even those University alumni and friends who have never attended a football game at Beaver Stadium.”

—MICHAEL BEZILLA, author of *Penn State: An Illustrated History*

Football is an unmistakable part of the culture of Penn State, though the experience of a Nittany Lions home game—from the crowds and tail-gates to the spectacle of the game itself—has changed significantly over the years. This richly illustrated and researched book tells the story of the structure that has evolved along with the university’s celebrated football program: the iconic Beaver Stadium.

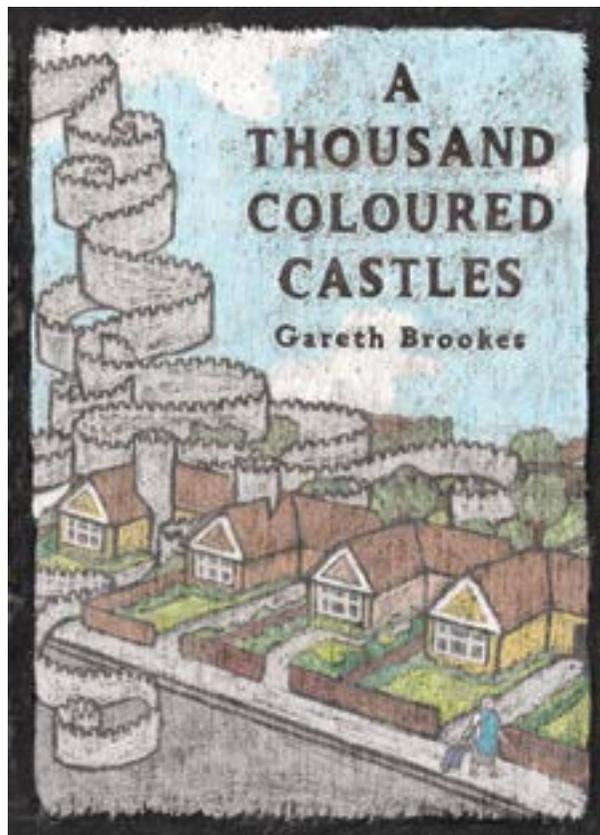
Historian Lee Stout and engineering professor Harry H. West show how Beaver Stadium came to be, including a look at its predecessors, “Old” Beaver Field, built in 1893 on a site centrally located northeast of Old Main, and “New” Beaver Field, built on the northwest corner of campus in 1909. Stout and West explore the engineering

and construction challenges of the stadium and athletic fields and reveal the importance of these facilities to the history of Penn State and its cherished traditions.

Packed with archival photos and fascinating stories, *Lair of the Lion* is a celebration of the ways in which Penn State fans, students, and athletes have experienced home games from the 1880s to the present day, and of the monumental structure that the Lions now call home.

Lee Stout is Librarian Emeritus at the Penn State University Libraries. He is the author of *Ice Cream U: The Story of the Nation’s Most Successful Collegiate Creamery* and *A Matter of Simple Justice: The Untold Story of Barbara Hackman Franklin and a Few Good Women*, also available from Penn State University Press.

Harry H. West is Professor Emeritus of Civil Engineering at Penn State University, co-recipient of the 1970 Moissieff Award of the American Society of Civil Engineers, and recipient of the 1996 Teaching Fellow Award of the Penn State Alumni Association.



208 pages | 6.75 x 9.5 | August
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A Thousand Coloured Castles

Gareth Brookes

Mild-mannered Myriam is diagnosed with macular degeneration in her right eye, but that doesn't explain the strange things she's been seeing: children in bright red helmets dancing on the doctor's ceiling, exotic vines growing from her television set, and thousands of colored castles forming patterns on her kitchen walls. Her husband Fred is certain that Myriam's visions are a bunch of nonsense, and her family dismisses her odd observations as the results of old age and an addled mind. So when Myriam begins to notice something "off" about the house next door, she has only her own instincts to trust: can she tell the difference between a trick of the eyes and a real crime?

The surreal lives side by side with the everyday in this graphic novel about life with Charles

Bonnet syndrome, a condition in which a person with partial or severe blindness has complex, often bizarre hallucinations. Gareth Brookes's rich, artistic crayon drawings pull the reader into Myriam's vibrant and unnerving world, showing the frustration and fear that arise as a result of this unique condition—and the moments of unexpected beauty.

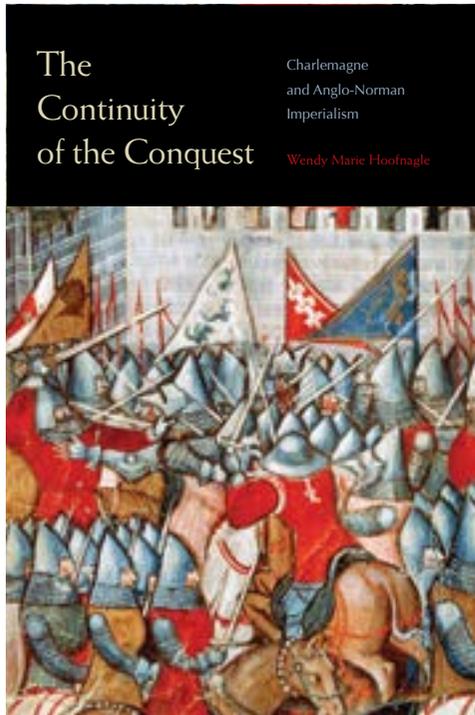
Gareth Brookes is a graphic novelist, printmaker, and textile artist who studied fine art at the Royal College of Art. His most recent graphic novel, *The Black Project*, won the Best Original Graphic Novel Award from Broken Frontier. Visit www.gbrookes.com for more information.

“Gareth Brookes is one of the most surprising comics creators working anywhere in the world. *A Thousand Coloured Castles* is entirely rendered in shimmering layers of coarse waxy crayon. The effect is astonishing, unsettling, and strange—much like the weird, beautiful visions intruding on the central character’s view of the world. The book’s great and lasting power comes from its recognition that the darkest shadows—and the brightest wonders—can be found in the most ordinary of people. An extraordinary achievement.”

—Dylan Horrocks, author of *Hicksville*



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 History/Literature

“The Continuity of the Conquest further expands the horizons of an already expanding body of work on the medieval Charlemagne legend. That Frankish king and emperor loomed large in the imaginations of the Anglo-Normans, in ways both tacit and explicit. Wendy Hoofnagle forces us to reconceptualize what we think we know about Englishness, and indeed England itself, in the central Middle Ages.”

—MATTHEW GABRIELE, Virginia Tech

The Continuity of the Conquest

Charlemagne and Anglo-Norman Imperialism

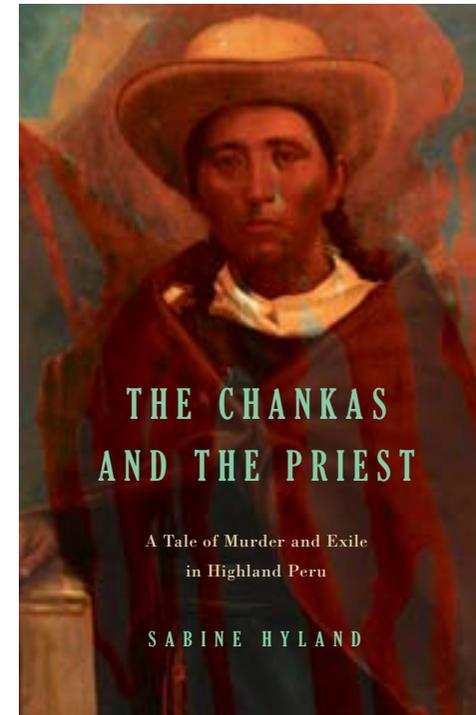
Wendy Marie Hoofnagle

The Norman conquerors of Anglo-Saxon England have traditionally been seen both as rapacious colonizers and as the harbingers of a more civilized culture, replacing a tribal Germanic society and its customs with more refined Continental practices. Many of the scholarly arguments about the Normans and their influence overlook the impact of the past on the Normans themselves. *The Continuity of the Conquest* corrects these oversights.

Wendy Marie Hoofnagle explores the Carolingian aspects of Norman influence in England after the Norman Conquest, arguing that the Normans’ literature of kingship envisioned government as a form of imperial rule modeled in many ways on the glories of Charlemagne and his reign. She argues that the aggregate of historical and literary ideals that developed about Charlemagne after his death influenced certain aspects of the Normans’ ruling approach, including a program of conversion through “allurement,” political domination through symbolic architecture and propaganda, and the creation of a sense of the royal forest as an extension of the royal court.

An engaging new approach to understanding the nature of Norman identity and the culture of writing and the problems of succession in Anglo-Norman England, this volume will enlighten and enrich scholarship on medieval, early modern, and English history.

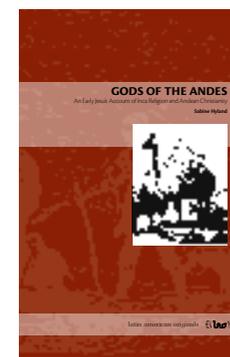
Wendy Marie Hoofnagle is Associate Professor of Languages and Literatures at the University of Northern Iowa.



224 pages | 27 b&w illustrations/2 maps | 6 x 9 | December
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 History/Religion

“Based on remarkable archival materials and written in a style that general readers, historians, and anthropologists will appreciate, this book belongs in academic and large public libraries.”

—M. A. BURKHOLDER, *Choice*



ALSO OF INTEREST
Gods of the Andes:
An Early Jesuit Account of
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Sabine Hyland
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The Chankas and the Priest

A Tale of Murder and Exile in Highland Peru

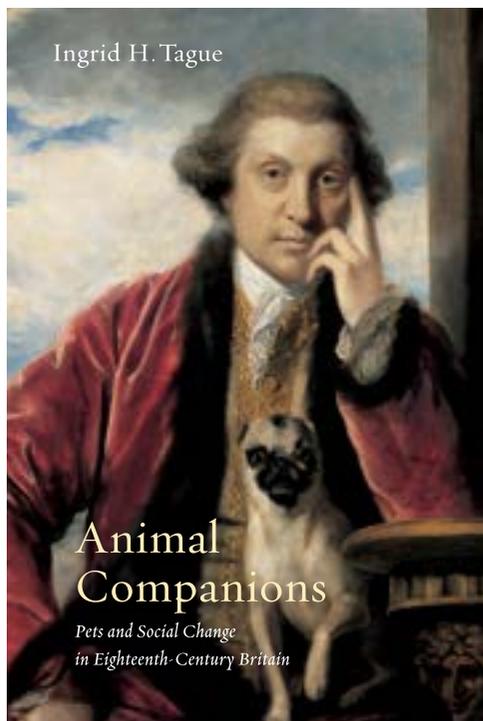
Sabine Hyland

How does society deal with a serial killer in its midst? What if the murderer is a Catholic priest living among native villagers in colonial Peru?

In *The Chankas and the Priest*, Sabine Hyland chronicles the horrifying story of Father Juan Bautista de Albadán, a Spanish priest to the Chanka people of Pampachiri in Peru from 1601 to 1611. During his reign of terror over his Andean parish, Albadán was guilty of murder, sexual abuse, sadistic torture, and theft from his parishioners, amassing a personal fortune at their expense. For ten years, he escaped punishment for these crimes by deceiving and outwitting his superiors in the colonial government and church administration.

Drawing on a remarkable collection of documents found in archives in the Americas and Europe, including a rare cache of Albadán’s candid family letters, Hyland reveals what life was like for the Chankas under this corrupt and brutal priest, and how his actions sparked the instability that would characterize Chanka political and social history for the next 123 years. Through this tale, she vividly portrays the colonial church and state of Peru, as well as the history of Chanka ethnicity, the nature of Spanish colonialism, and the changing nature of Chanka politics and kinship from the fifteenth to the eighteenth century.

Sabine Hyland is Reader in Anthropology at the University of St. Andrews. She is the author of *Gods of the Andes: An Early Jesuit Account of Inca Religion and Andean Christianity*, also published by Penn State University Press.



320 pages | 38 b&w illustrations | 6 × 9 | November
 ISBN 978-0-271-06589-2 | paper: \$29.95/£21.95/€28.95 sh
 Animalibus: Of Animals and Cultures
 History/Animal Studies

“Thanks to animal studies, the difference between ‘animal’ and ‘human’ is neither stable nor certain. Tague approaches this hierarchy from the human end of the spectrum, finding touching and significant ways in which human pet owners reified or challenged the animal-human relationship in the eighteenth century as pet keeping evolved from a proscribed to an approved cultural practice.”

—ANN-JANINE MOREY, *American Historical Review*

Animal Companions Pets and Social Change in Eighteenth-Century Britain

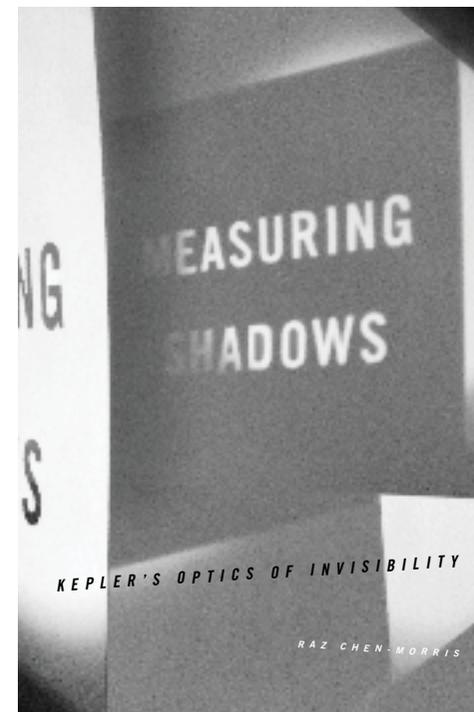
Ingrid H. Tague

Animal Companions explores how eighteenth-century British society perceived pets and the ways in which conversation about them reflected and shaped broader cultural debates.

While Europeans kept pets long before the eighteenth century, many believed that doing so was at best frivolous and at worst downright dangerous. Ingrid Tague argues that for Britons of the eighteenth century, pets offered a unique way to articulate what it meant to be human and what society ought to look like. With the dawn of the Enlightenment and the end of the Malthusian cycle of dearth and famine that marked previous eras, England became the wealthiest nation in Europe, with a new understanding of religion, science, and non-European cultures and unprecedented access to consumer goods of all kinds. These transformations generated excitement and anxiety that were reflected in debates over the rights and wrongs of human-animal relationships.

Drawing on a broad array of sources, including natural histories, periodicals, visual and material culture, and the testimony of pet owners themselves, *Animal Companions* shows how pets became both increasingly visible indicators of spreading prosperity and catalysts for debates about the morality of the radically different society emerging in eighteenth-century Britain.

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



264 pages | 12 b&w illustrations | 6 × 9 | October
 ISBN 978-0-271-07099-5 | paper: \$34.95/£24.95/€33.95 sh
 Art History/Science

“Students of the history of astronomy, science historians, and graduate-level students who are involved in the study of optics and how Kepler derived his planetary laws of motion will benefit from this work. It is also a valuable acquisition for university and college libraries and major public libraries.”

—C. G. WOOD, *Choice*

Measuring Shadows Kepler's Optics of Invisibility

Raz Chen-Morris

In *Measuring Shadows*, Raz Chen-Morris demonstrates that a close study of Kepler's *Optics* is essential to understanding his astronomical work and his scientific epistemology. He explores Kepler's radical break from scientific and epistemological traditions and shows how the seventeenth-century astronomer posited new ways to view scientific truth and knowledge. Chen-Morris reveals how Kepler's ideas about the formation of images on the retina and the geometrics of the camera obscura, as well as his astronomical observations, advanced the argument that physical reality could only be described through artificially produced shadows, reflections, and refractions.

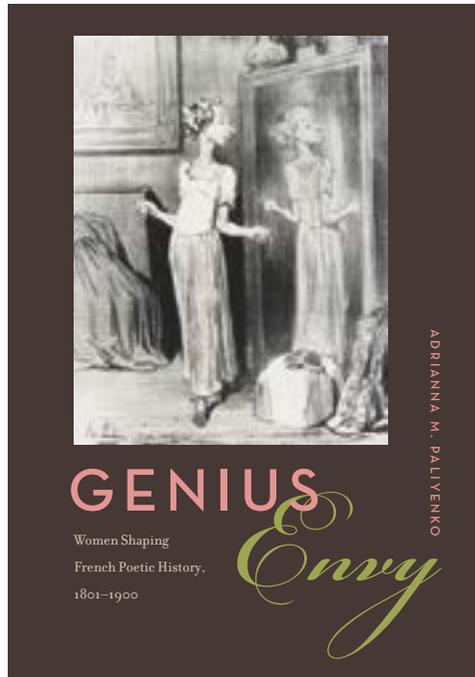
Breaking from medieval and Renaissance traditions that insisted upon direct sensory perception, Kepler advocated for instruments as mediators between the eye and physical reality, and for mathematical language to describe motion. It was only through this kind of knowledge, he argued, that observation could produce certainty about the heavens. Not only was this conception of visibility crucial to advancing the early modern understanding of vision and the retina, but it affected how people during that period approached and understood the world around them.

Raz Chen-Morris is Senior Lecturer in History at the Hebrew University of Jerusalem.



ALSO OF INTEREST
**Vision and Its Instruments:
 Art, Science, and
 Technology in Early
 Modern Europe**

Edited by Alina Payne
 ISBN 978-0-271-06390-4
 paper: \$42.95/£30.95/€41.95 sh



368 pages | 19 b&w illustrations | 7 × 10 | September
 ISBN 978-0-271-07709-3 | paper: \$37.95/£26.95/€36.95 sh
 This book is also available as open access. See page 59.
 Literature/Gender Studies

“Adrianna Paliyenko’s major new assessment of poetry composed or theorized by women, *Genius Envy*, is long overdue in professional nineteenth-century French studies circles. Her incisive reexamination of this undervalued literary corpus and recent scholarship about it puts to rest for good the myth that female poets—contemporaries of Lamartine, Hugo, Gautier, Baudelaire, Rimbaud, and Mallarmé—were somehow less aesthetically significant than more widely celebrated male writers.”

—STAMOS METZIDAKIS, author of *Difference Unbound: The Rise of Pluralism in Literature and Criticism*

Genius Envy

Women Shaping French Poetic History, 1801–1900

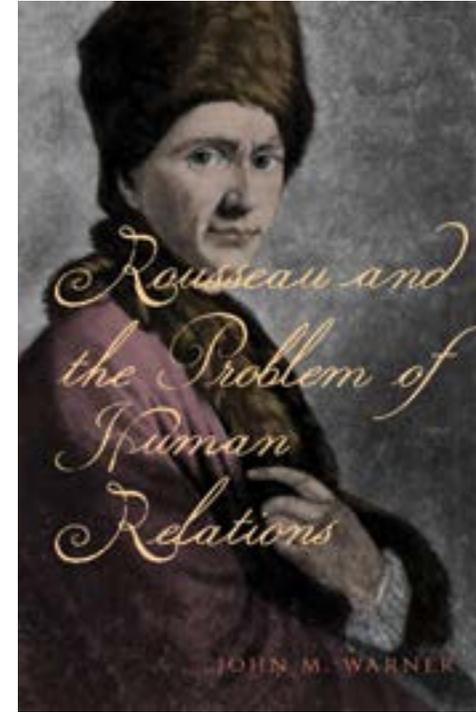
Adrianna M. Paliyenko

In *Genius Envy*, Adrianna M. Paliyenko uncovers a forgotten history: the multiplicity and diversity of nineteenth-century French women’s poetic voices. Conservative critics of the time attributed the phenomenon of genius to masculinity and dismissed the work of female authors as “feminine literature.” Despite the efforts of leading thinkers, critics, and literary historians to erase women from the pages of literary history, Paliyenko shows how these female poets invigorated the debate about the origins of genius and garnered considerable recognition in their time for their creativity and bold aesthetic ideas.

This fresh account of French women poets’ contributions to literature probes the history of their critical reception. The result is an encounter with the texts of celebrated writers such as Marceline Desbordes-Valmore, Anaïs Ségalas, Malvina Blanchecotte, Louisa Siefert, and Louise Ackermann. Glimpses at the different stages of each poet’s career show that these women explicitly challenged the notion of genius as gender specific, thus advocating for their rightful place in the canon.

A prodigious contribution to studies of nineteenth-century French poetry, Paliyenko’s book reexamines the reception of poetry by women within and beyond its original context. This balanced and comprehensive treatment of their work uncovers the multiple ways in which women poets sought to define their place in history.

Adrianna M. Paliyenko is Charles A. Dana Professor of French at Colby College. Her most recent book, coedited with Joseph Acquisto and Catherine Witt, is *Poets as Readers in Nineteenth-Century France*.



272 pages | 6 × 9 | December
 ISBN 978-0-271-07101-5 | paper: \$39.95/£28.95/€38.95 sh
 This book is also available as open access. See page 59.
 Philosophy/Political Science

“This well-written, well-researched book represents an interpretation of Rousseau’s oeuvre from the standpoint of the longing for ‘wholeness,’ or unity, in the asocial human species, rather than primarily freedom, or moral autonomy, for example. . . . The best parts of the book are the author’s engagement with other interpretations of Rousseau, especially the judicious discussion of the problems with the neo-Kantian-Rawlsian school of Rousseau criticism.”

—W. J. COATS, *Choice*

Rousseau and the Problem of Human Relations

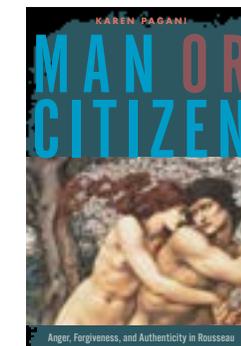
John M. Warner

In this volume, John Warner grapples with one of Jean-Jacques Rousseau’s chief preoccupations: the problem of self-interest implicit in all social relationships. Not only did Rousseau never solve this problem, Warner argues, but he also believed it was fundamentally unsolvable—that social relationships could never restore wholeness to a self-interested human being.

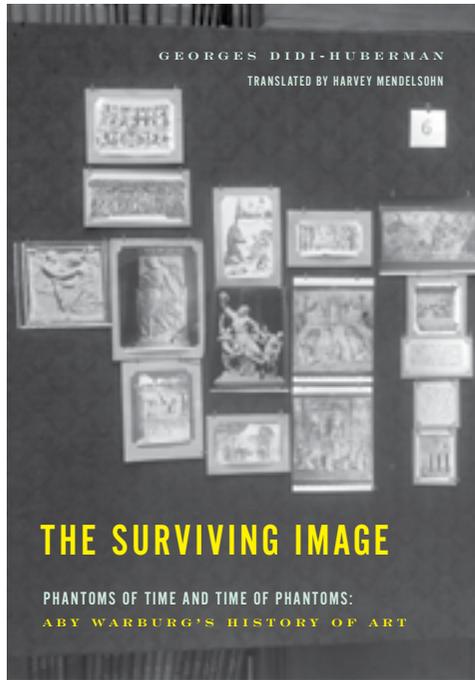
This engaging study is founded on two basic but important questions: what do we want out of human relationships, and are we able to achieve what we are after? Warner traces his answers through the contours of Rousseau’s thought on three distinct types of relationships—sexual love, friendship, and civil or political association—as well as alternate interpretations of Rousseau, such as that of the neo-Kantian Rawlsian school. The result is an insightful exploration of the way Rousseau inspires readers to imbue social relations with purpose and meaning, only to show the impossibility of reaching wholeness through such relationships.

While Rousseau may raise our hopes only to dash them, *Rousseau and the Problem of Human Relations* demonstrates that his ambitious failure offers unexpected insight into the human condition and into the limits of Rousseau’s critical act.

John M. Warner is Assistant Professor of Political Science at Kansas State University.



ALSO OF INTEREST
Man or Citizen: Anger, Forgiveness, and Authenticity in Rousseau
 Karen Pagani
 ISBN 978-0-271-06591-5
 paper: \$29.95/£21.95/€28.95 sh



432 pages | 93 b&w illustrations | 7 × 10 | October
 ISBN 978-0-271-07209-8 | paper: \$34.95/£24.95/€33.95 sh
 Art History

“A painstakingly detailed examination of Warburg’s writing, showing its connection with works of Friedrich Nietzsche, Jakob Burckhardt, and other notable pioneers of a psychologically oriented analysis of culture. Didi-Huberman offers insightful readings and criticism of such scholars as Ernst Cassirer, Erwin Panofsky, and Ernst Gombrich, accused of trafficking in ‘canons, ideal entities and transcendental notions,’ not to mention a more general denunciation of unnamed practitioners of a ‘positivist’ art history.”

—W. CAHN, *Choice*

The Surviving Image Phantoms of Time and Time of Phantoms: Aby Warburg’s History of Art

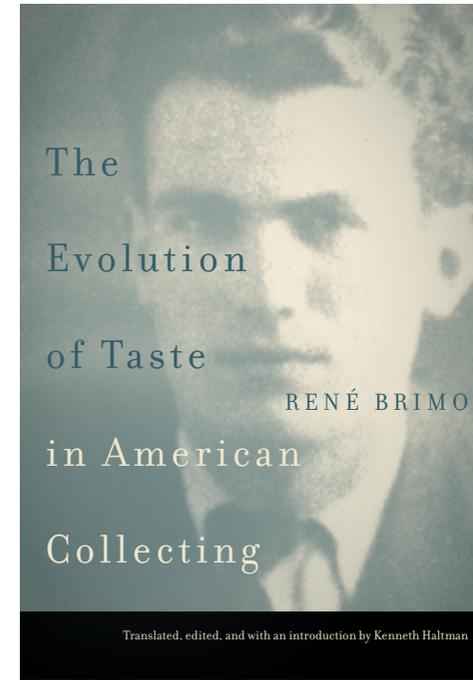
Georges Didi-Huberman
 Translated by Harvey Mendelsohn

The Surviving Image, originally published in French in 2002, is the result of Georges Didi-Huberman’s extensive research into the life and work of foundational art historian Aby Warburg. Warburg envisioned an art history that drew from anthropology, psychoanalysis, and philosophy in order to understand the “life” of images. Drawing on a wide range of Warburg’s unpublished letters and diaries, Didi-Huberman demonstrates unequivocally the complexity and importance of Warburg’s ideas and the ways in which his legacy was both distorted and diffused as art history became a “humanistic” discipline. *The Surviving Image* takes Warburg as its main subject, but also addresses broader questions regarding art historians’ conceptions of time, memory, symbols, and the relationship between art and the rational and irrational forces of the psyche.

Faithfully and thoughtfully translated by Harvey Mendelsohn, this first English-language edition of Didi-Huberman’s masterful study of Warburg is a stirring and significant treatise on the philosophical nature of art history.

Georges Didi-Huberman is on the faculty of the École des hautes études en sciences sociales in Paris. His books in English include *Fra Angelico: Dissemblance and Figuration*; *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière*; and *Confronting Images: Questioning the Ends of a Certain History of Art*, the last also published by Penn State University Press.

Harvey Mendelsohn is a professional translator of French and German and the proprietor of H. L. Mendelsohn Fine European Books, an antiquarian book shop specializing in scarce and out-of-print books on the history of architecture, city planning, landscape, and the decorative arts.



424 pages | 43 b&w illustrations | 7 × 10 | November
 ISBN 978-0-271-07325-5 | paper: \$29.95/£21.95/€28.95 sh
 This publication has been made possible through support from the Terra Foundation for American Art International Publication Program of the College Art Association.
 Art History/History

“The judicious reader will find much to admire and much of scholarly value in Kenneth Haltman’s translation of René Brimo’s *The Evolution of Taste in American Collecting*. Brimo’s encyclopedic knowledge of his subject results in a host of penetrating observations about artists, critics, collectors, dealers, and institutions. Haltman’s introduction is a research tour de force that brings to light an extraordinary if mainly forgotten scholar and his opus magnum, hitherto virtually unknown to students of American art and history.”

—ALAN WALLACH, Ralph H. Wark Professor of Art and Art History and Professor of American Studies Emeritus, The College of William and Mary

The Evolution of Taste in American Collecting

René Brimo
 Translated, edited, and with an
 introduction by Kenneth Haltman

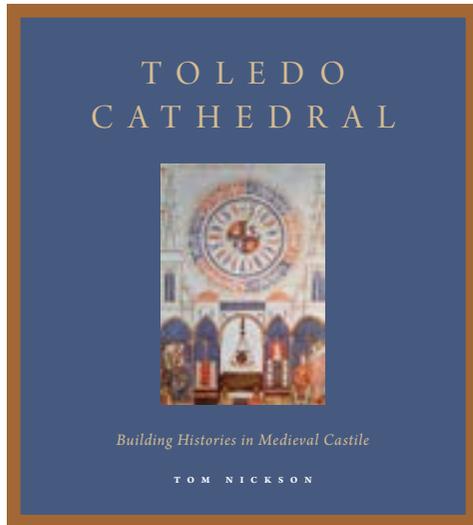
The Evolution of Taste in American Collecting is a new critical translation of René Brimo’s classic study of eighteenth- and nineteenth-century patronage and art collecting in the United States. Originally published in French in 1938, Brimo’s foundational text is a detailed examination of collecting in America from colonial times to the end of World War I, when American collectors came to dominate the European art market. This work helped shape the then-fledgling field of American art history by explaining larger cultural transformations as manifested in the collecting habits of American elites. It remains the most substantive account of the history of collecting in the United States.

In his introduction, Kenneth Haltman provides a biographical study of the author and his social and intellectual milieu in France and the United States. He also explores how Brimo’s work formed a turning point and initiated a new area of academic study: the history of art collecting.

Making accessible a text that has until now only been available in French, Haltman’s elegant translation of *The Evolution of Taste in American Collecting* sheds new critical light on the essential work of this extraordinary but overlooked scholar.

René Brimo (1911–1948) was an antiquarian dealer and a graduate of the École du Louvre, as well as a recipient of master’s degrees from Harvard and the Sorbonne and a docteur ès lettres from the University of Paris.

Kenneth Haltman is H. Russell Pitman Professor of Art History at the University of Oklahoma and the author of many books, including *Looking Close and Seeing Far: Samuel Seymour, Titian Ramsay Peale, and the Art of the Long Expedition, 1818–1823*, also published by Penn State University Press, and critical translations from the French, notably of works by Gaston Bachelard.



324 pages | 60 color/80 b&w illustrations | 9 × 10 | September
ISBN 978-0-271-06646-2 | paper: \$39.95/£28.95/€38.95 sh
Architecture/History

“This superb volume is unlikely to be read from cover to cover. It is a mosaic of different studies dealing with disparate themes related to the architectural origins of each part of the building. The intending reader needs to dip into it rather than attempt to absorb its contents at a sitting. Perhaps Nickson’s most valuable contribution is to give us not merely an analysis of stonework but a very lucid presentation of the evidence for multiple aspects of identity, and the claims of the cathedral to power and primacy. . . . Tom Nickson gives us an expert analysis, superbly illustrated, in a highly detailed but also well-accomplished piece of research.”

—HENRY KAMEN, *Times Literary Supplement*

Toledo Cathedral

Building Histories in Medieval Castile

Tom Nickson

Winner of the 2016 Eleanor Tufts Award from the American Society for Hispanic Art Historical Studies

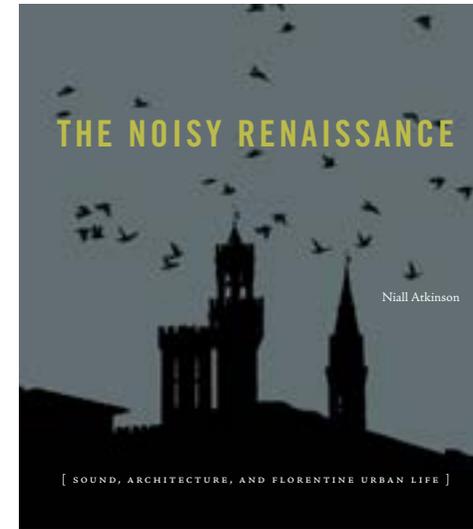
“Nickson has produced a magnificent and multifaceted piece of scholarship, thus making a superb contribution to the state of our common knowledge. *Toledo Cathedral: Building Histories in Medieval Castile* will remain for generations to come an essential point of reference for all who wish to embark on the study of medieval Toledo and ‘Gothic’ (if we must) Spain.”

—CYNTHIA ROBINSON, *The Medieval Review*

Medieval Toledo is famous as a center of Arabic learning and as a home to sizable Jewish, Muslim, and Christian communities. Yet its cathedral—one of the largest, richest, and best preserved in all of Europe—is little known outside Spain. In *Toledo Cathedral*, Tom Nickson provides the first in-depth analysis of the cathedral’s art and architecture.

Focusing on the early thirteenth to the late fourteenth centuries, he examines over two hundred years of change and consolidation, tracing the growth of the cathedral in the city as well as the evolution of sacred places within the cathedral itself. He goes on to consider this substantial monument in terms of its location in Toledo, Spain’s most cosmopolitan city in the medieval period. Nickson also addresses the importance and symbolic significance of Toledo’s cathedral to the city and the art and architecture of the medieval Iberian Peninsula, showing how it fits in with broader narratives of change in the arts, culture, and ideology of the late medieval period in Spain and in Mediterranean Europe as a whole.

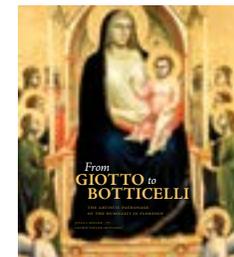
Tom Nickson is Lecturer in Medieval Art and Architecture at The Courtauld Institute of Art, London.



280 pages | 50 color/110 b&w illustrations | 9 × 10 | October
ISBN 978-0-271-07120-6 | paper: \$39.95/£28.95/€38.95 sh
Architecture/History

“In this compelling study of the lost soundscape of early Florence—a dynamic field of aural signals and celebrations rung from its many church and civic bells—Niall Atkinson combines wide-ranging research, deft analysis, and imaginative writing. Anything but noise on a highly original and important subject.”

—MARVIN TRACHTENBERG, author of *Building-in-Time: From Giotto to Alberti and Modern Oblivion*



ALSO OF INTEREST
**From Giotto to Botticelli:
The Artistic Patronage of
the Humiliati in Florence**

Julia I. Miller and
Laurie Taylor-Mitchell
ISBN 978-0-271-06503-8
cloth: \$74.95/£53.95/€72.95 sh

The Noisy Renaissance

Sound, Architecture, and Florentine Urban Life

Niall Atkinson

“A brilliant exploration of the dialogue between buildings and bodies. Exploiting the power of new digital tools to visualize the Florentine soundscape, Atkinson shows how sound—from the acoustic regime of bell ringing to the cacophony of the street—brought the Renaissance city into being. In this original and imaginative book, the stones of Florence not only come alive but are made to speak.”

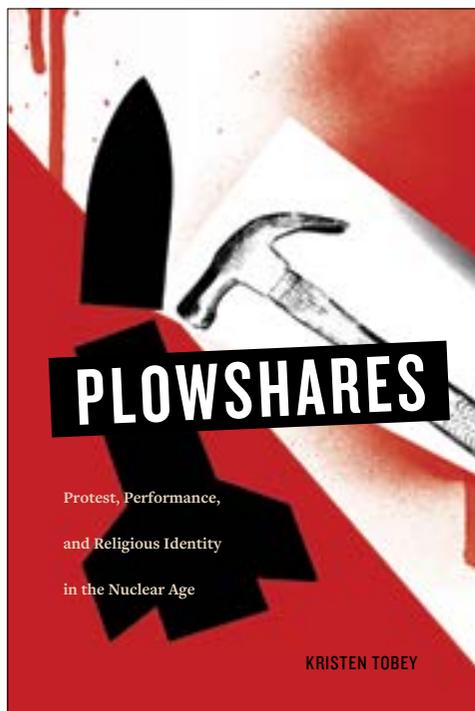
—SHARON STROCCHIA, author of *Nuns and Nunneries in Renaissance Florence*

From the strictly regimented church bells to the freewheeling chatter of civic life, Renaissance Florence was a city built not just of stone but of sound as well. An evocative alternative to the dominant visual understanding of urban spaces, *The Noisy Renaissance* examines the premodern city as an acoustic phenomenon in which citizens used sound to navigate space and society.

Analyzing a range of documentary and literary evidence, art and architectural historian Niall Atkinson creates an “acoustic topography” of Florence. The dissemination of official messages, the rhythm of prayer, and the murmur of rumor and gossip combined to form a soundscape that became a foundation in the creation and maintenance of the urban community just as much as the city’s physical buildings. Sound in this space triggered a wide variety of social behaviors and spatial relations: hierarchical, personal, communal, political, domestic, sexual, spiritual, and religious.

By exploring these rarely studied soundscapes, Atkinson shows Florence to be both an exceptional and an exemplary case study of urban conditions in the early modern period.

Niall Atkinson is Assistant Professor of Art History at the University of Chicago.



184 pages | 6 × 9 | December
 ISBN 978-0-271-07673-7 | paper: \$19.95/£14.95/€19.95 sh
 History/Religion

“Plowshares is successful in its efforts to make the motives and conduct of these activists comprehensible to readers. It also shows the value of the disciplinary toolset of religious studies for doing this type of case study. . . . Scholars of American religion, peace studies, and political activism will find this book beneficial to their work.”

—ISAAC BARNES MAY, *Reading Religion*

Plowshares

Protest, Performance, and Religious Identity in the Nuclear Age

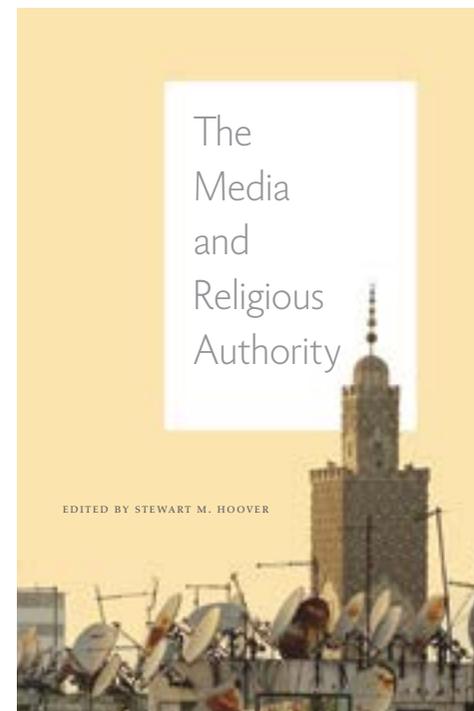
Kristen Tobey

In September 1980, eight Catholic activists made their way into a Pennsylvania General Electric plant housing parts for nuclear missiles. Evading security guards, these activists pounded on missile nose cones with hammers and then covered the cones in their own blood. This act of nonviolent resistance was their answer to calls for prophetic witness in the Old Testament: “They shall beat their swords into plowshares, and their spears into pruning hooks. Nation shall not take up sword against nation; they shall never again know war.”

Plowshares explores the closely interwoven religious and social significance of the group’s use of performance to achieve its goals. It looks at the group’s acts of civil disobedience, such as that undertaken at the GE plant in 1980, and the Plowshares’ behavior at the legal trials that result from these protests. Interpreting the Bible as a mandate to enact God’s kingdom through political resistance, the Plowshares work toward “symbolic disarmament,” with the aim of eradicating nuclear weapons.

Plowshares activists continue to carry out such “divine obediences” against facilities where equipment used in the production or deployment of nuclear weapons is manufactured or stored. Whether one agrees or disagrees with their actions, this volume helps us better understand their motivations, logic, identity, and ultimate goal.

Kristen Tobey is currently Visiting Assistant Professor of Religious Studies at John Carroll University.



304 pages | 4 b&w illustrations | 6 × 9 | August
 ISBN 978-0-271-07323-1 | paper: \$39.95/£28.95/€38.95 sh
 Communication Studies/Religion

“Often, authority is assumed to be held by institutions. Hoover argues against this by weaving together diverse case studies into a cutting-edge theoretical perspective that illustrates how authority is constituted by lived media practices. Clearly written and insightful, *The Media and Religious Authority* brings together the minutiae of everyday lived religion with an overarching vision that only one of the leading scholars in the field could achieve.”

—GREGORY PRICE GRIEVE, *University of North Carolina at Greensboro*

The Media and Religious Authority

Edited by Stewart M. Hoover

“A fascinating mélange of essays, and a versatile collection that could be utilized in a variety of settings.”

—MARY E. HESS, *Reading Religion*

As the availability and use of media platforms continue to expand, the cultural visibility of religion is on the rise, leading to questions about religious authority: Where does it come from? How is it established? What might be changing it? The contributors to *The Media and Religious Authority* examine the ways in which new centers of power and influence are emerging as religions seek to “brand” themselves in the media age. Putting their in-depth, incisive studies of particular instances of media production and reception in Asia, Africa, Latin America, and North America into conversation with one another, the volume explores how evolving mediations of religion in various places affect the prospects, aspirations, and durability of religious authority across the globe.

An insightful combination of theoretical groundwork and individual case studies, *The Media and Religious Authority* invites us to rethink the relationships among the media, religion, and culture.

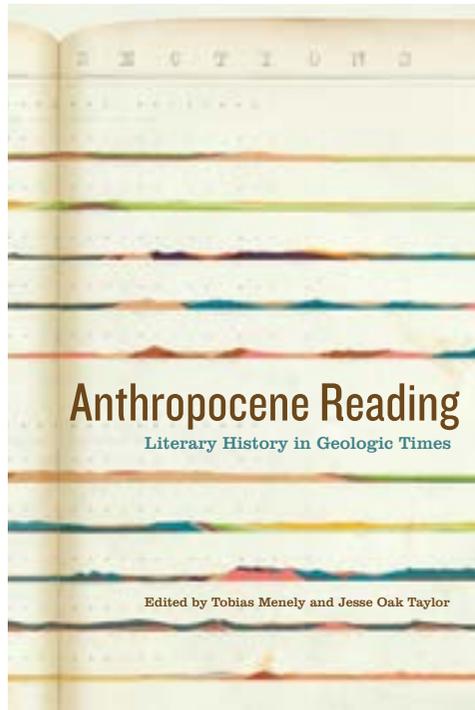
The contributors are Karina Kosicki Bellotti, Alexandra Boutros, Pauline Hope Cheong, Peter Horsfield, Christine Hoff Kraemer, Joonseong Lee, Alf Linderman, Bahíyyah Maroon, Montréal Aza Missouri, and Emily Zeamer, with an afterword by Lynn Schofield Clark.

Stewart M. Hoover is Professor of Media Studies, Professor Adjoint of Religious Studies, and Founder and Director of the Center for Media, Religion, and Culture at the University of Colorado, Boulder. His most recent book is *Religion in the Media Age*.



scholarly

WANG HONGKANG



Anthropocene Reading Literary History in Geologic Times

Edited by Tobias Menely and
Jesse Oak Taylor

264 pages | 3 b&w illustrations | 6 × 9 | November
ISBN 978-0-271-07872-4 | cloth: \$99.95/£70.95/€96.95 sh
ISBN 978-0-271-07873-1 | paper: \$29.95/£21.95/€28.95 sh
AnthropoScene: The SLSA Book Series
Literature

“An ambitious and exhilarating collection. It takes the Anthropocene debates well beyond their familiar terrain. The book will appeal to readers from a host of disciplines, from geology to history, geography to literary studies.”

—**ROB NIXON**, author of *Slow Violence and the Environmentalism of the Poor*

Few terms have garnered more recent attention in the sciences, humanities, and public sphere than the Anthropocene, the proposed epoch in which a human “signature” appears in the lithostratigraphic record. *Anthropocene Reading* considers the implications of this concept on literary history and critical method.

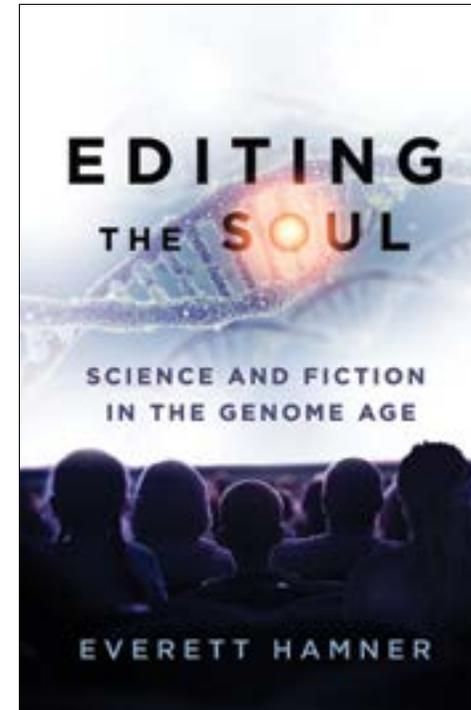
Entering into conversation with geologists and geographers, this volume reinterprets the cultural past in relation to the anthropogenic transformation of the earth system, while showcasing the contributions literary analysis may make in conceptualizing this geohistorical event. The contributors examine how a range of literary texts, from *The Tempest* to contemporary dystopian novels to the poetry of Emily Dickinson, mediate the convergence of the social institutions, energy regimes, and planetary systems that support the reproduction of life. They explore the longstanding dialogue between imaginative literature and the earth sciences and show how scientists, novelists, and poets represent intersections of geological and human timescales, the deep past and a posthuman future, political exigency and the carbon cycle.

Accessibly written and representing a range of methodological perspectives, the essays in this volume unfold what it means to read cultural texts alongside our biosphere in the Anthropocene.

Contributors include Juliana Chow, Jeffrey Jerome Cohen, Thomas H. Ford, Anne-Lise François, Noah Heringman, Matt Hooley, Stephanie LeMenager, Dana Luciano, Steve Mentz, Benjamin Morgan, Justin Neuman, Jennifer Wenzel, and Derek Woods.

Tobias Menely is Associate Professor of English at the University of California, Davis, and the author of *The Animal Claim: Sensibility and the Creaturely Voice*.

Jesse Oak Taylor is Assistant Professor of English at the University of Washington in Seattle and the author of *The Sky of Our Manufacture: The London Fog in British Fiction from Dickens to Woolf*.



AnthropoScene is a new book series from Penn State University Press, published in collaboration with the Society for Literature, Science, and the Arts. While not all scientists have accepted the term “Anthropocene” as part of the geological timescale, the idea that humans are changing the planet and its environments in radical and irreversible ways has provoked new kinds of cross-disciplinary thinking about relationships among the arts, human technologies, and nature. The AnthropoScene series represents the depth and breadth of work being done by scholars in literature, science, and the arts, putting innovative juxtapositions within reach of specialists and nonspecialists alike.

Editing the Soul Science and Fiction in the Genome Age

Everett Hamner

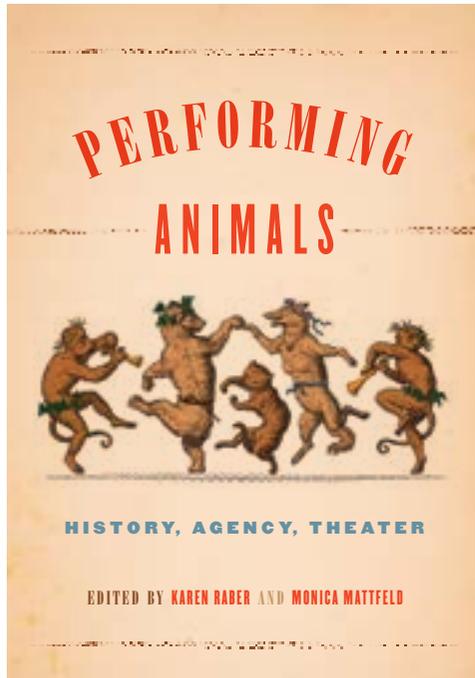
Personal genome testing, gene editing for life-threatening diseases, synthetic life: once the stuff of science fiction, twentieth- and twenty-first century advancements blur the lines between scientific narrative and scientific fact. This examination of bioengineering in popular and literary culture shows that the influence of science on science fiction is more reciprocal than we might expect.

Looking closely at a wide range of literary work by authors such as Margaret Atwood and Richard Powers, as well as film, comics, and serial television such as *Orphan Black*, Everett Hamner shows how the genome age is transforming both the most commercial and the most sophisticated stories we tell about the core of human personhood. As sublime technologies garner public awareness beyond the genre fiction shelves, they inspire new literary categories like “slipstream” and shape new definitions of the human, the animal, the natural, and the artificial. In turn, what we learn of bioengineering via popular and literary culture prepares the way for its official adoption or restriction—and for additional representations. By imagining the connections between emergent gene testing and editing capacities and longstanding conversations about freedom and determinism, these stories help build a cultural zeitgeist in which a sharper, more balanced vision of predisposed agency might thrive.

A compelling exploration of the interrelationships among science, popular culture, and self, *Editing the Soul* sheds vital light on what the genome age means to us, and what’s to come.

Everett Hamner is Associate Professor of English at Western Illinois University.

256 pages | 19 b&w illustrations | 6 × 9 | October
ISBN 978-0-271-07932-5 | cloth: \$94.95/£67.95/€91.95 sh
ISBN 978-0-271-07933-2 | paper: \$27.95/£19.95/€26.95 sh
AnthropoScene: The SLSA Book Series
Literature



Performing Animals History, Agency, Theater

Edited by Karen Raber
and Monica Mattfeld

200 pages | 22 b&w illustrations | 7 × 10 | October
ISBN 978-0-271-07834-2 | cloth: \$89.95/£63.95/€86.95 sh
Animalibus: Of Animals and Cultures
Animal Studies/History

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

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

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

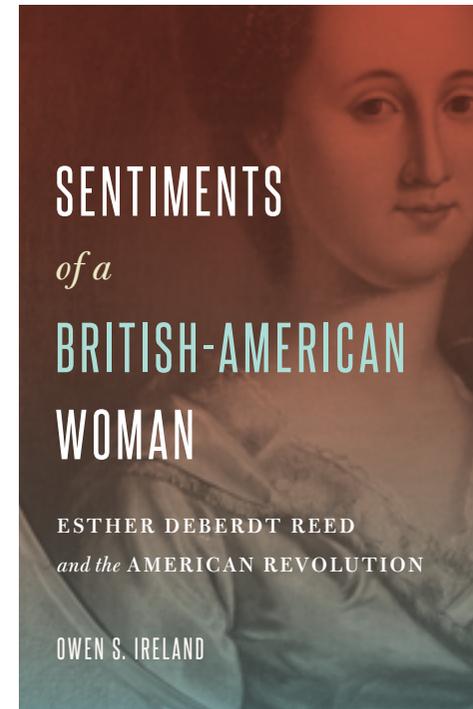
In exploring the human-animal relationship from the early modern period to the nineteenth century, *Performing Animals* questions what it means for an animal to “perform,” examines how these conceptions have evolved over time, and explores whether and how human understanding of performance is changed by an animal’s presence. The contributors discuss the role of animals in venues as varied as medieval plays, natural histories, dissections, and banquets, and they raise provocative questions about animals’ agency. In so doing, they demonstrate the innovative potential of thinking beyond the boundaries of the present in order to dismantle the barriers that have traditionally divided human from animal.

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

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

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

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



Sentiments of a British- American Woman Esther DeBerdt Reed and the American Revolution

Owen S. Ireland

“A comprehensive and moving study. . . . Improbable, inspirational, and instructive, Reed’s life is both a tale of female self-invention and of love played out in the shadows of the Revolutionary crisis.”

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

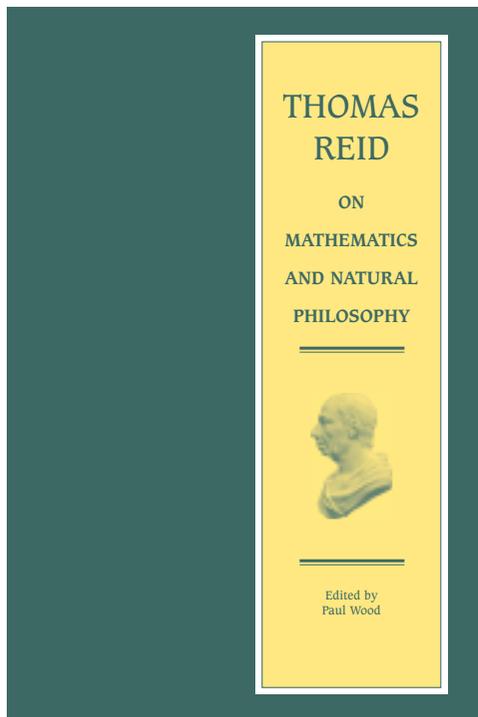
At the time of her death in 1780, British-born Esther DeBerdt Reed—a name few know today—was one of the most politically important women in Revolutionary America. Her treatise “The Sentiments of an American Woman” articulated the aspirations of female patriots, and the Ladies Association of Philadelphia,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

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

Engaging, comprehensive, and built on primary source material that allows DeBerdt Reed’s own voice to shine, Ireland’s expertly researched biography rightly places her among revolutionary sisters such as Abigail Adams, Judith Sargent Murray, and Mercy Otis Warren.

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

264 pages | 6 × 9 | December
ISBN 978-0-271-07928-8 | cloth: \$89.95/£63.95/€86.95 sh
History/Biography



Thomas Reid on Mathematics and Natural Philosophy

Thomas Reid
Edited by Paul Wood

A philosopher, scholar of the natural world, and gifted mathematician, Thomas Reid holds a distinctive place in the Scottish Enlightenment. This volume reconstructs Reid's lifelong engagement with the physical sciences and makes clear why these fields were central to his epistemology and moral and social philosophy.

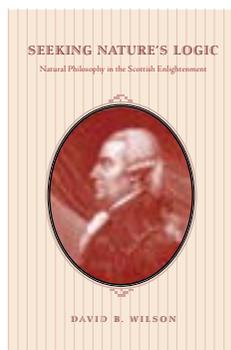
Placing Reid's "Essay on Quantity" alongside his previously unpublished writings on mathematics and the physical sciences, Paul Wood shows that, in contrast to Francis Hutcheson and David Hume, Reid was a philosopher rooted not only in the science of man but also in the sciences of nature. A self-professed Newtonian, Reid honed his observational and experimental skills while investigating a broad range of theoretical problems in astronomy, mechanics, optics, electricity, and chemistry. He championed the practical application of mathematics, immersed himself in Newton's mathematical corpus, and addressed foundational questions such as the conceptual basis of Euclidean geometry.

Comprehensive and invaluable, this volume demonstrates that Reid built on his own early precociousness in mathematics to become one of the leading mathematicians and natural philosophers of the Scottish Enlightenment.

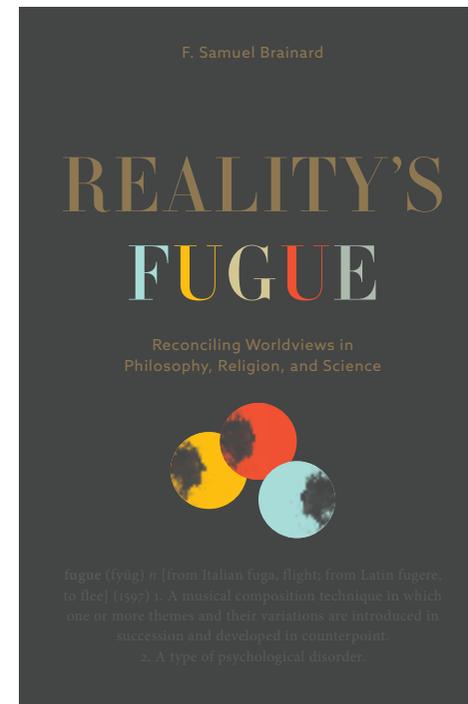
Thomas Reid (1710–1796) was a Scottish philosopher. The founder of the Scottish School of Common Sense, he played an integral role in the Scottish Enlightenment.

Paul Wood is a Professor of History at the University of Victoria, Canada.

488 pages | 6 × 9 | August
ISBN 978-0-271-07849-6 | cloth: \$199.95 sh
Edinburgh Edition of Thomas Reid Series
Co-published with Edinburgh University Press
Available in North America only
Philosophy/Math & Science



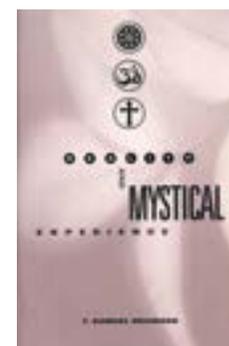
ALSO OF INTEREST
**Seeking Nature's Logic:
Natural Philosophy in the
Scottish Enlightenment**
David B. Wilson
ISBN 978-0-271-03360-0
paper: \$30.95/£21.95/€29.95 sh



Reality's Fugue Reconciling Worldviews in Philosophy, Religion, and Science

F. Samuel Brainard

272 pages | 8 b&w illustrations | 6 × 9 | October
ISBN 978-0-271-07931-8 | paper: \$29.95/£21.95/€28.95 sh
Philosophy/Religion



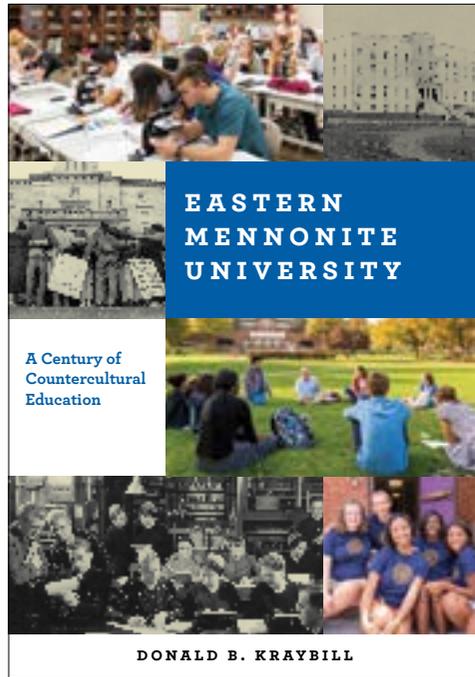
ALSO OF INTEREST
**Reality and Mystical
Experience**
F. Samuel Brainard
ISBN 978-0-271-03021-0
paper: \$30.95 sh
Not for sale in the U.K., Europe,
and South Africa

Science, religion, philosophy: these three categories of thought have organized humankind's search for meaning from time immemorial. *Reality's Fugue* presents a compelling case that these ways of understanding, often seen as competing, are part of a larger puzzle that cannot be rendered by one account of reality alone.

This book begins with an overview of the concept of reality and the philosophical difficulties associated with attempts to account for it through any single worldview. By clarifying the distinction between first-person, third-person, and dualist understandings of reality, F. Samuel Brainard repurposes the three predominant ways of making sense of the differences among these views: exclusionist (only one worldview can be right), inclusivist (viewing other worldviews through the lens of one in order to incorporate them all, and thus distorting them), and pluralist or relativist (holding that there are no universals, and truth is relative). His alternative mode of understanding uses Douglas Hofstadter's metaphor of a musical fugue that allows different "voices" and "melodies" of worldviews to coexist in counterpoint and conversation, while each remains distinct, with none privileged above the others. Approaching reality in this way, Brainard argues, opens up the possibility for a multivoiced perspective that can overcome the skeptical challenges that metaphysical positions face.

Engagingly argued by a lifelong scholar of philosophy and global religions, this edifying and accessible exploration of the nature of reality addresses deeply meaningful questions about belief, reconciliation, and being for a broad audience.

F. Samuel Brainard is an independent scholar of Asian and Western religion and philosophy. He is the author of *Reality and Mystical Experience*, also published by Penn State University Press.



Eastern Mennonite University A Century of Countercultural Education

Donald B. Kraybill

“This book pulsates with life. Unlike most institutional histories, with their inexorable march across time, this one contains elements of conflict rarely found in higher education. Each era of the school’s history presented new challenges, and the answers leaders found were unlike any other institution’s. Donald Kraybill offers insight without jargon, love without blindness, and language that sings.”

—SHIRLEY HERSHEY SHOWALTER, former professor and president of Goshen College; EMU class of 1970

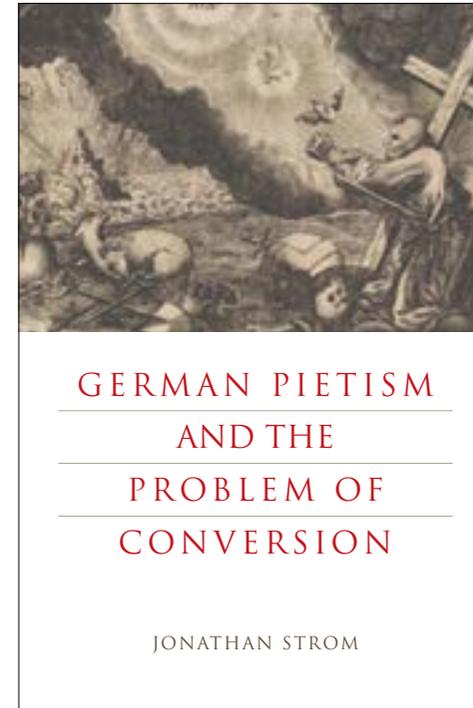
In this unique educational history, Donald B. Kraybill traces the socio-cultural transformation of Eastern Mennonite University from a fledgling separatist school founded by white, rural, Germanic Mennonites into a world-engaged institution populated by many faith traditions, cultures, and nationalities.

The founding of Eastern Mennonite School, later Eastern Mennonite University, in 1917 came at a pivotal time when industrialization and scientific discovery were changing the world around the Mennonite community, and the increasing availability of secular education offered tempting alternatives to the deeply religious Mennonite way of life. In response, the Eastern Mennonites founded a school that would “uphold the principles of plainness and simplicity,” where youth could learn the Bible and develop skills that would help to advance and further the church. In the latter half of the twentieth century, the university’s identity evolved in pace with individual Mennonite identity in the face of churning moral tides and accelerating technology, and it now defines its mission in terms of service, peacebuilding, and community.

This comprehensive, well-told history of the distinctly nontraditional Eastern Mennonite University by a leading scholar of Anabaptist and Pietist studies reveals how the school has mediated modernity while remaining consistently Mennonite. A must-have for anyone affiliated with EMU, it will appeal especially to sociologists and historians of Anabaptist and Pietist studies and higher education.

Donald B. Kraybill is Distinguished College Professor at Elizabethtown College and founding editor of Young Center Books in Anabaptist and Pietist Studies. He is the author of several books, including *Horse-and-Buggy Mennonites: Hoofbeats of Humility in a Postmodern World*, also published by Penn State University Press.

384 pages | 50 b&w illustrations | 7 × 10 | September
ISBN 978-0-271-07913-4 | cloth: \$40.00/£28.95/€38.95 sh
Education/Religion



240 pages | 1 b&w illustration | 6 × 9 | December
ISBN 978-0-271-07934-9 | cloth: \$89.95/£63.95/€86.95 sh
Pietist, Moravian, and Anabaptist Studies Series
History/Religion

“Strom’s argument provides a level of nuance in understanding the nature of Pietist conversion and conversion narratives that has not previously been achieved. This book offers a sophisticated contribution to the field of Pietism studies, and will appeal to scholars in the field, graduate students, and upper level undergraduates.”

—DOUGLAS SHANTZ, author of *An Introduction to German Pietism: Protestant Renewal at the Dawn of Modern Europe*

German Pietism and the Problem of Conversion

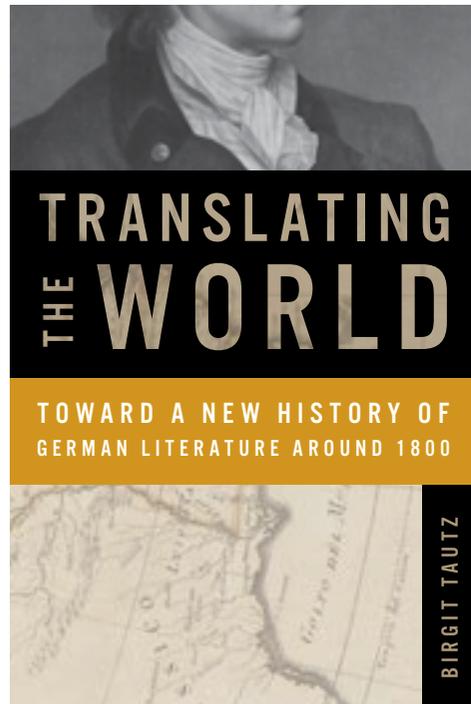
Jonathan Strom

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

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

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

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



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

Birgit Tautz

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

—JOHN K. NOYES, author of *Herder: Aesthetics Against Imperialism*

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

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

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

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

272 pages | 6 × 9 | December
ISBN 978-0-271-07910-3 | cloth: \$89.95/£63.95/€86.95 sh
Max Kade Research Institute Series: Germans Beyond Europe
Literature

La Petite Fadette

George Sand
Translated with an introduction by Gretchen van Slyke

Set in the French countryside of George Sand’s childhood and narrated in the unique voice of a Berrichon peasant, *La Petite Fadette* is a beloved 1848 novel about identical twin brothers and Fadette, the mysterious waif with whom they both fall in love. The brothers, Landry and Sylvinet, belong to a highly respected farm family. When young Landry meets Fadette, whose very name suggests that she is a witch, he is captivated by the girl despite her lowly status and disreputable family. Sylvinet soon follows suit. Fadette’s relationship with the twins defies the patriarchal norms of French society as well as the expectations of the village, resulting in a tale of love, courage, and clever strategy winning out over superstition and prejudice.

Often regarded as a simple country tale, Sand’s novel is layered with meaning, including subtle nods to the burgeoning desire for political and sexual equality in nineteenth-century France. This thoughtful critical translation by Gretchen van Slyke brings the complexity of the original story to life. Her introduction explores the autobiographical and political dimensions of the novel, and her translation preserves the rustic charm and archaic flavor of Sand’s language.

An invaluable contribution to French literary studies and nineteenth-century literature studies, this new edition ensures that *La Petite Fadette* will be read by generations to come.

George Sand (1804–1876), born Armandine Aurore Lucille Dupin, was one of the most celebrated female writers of the nineteenth century.

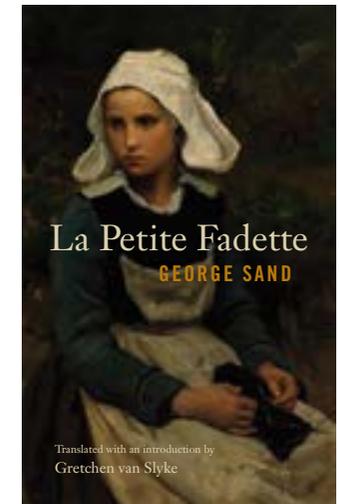
Gretchen van Slyke is Professor of French at University of Vermont.

Figuring Transcendence in *Les Misérables* Hugo’s Romantic Sublime

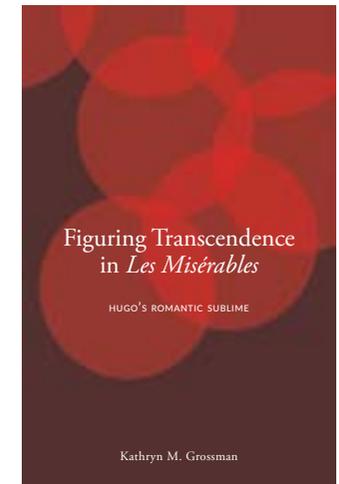
Kathryn M. Grossman

First published in 1994, *Figuring Transcendence in “Les Misérables”* is the first book-length study of *Les Misérables*. Kathryn M. Grossman, with an authoritative command of Hugo’s work and Hugo criticism, situates the novelist’s masterpiece in relation both to his earlier novels—up to and including *Notre-Dame de Paris*—and to the poetry published during his exile under the Second Empire. Drawing on Paul Ricoeur’s theory of metaphor and on Thomas Weiskel’s analysis of the romantic sublime, Grossman illustrates how the novel’s motifs and structures correspond to a closely connected set of ethical, spiritual, political, and aesthetic concerns.

Kathryn M. Grossman is Professor of French at Pennsylvania State University.



120 pages | 6 × 9 | November
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Literature



376 pages | 5.5 × 8.5 | August
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Literature/Religion

Kenneth Burke + The Posthuman

Edited by Chris Mays, Nathaniel A. Rivers,
and Kellie Sharp-Hoskins

While rhetoric as a discipline is firmly planted in humanism and anthropology, posthumanism seeks to leave the human behind. This highly original examination of Kenneth Burke's thought grapples with these ostensibly contradictory concepts as opportunities for invention, revision, and, importantly, transdisciplinary knowledge making.

Rather than simply mapping posthumanist rhetorics onto Burke's scholarship, *Kenneth Burke + The Posthuman* focuses on the multiplicity of ideas found both in his work and in the idea of posthumanism. Taking varied approaches organized within a framework of boundaries and futures, the contributors show that studying the humanist theories of Burke in this way creates a satisfyingly chaotic web of interconnections. The essays look at how Burke's writing on the human mind and technology, from his earliest works to his very latest revisions, interrelates with current concepts such as new materiality and coevolution. Throughout, the contributors pay close attention to the fluidity, concerns, and contradictions inherent in language, symbolism, and subjectivity.

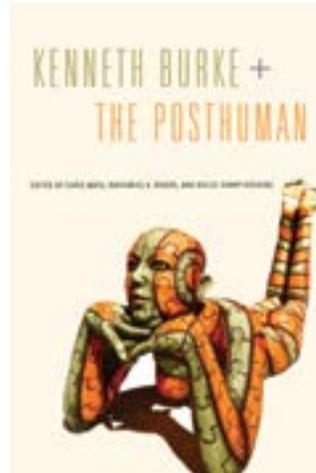
A unique, illuminating exploration of the contested relationship between bodies and language, this inherently transdisciplinary book will propel important future inquiry by scholars of rhetoric, Burke, and posthumanism.

In addition to the editors, the contributors are Casey Boyle, Kristie Fleckenstein, Nathan Gale, Steven B. Katz, Julie Jung, Steven LeMieux, Jodie Nicotra, Jeff Pruchnic, Timothy Richardson, Thomas Rickert, and Robert Wess.

Chris Mays is Assistant Professor of English at the University of Nevada, Reno.

Nathaniel A. Rivers is Associate Professor of English at Saint Louis University and coeditor of *Thinking with Bruno Latour in Rhetoric and Composition* and *Literature as Equipment for Living: The Literary Reviews of Kenneth Burke*.

Kellie Sharp-Hoskins is Assistant Professor of Rhetoric and Writing Program Administrator at New Mexico State University.



240 pages | 5 b&w illustrations
6 x 9 | October
ISBN 978-0-271-07908-0
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Museum Rhetoric

Building Civic Identity in National Spaces

M. Elizabeth Weiser

“Weiser crosses more national and disciplinary borders than any previous scholar in the search for unifying analyses of the identity work of museums. She investigates a wide array of material and a multidimensional set of productive dilemmas that museums are sites for negotiating. The result is a complex, innovative, and yet clear-cut and elegantly presented analysis of identity work made by and through museums in placing their orchestrated and authorized rhetoric in dialogue with experiences by visiting citizens.”

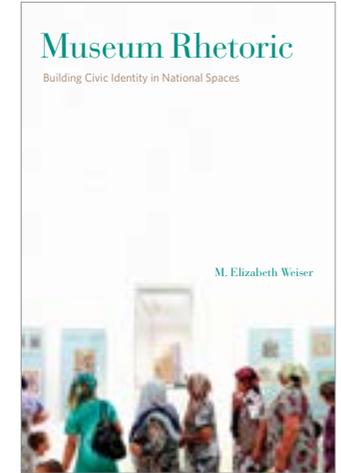
—**PETER ARONSSON**, Linnaeus University, former coordinator of the European National Museums Project

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

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

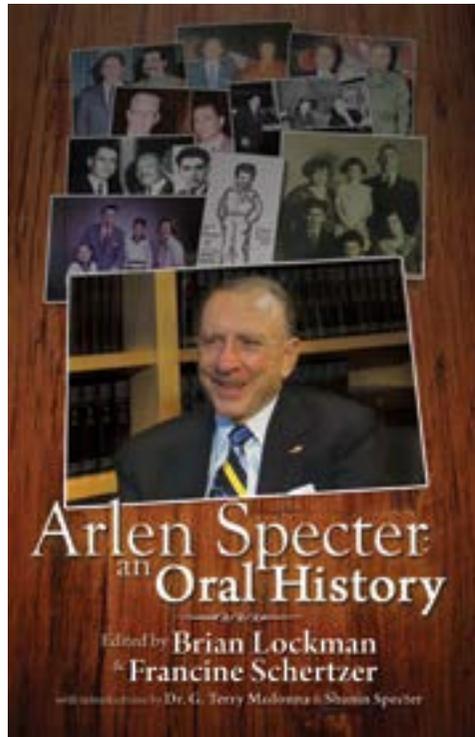
Deeply researched and artfully argued, *Museum Rhetoric* provides insight into rhetorical theories of the public impact of cultural and aesthetic heritage and opens avenues of inquiry for scholars of museum studies and public history.

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



232 pages | 19 b&w illustrations
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Rhetoric/Museum Studies



384 pages | 5.5 × 8.5 | May
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 Distributed by PSU Press for Pennsylvania Cable Network
 Political Science/Biography & Memoir

“Pennsylvania Cable Network has put together a remarkable book about an incredible public figure whose work benefited Pennsylvanians more than anyone other than Ben Franklin. From Kansas to Philadelphia to Washington, DC, PCN has chronicled the triumphs and failures of Arlen Specter in a way that gives the reader insight into who he was.”

—EDWARD G. RENDELL, former mayor of Philadelphia and governor of Pennsylvania

Arlen Specter An Oral History

Edited by Brian Lockman and Francine Schertzer
 Introductions by G. Terry Madonna and Shanin Specter

Between February 2011 and February 2012, Senator Arlen Specter sat down before the cameras of the Pennsylvania Cable Network (PCN) to record his oral history. The result was a fifteen-hour television series, which ran on cable systems across Pennsylvania over five nights in May 2012. This book is drawn from the transcripts of those interviews, in which Specter recalled his time as Philadelphia district attorney, his service on the Warren Commission, his questioning of Robert Bork and Anita Hill, and his visits with world leaders. The result is a unique insight into the longest-serving U.S. Senator in Pennsylvania history.

Brian Lockman is president and chief executive officer of the Pennsylvania Cable Network. He joined PCN in 1994 after more than fifteen years with C-SPAN. At PCN he has been on-air host of the weekly interview series *PA Books* and is a frequent host of *Journalists Roundtable* and the *PCN Call-In* program. He is author/editor of four books: *PCN Tours*, *World War II: In Their Own Words*, *Pioneers of Cable Television*, and *World War II Reflections*.

Francine Schertzer is vice president of programming at the Pennsylvania Cable Network. She oversees PCN's coverage of state House and Senate floor proceedings and is intimately involved with producing specialty programming and with various legislative and political events. Additionally, Francine serves as a regular on-air host.

Speech and Debate as Civic Education

Edited by J. Michael Hogan, Jessica A. Kurr, Michael J. Bergmaier, and Jeremy D. Johnson
 Foreword by David Zarefsky

In an era increasingly marked by polarized and unproductive political debates, this volume makes the case for a renewed emphasis on teaching speech and debate, both in and outside of the classroom.

Speech and debate education leads students to better understand their First Amendment rights and the power of speaking. It teaches them to work together collaboratively to solve problems, and it encourages critical thinking, reasoned and fact-based argumentation, and respect for differing viewpoints in our increasingly diverse and global society. Highlighting the need for more emphasis on the ethics and skills of democratic deliberation, the contributors to this volume—leading scholars, teachers, and coaches in speech and debate programs around the country—offer new ideas for reinvigorating curricular and co-curricular speech and debate by recovering and reinventing their historical mission as civic education.

Combining historical case studies, theoretical reflections, and reports on programs that utilize rhetorical pedagogies to educate for citizenship, *Speech and Debate as Civic Education* is a first-of-its-kind collection of the best ideas for reinventing and revitalizing the civic mission of speech and debate for a new generation of students.

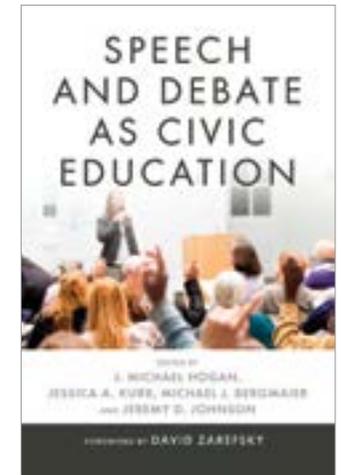
In addition to the editors, the contributors to this volume include Jenn Anderson, Michael D. Bartanen, Ann Crigler, Sara A. Mehlretter Drury, David A. Frank, G. Thomas Goodnight, Ronald Walter Greene, Taylor W. Hahn, Darrin Hicks, Edward A. Hinck, Jin Huang, Una Kimoeko-Goes, Rebecca A. Kuehl, Lorand Laskai, Tim Lewis, Robert S. Littlefield, Allan D. Louden, Paul E. Mabrey III, Jamie McKown, Gordon R. Mitchell, Catherine H. Palczewski, Angela G. Ray, Robert C. Rowland, Minhee Son, Sarah Stone Watt, Melissa Maxcy Wade, David Weeks, Carly S. Woods, and David Zarefsky.

J. Michael Hogan is the Edwin Erle Sparks Professor Emeritus of Rhetoric at Penn State University and Visiting Professor and Chair of Communications Studies at Davison College.

Jessica A. Kurr is a Ph.D. candidate in Communication Arts and Sciences at Penn State University.

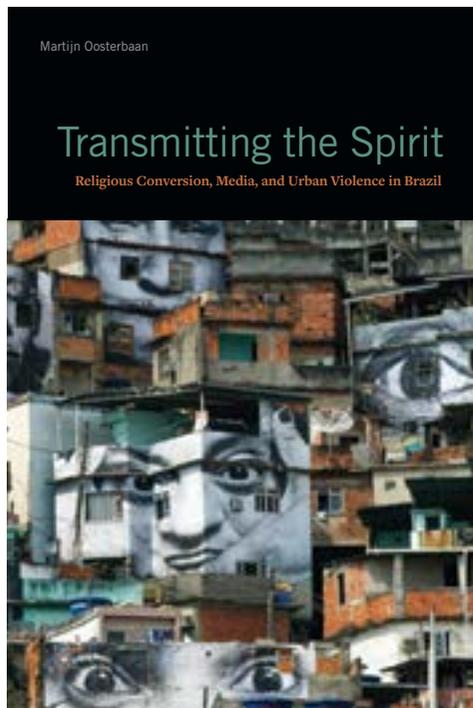
Michael J. Bergmaier is a Ph.D. candidate in Communication Arts and Sciences with a Minor in Social Thought at Penn State University.

Jeremy D. Johnson is a Ph.D. candidate in Communication Arts and Sciences at Penn State University.



344 pages | 6 × 9 | November
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256 pages | 9 b&w illustrations/1 map | 6 x 9 | August
ISBN 978-0-271-07843-4 | cloth: \$84.95/£60.95/€81.95 sh
Anthropology/Latin American Studies/Religion

“Martijn Oosterbaan not only provides an ethnography of Brazilian Pentecostalism but also shows how this premodern faith enables survival amid the violence of the favelas that are the underside of Rio’s modernity. *Transmitting the Spirit* also depicts how an otherworldly pentecostal piety traverses with and against the sonic and electronic currents of the present late modern age. Spiritual power in the South American pentecostal hemisphere is resounded and unveiled in this excellent book.”

—Amos Yong, coeditor of *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*

Transmitting the Spirit

Religious Conversion, Media, and Urban Violence in Brazil

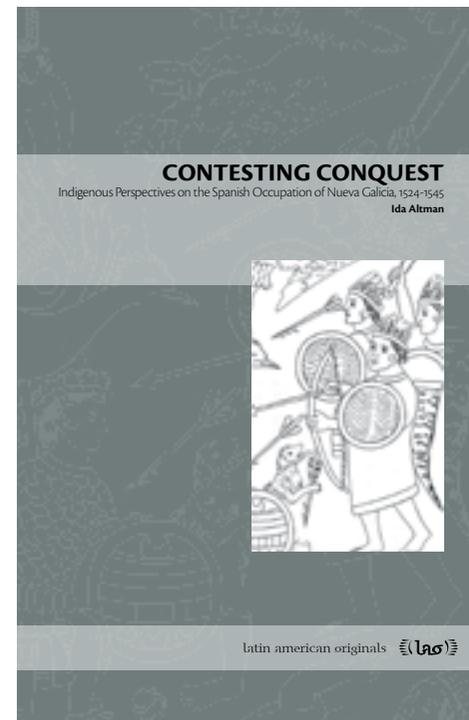
Martijn Oosterbaan

Pentecostalism is one of the most rapidly expanding religious-cultural forms in the world. Its rise in popularity is often attributed to successfully incorporating native cosmologies in new religious frameworks. This volume probes for more complex explanations to this phenomenon in the favelas of Brazil, once one of the most Catholic nations in the world.

Based on a decade of ethnographic fieldwork in Rio de Janeiro and drawing from religious studies, anthropology of religion, and media theory, *Transmitting the Spirit* argues that the Pentecostal movement’s growth is due directly to its ability to connect politics, entertainment, and religion. Examining religious and secular media—music and magazines, political ads and *telenovelas*—Martijn Oosterbaan shows how Pentecostal leaders progressively appropriate and recategorize cultural forms according to the religion’s cosmologies. His analysis of the interrelationship among *evangélicos* distributing doctrine, devotees’ reception and interpretation of nonreligious messaging, perceptions of the self and others by favela dwellers, and the slums of urban Brazil as an entity reveals Pentecostalism’s remarkable capacity to engage with the media influences that shape daily life in economically vulnerable urban areas.

An eye-opening look at Pentecostalism, media, society, and culture in the turbulent favelas of Brazil, this book sheds new light on both the evolving role of religion in Latin America and the proliferation of religious ideas and practices in the postmodern world.

Martijn Oosterbaan is Associate Professor of Cultural Anthropology at Utrecht University.



128 pages | 5 b&w illustrations/4 maps | 5.5 x 8.5 | October
ISBN 978-0-271-07856-4 | paper: \$24.95/£17.95/€24.95 sh
Latin American Originals Series
History/Latin American Studies

“In *Contesting Conquest*, eminent historian Ida Altman has brought us an invaluable teaching tool. Without diminishing the trauma of conquest, the documents show how hard native people worked to defend their sovereignty, how they were always at least partly the agents of their own destiny.”

—CAMILLA TOWNSEND, author of *Malintzin’s Choices: An Indian Woman in the Conquest of Mexico*

Contesting Conquest

Indigenous Perspectives on the Spanish Occupation of Nueva Galicia, 1524-1545

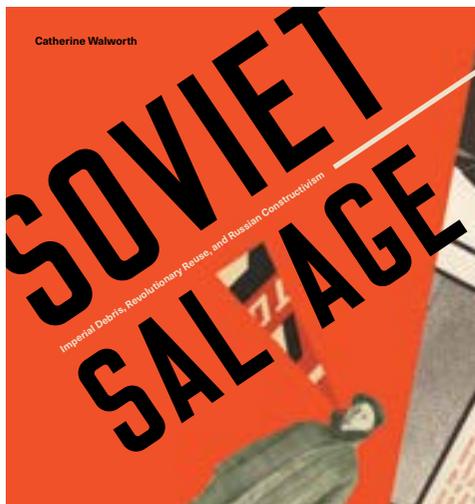
Ida Altman

Contesting Conquest presents an important set of indigenous and Spanish accounts that document Spain’s efforts to establish control over western Mexico during the first half of the sixteenth century.

Though the 1521 defeat of the Mexica of Tenochtitlan signaled the downfall of the Aztec empire, large areas outside of central Mexico still remained outside the Spaniards’ control. Home to groups such as the Maya of present-day Yucatan and Guatemala and the diverse peoples of western Mexico, these regions were strongly resilient to the establishment of Spanish rule. Ida Altman provides the first English translations of a set of accounts that directly reflect the perspectives of these indigenous peoples. These include a chronicle of Mendoza’s campaign during the Mixton War, a letter from the exiled rebel leader Tenamaztle, and an account written by or on behalf of the rulers of the indigenous community of Xalisco. The narratives are supplemented by translations from Spanish sources that shed light on indigenous-Spanish interaction and conflict. Together these sources provide insights into indigenous struggles and illuminate the efforts of resistance met by their would-be conquerors.

Providing multiple perspectives on Spanish campaigns to conquer modern-day Mexico and giving indigenous voices equal weight to that of the conquistadores, this book is an essential counterpoint to standard narratives of the Spanish conquest. It will be especially useful to students and scholars of Latin American colonial history.

Ida Altman is Professor of History at the University of Florida. Her most recent book is *The War for Mexico’s West: Indians and Spaniards in New Galicia, 1524-1550*.



Soviet Salvage

Imperial Debris, Revolutionary Reuse, and Russian Constructivism

Catherine Walworth

“Catherine Walworth describes the ‘sweet nothings’ of the Constructivists by emphasizing their reliance on the ‘salvage’ of throwaway objects, built-in obsolescence, chance, and art trouvé. In this way she brings to bear an alternative and refreshing light upon the later phase of the Russian avant-garde, offering us a truly synthetic and interdisciplinary assessment.”

—JOHN E. BOWLT, author of *Russian Art of the Avant-Garde: Theory and Criticism, 1902–1934*

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

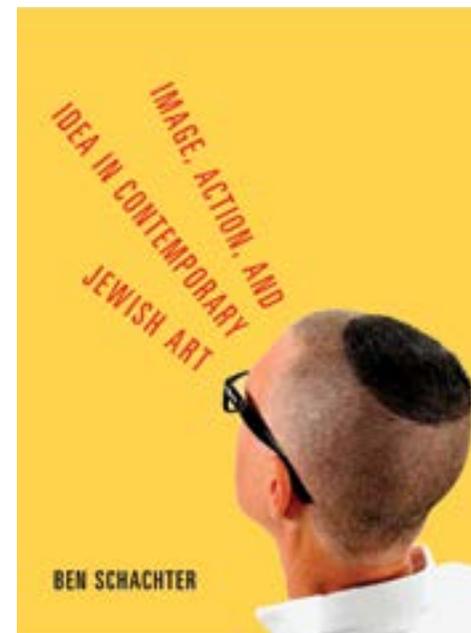
Applying anthropological models borrowed from Claude Lévi-Strauss, Walworth shows that his mythmaker typologies—the “engineer” and “bricoleur”—illustrate, respectively, the canonical Constructivists and artists on the movement’s margins who deployed a wide range of clever make-do tactics. Walworth explores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

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

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

248 pages | 34 color/66 b&w illus. | 9 × 9.5 | September
ISBN 978-0-271-07769-7 | cloth: \$94.95/£67.95/€91.95 sh
Refiguring Modernism Series

Art History



Image, Action, and Idea in Contemporary Jewish Art

Ben Schachter

136 pages | 24 color/1 b&w illustrations | 6 × 8 | December
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Art History/Religion

“A highly original exploration of contemporary Jewish art practice and criticism at the convergence of theology and aesthetic theory. A welcome antidote to the preoccupation with the Second Commandment and Jewish aniconism.”

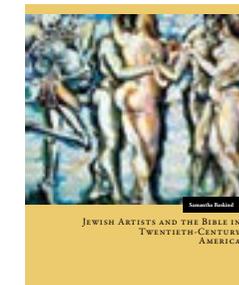
—BARBARA KIRSHENBLATT-GIMBLETT, author of *Destination Culture: Tourism, Museums, and Heritage*

Contemporary Jewish art is a growing field that includes traditional as well as new creative practices, yet criticism of it is almost exclusively reliant on the Second Commandment’s prohibition of graven images. Arguing that this disregards the corpus of Jewish thought and a century of criticism and interpretation, Ben Schachter advocates instead a new approach focused on action and process.

Departing from the traditional interpretation of the Second Commandment, *Image, Action, and Idea in Contemporary Jewish Art* addresses abstraction, conceptual art, performance art, and other styles that do not rely on imagery for meaning. Schachter examines Jewish art through the concept of *melachot*—work-like “creative activities” as defined by the medieval Jewish philosopher Maimonides. Showing the similarity between art and *melachot* in the active processes of contemporary Jewish artists such as Ruth Weisberg, Allen Wexler, Archie Rand, and Nechama Golan, he explores the relationship between these artists’ methods and Judaism’s demanding attention to procedure.

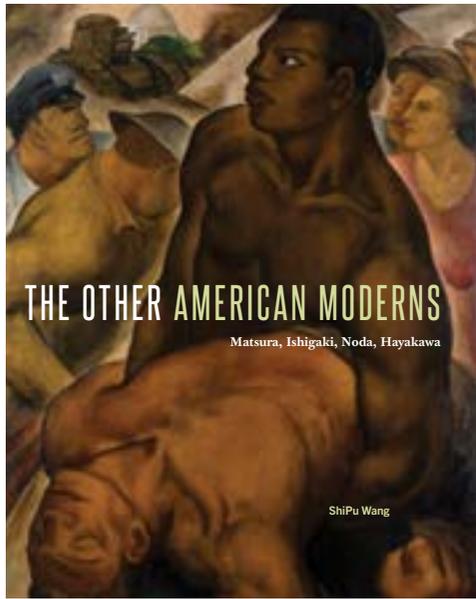
A compellingly written challenge to traditionalism, *Image, Action, and Idea in Contemporary Jewish Art* makes a well-argued case for artistic production, interpretation, and criticism that revels in the dual foundation of Judaism and art history.

Ben Schachter is Professor of Fine Arts at Saint Vincent College. He is the author of *Tzit Tzit: Fiber Art and Jewish Identity*.



ALSO OF INTEREST
Jewish Artists and the Bible in Twentieth-Century America

Samantha Baskind
ISBN 978-0-271-05983-9
cloth: \$39.95/£28.95/€38.95 sh



The Other American Moderns

Matsura, Ishigaki, Noda, Hayakawa

ShiPu Wang

“ShiPu Wang provides an exemplary, and much needed, account of the important contributions of Asian American artists to the art history of American modernism, challenging how and why that history was originally written and broadening its cultural and sociopolitical scope. Delving into the complex, collaborative, and often ambivalent relationships of cross-racial affinity, diasporic conditions, and national identity, *The Other American Moderns* is a refreshingly nuanced, well-written, and wonderfully illustrated study, one that promises to spark future research and scholarship on ‘historically overlooked minority artists’ in America.”

—ERIKA DOSS, author of *American Art of the 20th–21st Centuries*

In *The Other American Moderns*, ShiPu Wang analyzes the works of four early twentieth-century American artists who engaged with the concept of “Americanness”: Frank Matsura, Eitarō Ishigaki, Hideo Noda, and Miki Hayakawa. In so doing, he recasts notions of minority artists’ contributions to modernism and American culture.

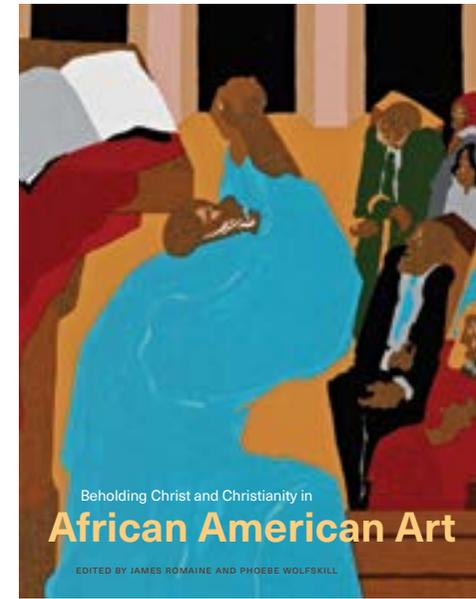
Wang presents comparative studies of these four artists’ figurative works that feature Native Americans, African Americans, and other racial and ethnic minorities, including *Matsura and Susan Timento Pose at Studio* (ca. 1912), *The Bonus March* (1932), *Scottsboro Boys* (1933), and *Portrait of a Negro* (ca. 1926). Rather than creating art that reflected “Asian aesthetics,” Matsura, Ishigaki, Noda, and Hayakawa deployed “imagery of the Other by the Other” as their means of exploring, understanding, and contesting conditions of diaspora and contested notions of what it meant to be American in an age of anti-immigrant sentiment and legislation.

Based on a decade-long excavation of previously unexamined collections in the United States and Japan, *The Other American Moderns* is more than a rediscovery of “forgotten” minority artists: it reconceives American modernism by illuminating these artists’ active role in the shaping of a multicultural and cosmopolitan culture. This nuanced analysis of their deliberate engagement with the ideological complexities of American identity contributes a new vision to our understanding of non-European identity in modernism and American art.

ShiPu Wang is Associate Professor and founding faculty of the Global Arts Studies Program (GASP) at the University of California, Merced. He is the editor of *Chiura Obata: An American Modern* and the author of *Becoming American? The Art and Identity Crisis of Yasuo Kuniyoshi*.

196 pages | 39 color/36 b&w illustrations | 8 × 10 | October
ISBN 978-0-271-07773-4 | cloth: \$69.95/£49.95/€67.95 sh
This publication has been made possible through support from the Terra Foundation for American Art International Publication Program of the College Art Association.

Art History



Beholding Christ and Christianity in African American Art

Edited by James Romaine and Phoebe Wolfskill

204 pages | 33 color/22 b&w illustrations | 8 × 10 | September
ISBN 978-0-271-07774-1 | cloth: \$79.95/£56.95/77.95 sh
Art History/Religion

“This long-needed volume expands and energizes significant conversations about African American arts, African American Christianities, and their complex relations. The authors’ demonstrated commitment to explicating Christian belief and religious practice in the context of their inextricable relations with politics, socioeconomic realities, and the work of identity formation is key to the book’s substance. This superb work belongs on every Americanist’s bookshelf.”

—SALLY M. PROMEY, editor of *Sensational Religion: Sensory Cultures in Material Practice*

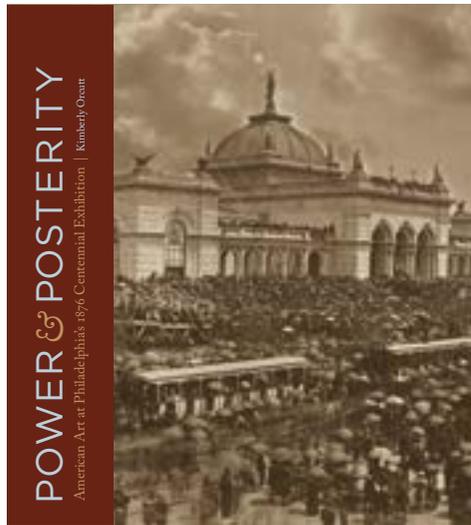
Many of the most celebrated African American artists have created works that visually manifest Christian motifs and themes, yet this component of the history of African American art is often subsumed by attention to racial identity. This volume constructs a vivid new history of African American art by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

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

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

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

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



Power and Posterity American Art at Philadelphia's 1876 Centennial Exhibition

Kimberly Orcutt

“Kimberly Orcutt has written an exhaustive history of Philadelphia’s 1876 Centennial Exhibition and its ‘Centennial moment.’ Making use of a treasure trove of understudied primary sources, she presents an illuminating picture of the event while offering an in-depth analysis of the complicated cultural politics undergirding American art at the time. Informed by a museum studies perspective, this book will also offer a new methodological approach for our thinking about the fair.”

—MELISSA DABAKIS, author of *A Sisterhood of Sculptors: American Artists in Nineteenth-Century Rome*

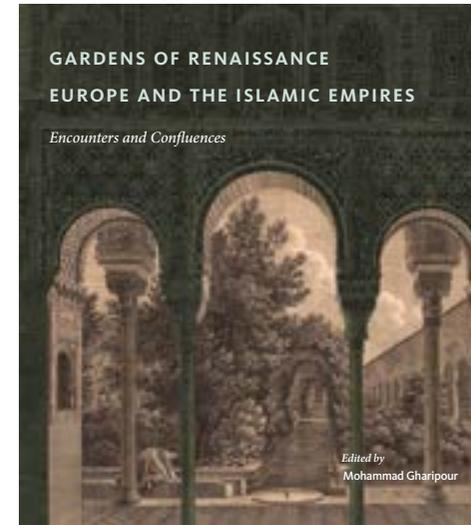
A milestone in American cultural history, the 1876 Centennial Exhibition in Philadelphia was one of the most broadly shared, heavily attended, and thoroughly documented public experiences of the nineteenth century. *Power and Posterity* illuminates how the art featured in the celebration informed and reflected national debates over the country’s identity and its role in the world.

The Centennial’s fine arts display, which included both a government-sanctioned selection of American works and significant contributions from sixteen other countries, spurred a transformation in the American art world. Drawing from official records, published criticism, guidebooks, poems, and satire, Kimberly Orcutt provides a nuanced, in-depth study of the exhibition. She considers the circumstances of their creation, the ideological positions expressed through their installation, and the responses of critics, collectors, and the general public. From antebellum nationalism to a postwar cosmopolitanism in which artists and collectors took the international stage, Orcutt reveals how the fair democratized the fine arts, gave art criticism newfound reach and authority, and led art museums to proliferate across the country.

Deeply researched, thoughtfully written, and featuring a mix of over eighty full-color and black-and-white illustrations, this thorough and insightful book will appeal to those interested in American culture and history, the art world, and world’s fairs and exhibitions in Philadelphia and beyond.

Kimberly A. Orcutt is Andrew W. Mellon Curator of American Art, Brooklyn Museum, and the co-editor and contributor to the prizewinning exhibition catalog *The Armory Show at 100: Modernism and Revolution*.

264 pages | 43 color/41 b&w illustrations | 9 × 10 | December
ISBN 978-0-271-07836-6 | cloth: \$89.95/£63.95/€86.95 sh
Art History / Museum Studies



Gardens of Renaissance Europe and the Islamic Empires

Encounters and Confluences

Edited by Mohammad Gharipour

272 pages | 37 color/85 b&w illustrations | 9 × 10 | December
ISBN 978-0-271-07779-6 | cloth: \$94.95/£67.95/€91.95 sh
Art History/Architecture

“This volume offers a fine array of historical connections between European and Islamic gardens, critiquing those geographic constructs while exploring them in rich detail. It brings innovative lines of Islamic garden research into dialogue with larger and longer-term histories of European gardens, addressing a major need in the field of garden and landscape history with new findings and interpretations.”

—JAMES L. WESCOAT JR., co-editor of *Mughal Gardens: Sources, Places, Representations, and Prospects*

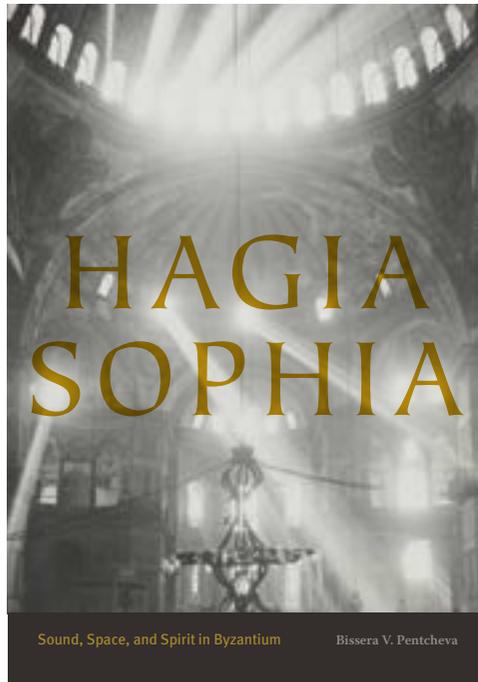
The cross-cultural exchange of ideas that flourished in the Mediterranean during the sixteenth and seventeenth centuries profoundly affected European and Islamic society. *Gardens of Renaissance Europe and the Islamic Empires* considers the role and place of gardens and landscapes in the broader context of the information sharing that took place among Europeans and Islamic empires in Turkey, Persia, and India.

In illustrating commonalities in the design, development, and people’s perceptions of gardens and nature in both regions, this volume substantiates important parallels in the revolutionary advancements in landscape architecture that took place during the era. The contributors explain how the exchange of gardeners as well as horticultural and irrigation techniques influenced design traditions in the two cultures; examine concurrent shifts in garden and urban landscape design, such as the move toward more public functionality; and explore the mutually influential effects of politics, economics, and culture on composed outdoor space. In doing so, they shed light on the complexity of cultures and politics during the Renaissance.

A thoughtfully composed look at the effects of cross-cultural exchange on garden design during a pivotal time in world history, this thought-provoking book points to new areas in inquiry about the influences, confluences, and connections between European and Islamic garden traditions.

In addition to the editor, the contributors include Cristina Castel-Branco, Paula Henderson, Simone M. Kaiser, Ebba Koch, Christopher Pastore, Laurent Paya, D. Fairchild Ruggles, Jill Sinclair, and Anatole Tchikine.

Mohammad Gharipour is Associate Professor, School of Architecture and Planning, at Morgan State University and Director and Founding Editor of the *International Journal of Islamic Architecture*. He has published eight other books, most recently *Contemporary Urban Landscapes of the Middle East*.



Hagia Sophia

Sound, Space, and Spirit in Byzantium

Bissera V. Pentcheva

288 pages | 50 color/42 b&w illustrations | 7 × 10 | October
ISBN 978-0-271-07725-3 | cloth: \$64.95/£46.95/€62.95 sh
Art History/Architecture

“This erudite, highly original book explores the ways in which the sixth-century church of Hagia Sophia engaged all the senses in a rich and dynamic exchange of air, sound, fragrance, movement, and light between heaven and earth to create an all-enveloping spiritual experience for the worshipper. Using sources ranging from modern acoustic science to sixth-century poetry, Pentcheva establishes a fluid, multisensory, kinetic, interpretative model that will transform our understanding of Byzantine sacred space.”

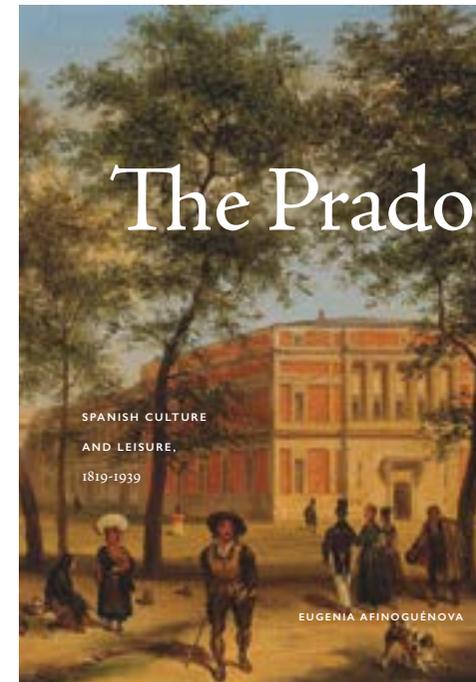
—**DEBORAH HOWARD**, author of *Venice Disputed: Marc’Antonio Barbaro and Venetian Architecture, 1550-1600*

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

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

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

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



The Prado

Spanish Culture and Leisure, 1819-1939

Eugenia Afinoguénova

“Eugenia Afinoguénova plays on the complex relationship between the Museo and the Paseo del Prado to make a compelling argument about the liminal and shifting position of the Spanish museum in relation to nationhood and the public. Her deep mining of the archival sources and creative integration of museum and leisure studies should be read by all who love a great museum.”

—**M. ELIZABETH BOONE**, author of *Vistas de España: American Views of Art and Life in Spain, 1860-1914*

In *The Prado*, Eugenia Afinoguénova takes an unconventional look at Spain’s most iconic art museum. Focusing on the Prado as a space of urban leisure, Afinoguénova highlights both the political history of the museum’s relation to the monarchy, the church, and the liberal nation state, as well as its role as an extension of Madrid’s social center, the Prado Promenade.

Rather than assume that visitors agreed about how to interpret the museum, this volume approaches the history of the Prado as a debate about culture and leisure. Just like those crossing its threshold, who did not always trace a firm line between what they could see or do inside the museum and outside on the Paseo del Prado, the participants in this debate—journalists, politicians, museum directors, art critics—considered museum-going as part of a broader discussion concerning citizenship and voting rights, the rise of Madrid to the status of modern capital, and the growing gap between the town and the country.

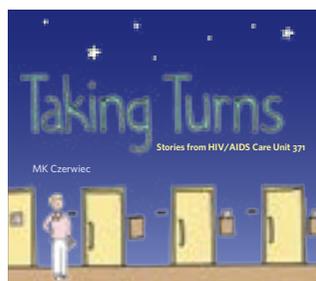
Based on extensive archival research on the museum’s displays and policies as well as the attitudes of visitors and city-dwellers, *The Prado* unfolds the museum’s many political and propagandistic roles and examines its complicated history as a monument to the tension between culture and leisure. Art historians and scholars of museum studies and visual and leisure culture will find this foundational study of the Prado invaluable.

Eugenia Afinoguénova is Professor of Spanish and Spanish Culture at Marquette University. She is the co-editor of *Spain is (Still) Different: Tourism and Discourse in Spanish Identity* and the author of *El idiota superviviente: Artes y letras españolas frente a la “muerte del hombre,” 1969-1990*.

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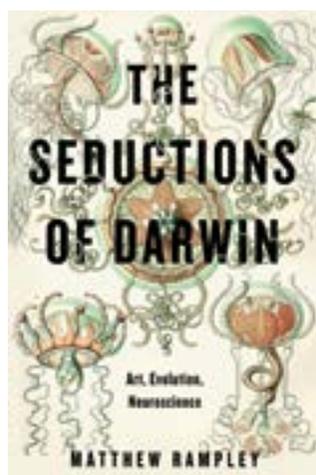
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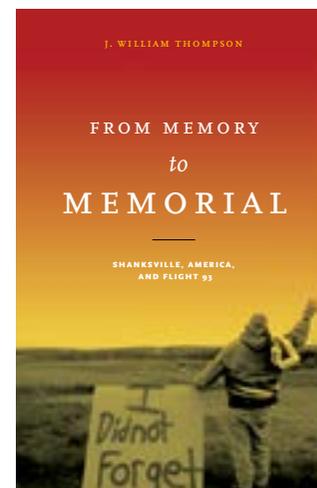
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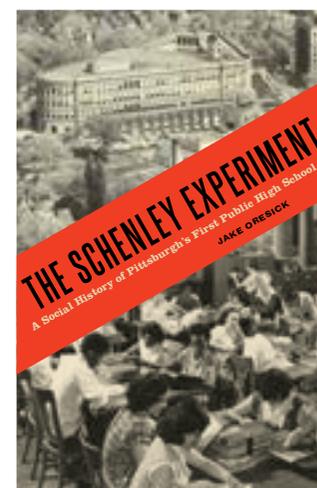
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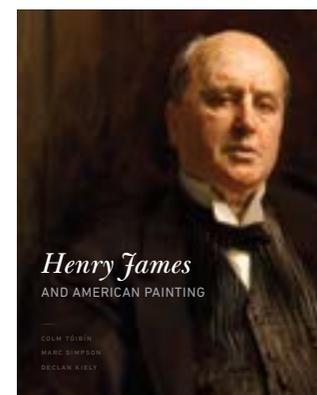
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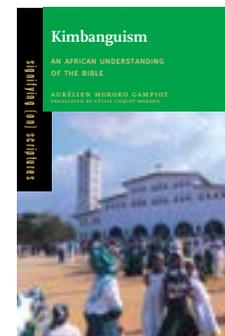
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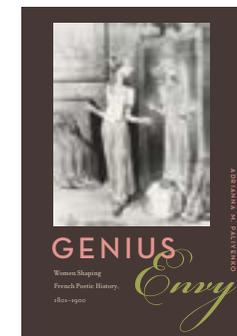
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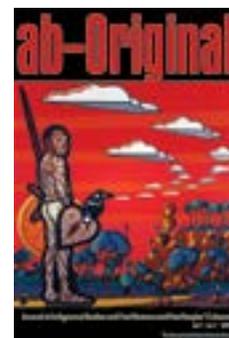
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Jakelin Troy, Lorena Fontaine, and Adam Geczy, editors

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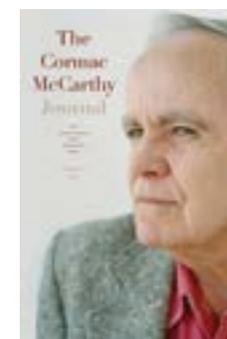


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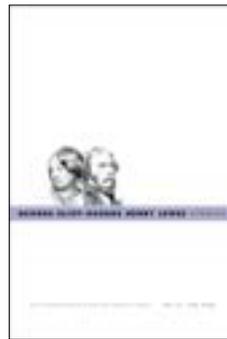


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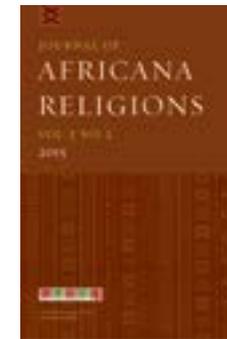


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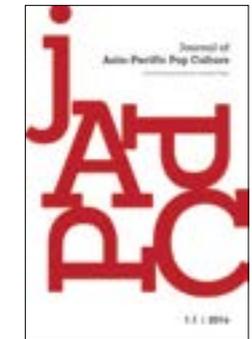


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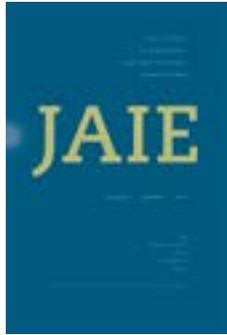


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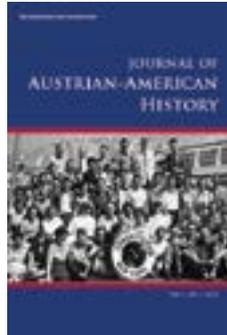
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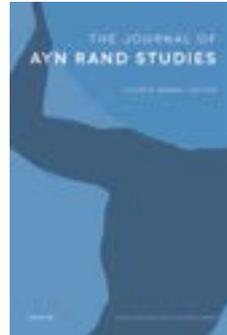
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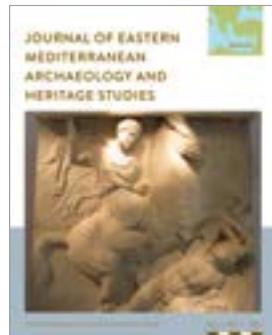


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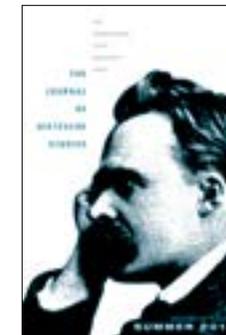


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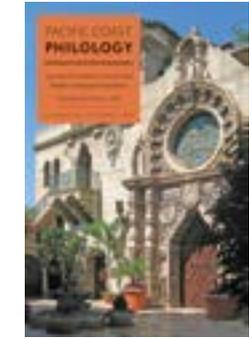
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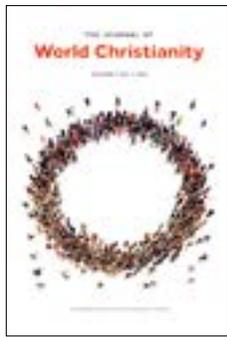
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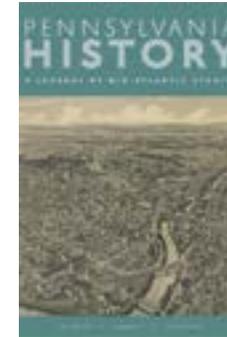
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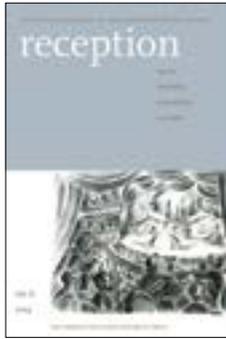
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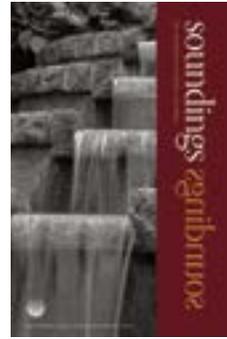


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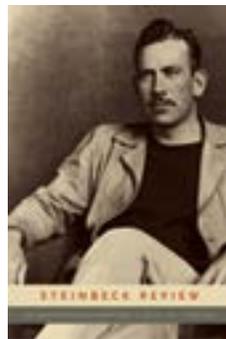


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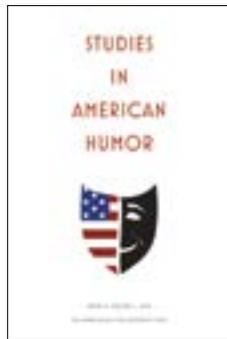


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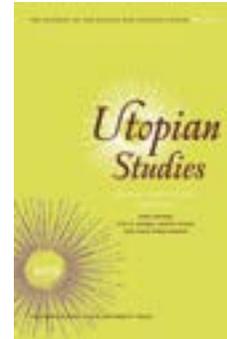


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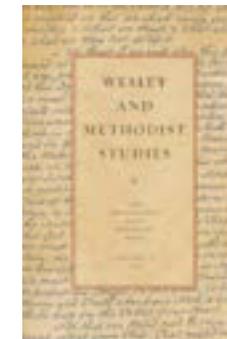


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Afinoguénova, Eugenia	53	Hoover, Stewart M.	27	Sand, George	39
Altman, Ida	45	Hyland, Sabine	17	Schachter, Ben	47
<i>Among the Woo People</i>	7	<i>Image, Action, and Idea in Contemporary Jewish Art</i>	47	Schertzer, Francine	42
<i>Animal Companions</i>	18	Ireland, Owen S.	33	<i>Sentiments of a British-American Woman</i>	33
<i>Anthropocene Reading</i>	30	Johnson, Jeremy D.	43	Sharp-Hoskins, Kellie	40
<i>Arlen Specter</i>	42	<i>Kenneth Burke + The Posthuman</i>	40	<i>Soviet Salvage</i>	46
Atkinson, Niall	25	Kraybill, Donald B.	36	Specter, Shanin	42
<i>Beholding Christ and Christianity in African American Art</i>	49	Kurr, Jessica A.	43	<i>Speech and Debate as Civic Education</i>	43
Bergmaier, Michael J.	43	<i>Lair of the Lion</i>	11	Stout, Lee	11
Brainard, F. Samuel	35	Lockman, Brian	42	Strom, Jonathan	37
Brimo, René	23	Madonna, G. Terry	42	<i>The Surviving Image</i>	22
Brookes, Gareth	12	Mattfeld, Monica	32	Swan, Heather	4
<i>The Chankas and the Priest</i>	17	Mays, Chris	40	Tague, Ingrid H.	18
Chen-Morris, Raz	19	<i>Measuring Shadows</i>	19	Tautz, Birgit	38
<i>Contesting Conquest</i>	45	<i>The Media and Religious Authority</i>	27	Taylor, Jesse Oak	30
<i>The Continuity of the Conquest</i>	16	Mendelsohn, Harvey	22	<i>Thomas Reid on Mathematics and Natural Philosophy</i>	34
Didi-Huberman, Georges	22	Menely, Tobias	30	<i>A Thousand Coloured Castles</i>	12
<i>Eastern Mennonite University</i>	36	<i>Museum Rhetoric</i>	41	Tobey, Kristen	26
<i>Editing the Soul</i>	31	Nickson, Tom	24	<i>Toledo Cathedral</i>	24
<i>The Evolution of Taste in American Collecting</i>	23	<i>The Noisy Renaissance</i>	25	<i>Translating the World</i>	38
<i>Field Guide to Wild Mushrooms of Pennsylvania and the Mid- Atlantic</i>	9	Oosterbaan, Martijn	44	<i>Transmitting the Spirit</i>	44
<i>Figuring Transcendence in "Les Misérables"</i>	39	Orcutt, Kimberly	50	van Slyke, Gretchen	39
Frank, Russell	7	<i>The Other American Moderns</i>	48	Walworth, Catherine	46
<i>Gardens of Renaissance Europe and the Islamic Empires</i>	51	Paliyenko, Adrianna M.	20	Wang, ShiPu	48
<i>Genius Envy</i>	20	<i>Performing Animals</i>	32	Warner, John M.	21
<i>German Pietism and the Problem of Conversion</i>	37	<i>La Petite Fadette</i>	39	Weiser, M. Elizabeth	41
Gharipour, Mohammad	51	<i>Plowshares</i>	26	West, Harry H.	11
Grossman, Kathryn M.	39	<i>Power and Posterity</i>	50	<i>Where Honeybees Thrive</i>	4
<i>Hagia Sophia</i>	52	<i>The Prado</i>	53	Wolfskill, Phoebe	49
Haltman, Kenneth	23	Raber, Karen	32	Wood, Paul	34
Hamner, Everett	31	<i>Reality's Fugue</i>	35	Zarefsky, David	43
Hogan, J. Michael	43	Reid, Thomas	34		
Hoofnagle, Wendy Marie	16	Rivers, Nathaniel A.	40		
		Romaine, James	49		
		<i>Rousseau and the Problem of Human Relations</i>	21		
		Russell, Bill	9		

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