

SPRING AND SUMMER 2024



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Abbreviations

tr: trade discount; sh: short discount

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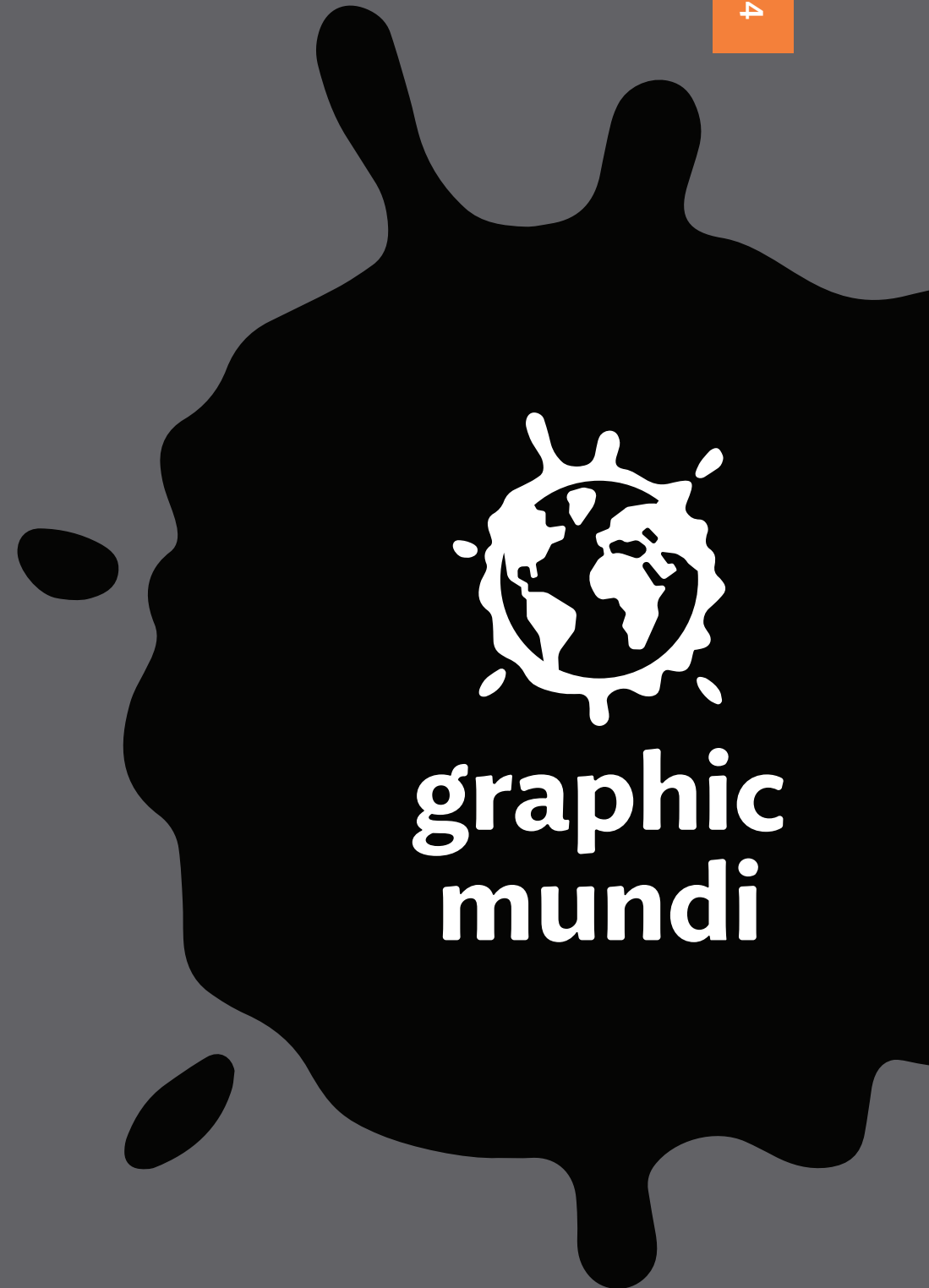
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Cover illustration: Cover illustration: Audrey Flack, *Self-Portrait*, 1974, detail. Private collection, Switzerland. Additional credits: Pages 12–13, The Beatles, Philadelphia, September 1964 (photo: Mike Frankel); page 15, Audrey Flack, *Time to Save*, 1979 (photo courtesy of Audrey Flack); page 16, Jorma Kaukonen of Jefferson Airplane, Fillmore East, New York, November 1970 (photo: Mike Frankel); page 19, Amy Spassov, *The Undressing*, 2016 (photo: Hall Spassov); page 21, YouTube France and YouTube Japan homepages as accessed from the United States, 2021; page 25: R. Szalit-Marcus, *Jahrmart*, 1922 (from the collections of the E. Ringelblum Jewish Historical Institute in Warsaw); page 28, figure pendant, Colombia, Tairona culture (Santa Marta), tenth to sixteenth century (New York, The Metropolitan Museum of Art, 69.7.10); page 58, anonymous, *Porcupine, a Print*, n.d. [August 1796] (courtesy American Antiquarian Society).

singular narratives
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universal stories

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184 pages | 5.875 × 9.375 | May
 ISBN 978-1-63779-067-0
 PB: \$19.95/€16.95/£19.95 tr

The Flavors of Iraq
 Impressions of My Vanished Homeland

Feurat Alani
 Illustrated by Léonard Cohen
 Translated by Kendra Boileau
 Foreword by Ross Caputi

**1989. My first trip to Iraq. The taste of apricot.
 "Never say Saddam's name."**

The Flavors of Iraq unfolds as a series of one thousand tweets. In them, French-Iraqi journalist Feurat Alani describes his experiences in Iraq, starting in 1989—the first time he traveled from France to meet his family in Iraq—to 2011, when the last Americans pulled out of the country. He recounts the vivid impressions this place made on him as a child—its wondrous colors, tastes, and smells. After training as a journalist, he documents the sounds, silences, and smells of a war in which hundreds of thousands of Iraqi civilians lost their lives.

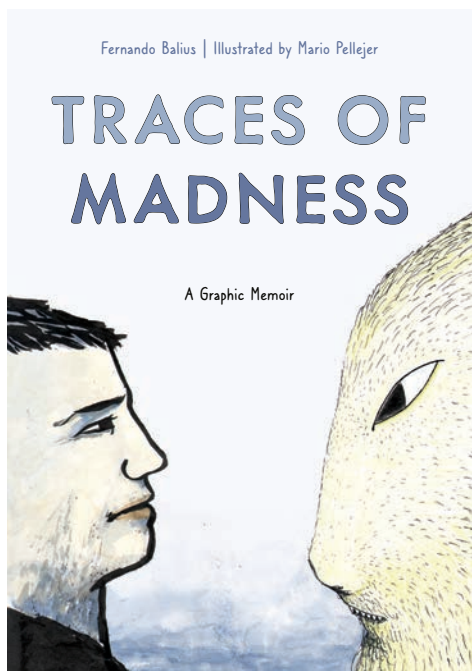
Illustrated by the striking art of Léonard Cohen and with a foreword by Ross Caputi, a former US Marine who served in Iraq from 2003 to 2006, *The Flavors of Iraq* tells a poetic and

powerful story of an oppressed population, an illegal war, and a country that no longer exists.

Feurat Alani is a French-Iraqi journalist and author. He was a news correspondent in Baghdad from 2003 to 2008. In 2008, Alani returned to Paris to work on the television newsmagazine *L'Effet papillon*. He is the cofounder of the production companies Baozi Prod and In Sight Films. His award-winning graphic novel *Le Parfum d'Irak* was published in 2018 and later became a web series.

Léonard Cohen is a French animator based in Oakland, California. His film *Plato* was selected in many festivals and won multiple awards. Cohen designed the TV series *Le Chiffroscope*, which ran weekly for three seasons (2012–15) on *L'Effet papillon*.





128 pages | 6.7 × 10 | May
 ISBN 978-1-63779-070-0
 PB: \$19.95/£16.95/€19.95 tr

Traces of Madness

A Graphic Memoir

Fernando Balius

Illustrated by Mario Pellejer

Translated by Richard Beevor and Malién Sganga

I want to share my story to understand what's happening to me.

Fernando Balius was a perfectly ordinary, if misunderstood, young adult—until he started hearing voices.

In *Traces of Madness*, Fernando describes what it feels like, both mentally and physically, to lose your grip on reality. His life spins out of control as his auditory hallucinations, depicted in the narrative as a monster, work to destroy his self-esteem and, worse, urge him to hurt himself. From incorrect diagnoses to medications that do more harm than good, Fernando confronts challenges in his medical journey that prompt him to question whether stifling his voices is truly the right path for him. Throughout his experiences, he finds that his connections with others lend him the strength to survive.

Mario Pellejer's moving illustrations bring Fernando's remarkable story to life in this raw

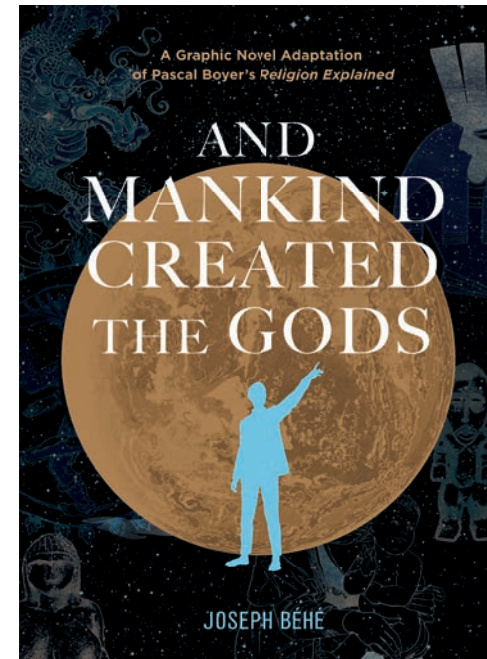
and uniquely hopeful graphic memoir that showcases the power of community and encourages us to push back against the pervasive stigma surrounding mental illness.

Fernando Balius is a philosopher and a contingent worker. He has taken part in various social movements over the last two decades, about the same amount of time that he has been considering the relationship between madness and society. His favorite place to think is on a bike.

Mario Pellejer describes himself as a "graphic storyteller" rather than an illustrator. He uses simple drawings full of symbolism to tell genuine stories as a way of contributing something of value to the world.

"The captivating text and images contained within this important book convey an often maligned and misunderstood human experience with profound insight and touching honesty. I loved it."

—JACQUI DILLON, coeditor of *Living with Voices*



368 pages | 7.48 × 10.12 | June
 ISBN 978-1-63779-066-3
 HC: \$39.95/£33.95/€38.95 tr

And Mankind Created the Gods

A Graphic Novel Adaptation of Pascal Boyer's *Religion Explained*

Joseph Béhé

Translated by Edward Gauvin

Why does religion exist?

Why do people believe?

Do all religions start with the same basic idea?

These are some of the most fundamental and enduring questions we have about the mysteries of religion, and they may well hold the key to humankind's future on this earth.

In this adaptation of Pascal Boyer's classic work *Religion Explained*, artist Joseph Béhé harnesses the power of comics to provide clear answers to the basic questions about why religion exists and why people believe.

A distinguished scholar, Boyer drew from research in cognitive science, anthropology, psychology, and evolutionary biology to explore why religion exists and why the strength of human beliefs can drive us to be at times selfless and at other times fanatical and intolerant. His erudite book is rich with insight into the endless jumble of ideas that inform religious beliefs and practices across cultures. With detailed illustrative drawings and carefully adapted prose, Béhé's

graphic novel brings a new perspective to Boyer's work.

An eminently accessible approach to the thorny topics of belief, cognition, humanity, and religion, *And Mankind Created the Gods* is a thoughtful, inspiring graphic novel that will broaden the conversation with which Boyer's book engages.

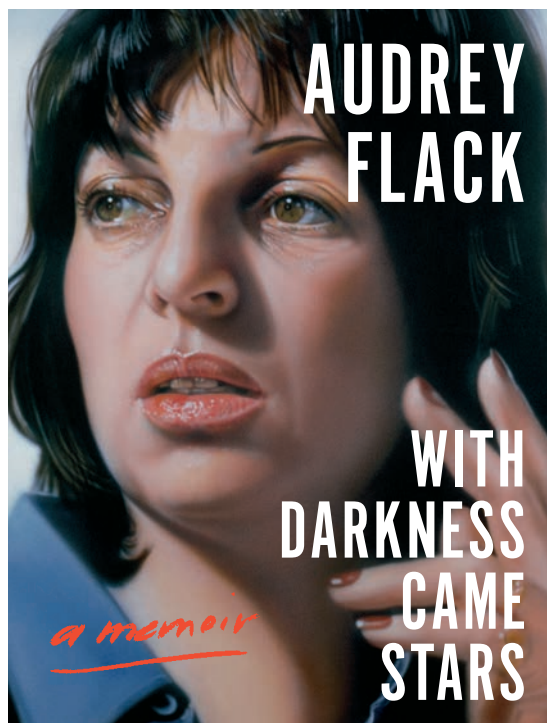
Joseph Béhé has designed some twenty comic books, and he cowrites graphic novels with Amandine Laprun and Erwann Surcouf. The creative projects he has been involved in include *Péché mortel*, *La péniche bleue*, *Pour l'amour de l'art*, and *Double Je*.

Pascal Boyer is Professor of Sociocultural Anthropology and Psychology and Henry Luce Professor of Collective and Individual Memory at Washington University in St. Louis. He is the author of a number of books, including most recently *Minds Make Societies: How Cognition Explains the World Humans Create*.

A WIBBAGE WELCOME FOR

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296 pages | 32 color/67 b&w illus.
7.5 × 10 | March
ISBN 978-0-271-09674-2
HC: \$37.50/£31.95/€36.95 tr
Biography & Memoir/Photography & Art/
Art History & Architecture

With Darkness Came Stars

A Memoir

Audrey Flack

An artist, mother, and lifelong rebel, Audrey Flack has a remarkable story. She successfully navigated a vibrant but virulently sexist art scene, escaped an abusive marriage, and reshaped the rules of art creation, all while raising two children—one with severe autism. In *With Darkness Came Stars*, Flack reflects on a life fully lived.

The daughter of a loving but fierce father and a mother with a gambling problem, Flack understood her calling as an artist from a very young age. She came up in the New York art scene when that city was becoming a world arts center. Working out of her studio in the Bowery, Flack developed personal and professional relationships with Jackson Pollock, Willem and Elaine de Kooning, Grace Hartigan, and other giants of the Abstract Expressionist movement. She went

on to spearhead the Photorealist movement and remains a working artist today.

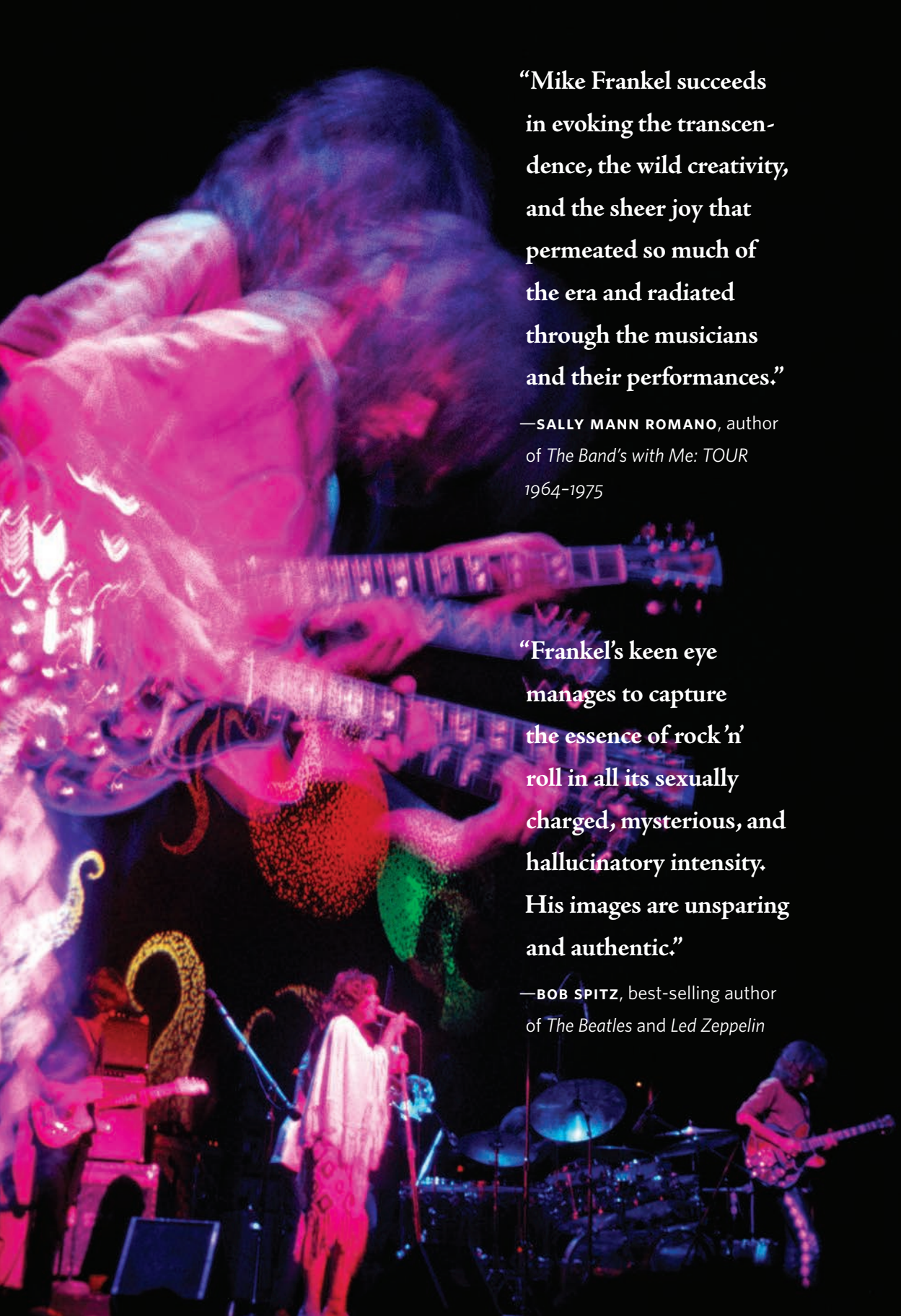
Illustrated with personal photos and stunning art, *With Darkness Came Stars* is Flack's own story, told with sincerity and bracing boldness.

Audrey Flack is an internationally acclaimed artist. Her work is featured in the collections of the Museum of Modern Art, Metropolitan Museum of Art, Solomon R. Guggenheim Museum, Whitney Museum of American Art, Smithsonian American Art Museum, San Francisco Museum of Modern Art, Los Angeles County Museum of Art, and National Gallery of Australia, among many others. Flack resides in New York City.



“I’ve long admired Audrey Flack’s work, her persistence, and the inspiring way in which she has carved out her own path.”

—JUDY CHICAGO

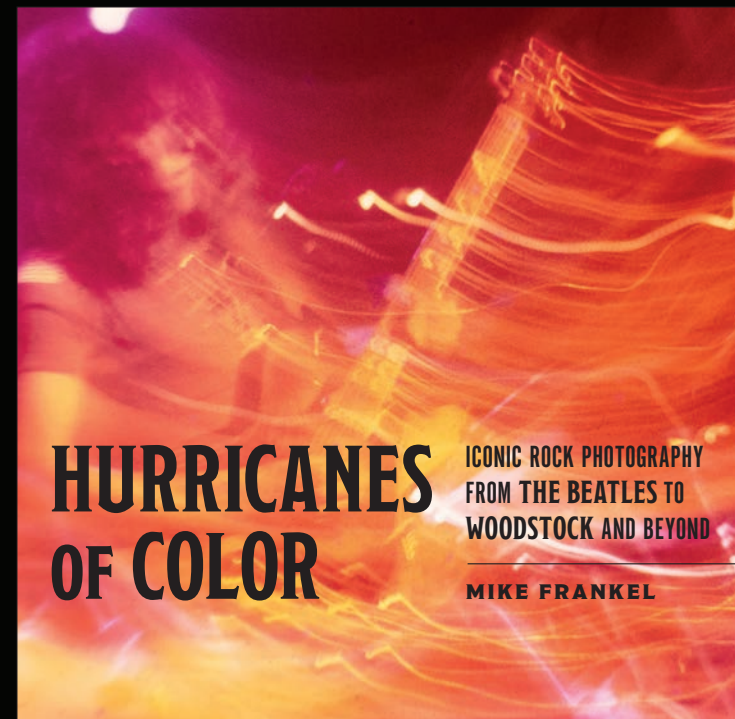


“Mike Frankel succeeds in evoking the transcendence, the wild creativity, and the sheer joy that permeated so much of the era and radiated through the musicians and their performances.”

—SALLY MANN ROMANO, author of *The Band's with Me: TOUR 1964-1975*

“Frankel’s keen eye manages to capture the essence of rock ‘n’ roll in all its sexually charged, mysterious, and hallucinatory intensity. His images are unsparing and authentic.”

—BOB SPITZ, best-selling author of *The Beatles and Led Zeppelin*



Hurricanes of Color

Iconic Rock Photography from the Beatles to Woodstock and Beyond

Mike Frankel

Foreword by Kenneth Womack

Featuring stunning photographs of many major rock figures from the 1960s and 1970s, as well as previously unpublished images of the Beatles, Mike Frankel’s *Hurricanes of Color* chronicles an extraordinary moment in cultural history.

In 1964, the then-fifteen-year-old Frankel found himself among professional photographers capturing the Beatles’ first tour in the United States. This experience kicked off a career that included documenting music at the Fillmore East, being an onstage photographer at Woodstock, and becoming a personal photographer for Jefferson Airplane and Hot Tuna. His innovative style, one that layers images with multiple exposures, perfectly captures the music of the era and the experience of listening to the bands live.

A must-have for fans of classic rock, this is a spectacular collection of photography that

complements the music of the world’s biggest performers.

Mike Frankel is a professional photographer and artist. His work has appeared on the covers and interiors of rock LPs as well as books, magazines, and T-shirts, and he was a pioneer in the artistic use of lasers and holograms. Frankel currently resides in Flagstaff, Arizona, where he is the Executive Director of the Artists’ Coalition of Flagstaff.

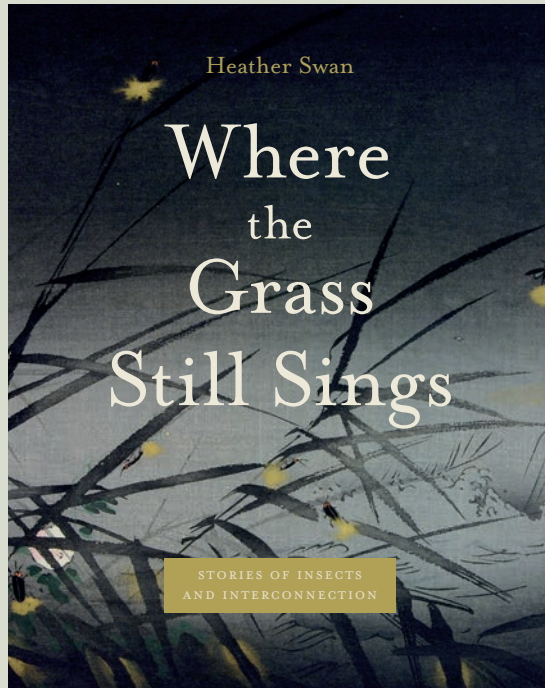
240 pages | 165 color illus. | 9 × 8.75 | April

ISBN 978-0-271-09486-1

HC: \$44.95/£37.95/€43.95 tr

American Music History Series

Music/Photography & Art/General Interest



Where the Grass Still Sings

Stories of Insects and Interconnection
Heather Swan

Through narrative, verse, and art, *Where the Grass Still Sings* celebrates the many tiny creatures that play crucial roles in our ecosystems—as well as the people on the front lines of the fight to save them.

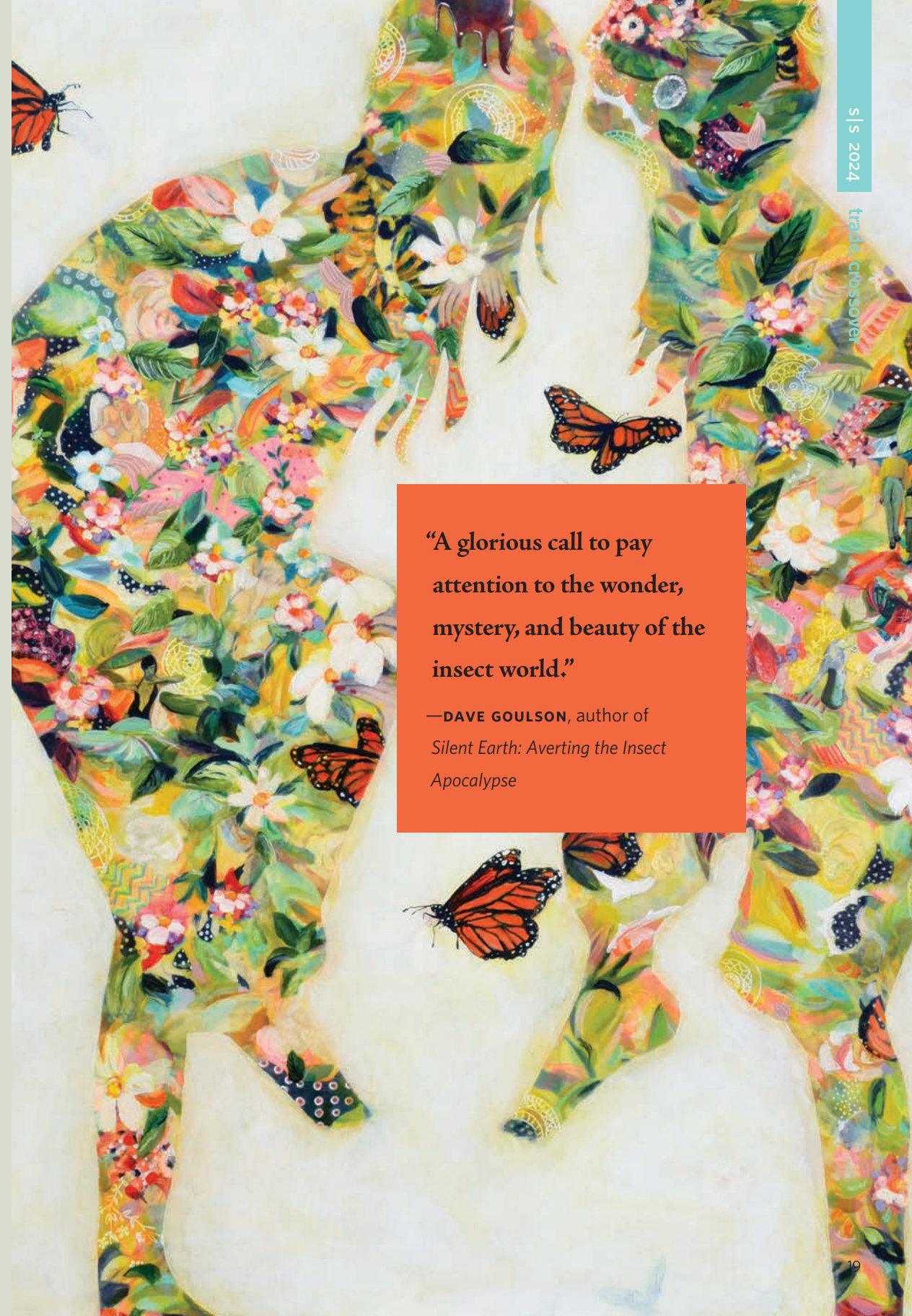
Weaving art and science with inspiring stories of people doing their part to protect insects and the environment, author Heather Swan takes readers around the globe to highlight practical solutions to safeguard our fragile planet. Visit a sustainable coffee farm in Ecuador and a frog expert combating animal trafficking in Colombia. Explore a butterfly sanctuary in an Andean cloud forest and learn about a family of orchid farmers who are replanting a mountainside to attract native pollinators. Meet a bumblebee expert helping Wisconsin cranberry growers, a bark beetle specialist in a new-growth forest in Georgia, an entomologist collecting for the Essig Museum in California, and more. Against a backdrop of climate change, ecological injustice, and

168 pages | 32 color/3 b&w illus.
6.75 × 8.5 | May
ISBN 978-0-271-09695-7
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Animalibus: Of Animals and Cultures Series
Nature/Animal Studies/General Interest

impending mass extinction, this book rekindles wonder and hope.

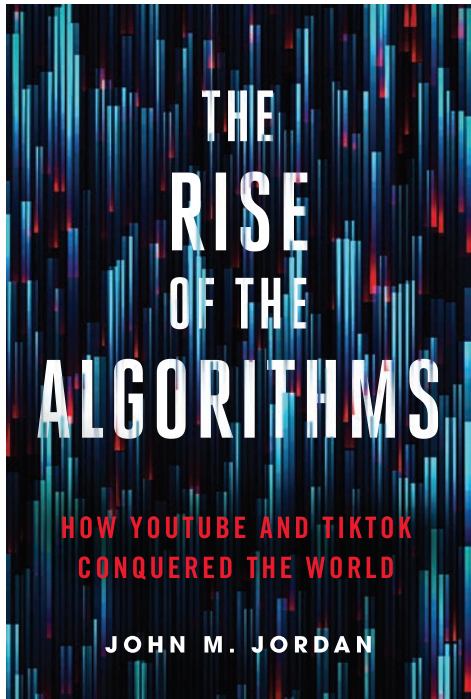
Featuring works by artists deeply invested in preserving the smallest beings among us, *Where the Grass Still Sings* is a paean to the natural world.

Heather Swan is a poet and a creative nonfiction writer. Her critically acclaimed book *Where Honeybees Thrive: Stories from the Field*, also published by Penn State University Press, won the Sigurd F. Olson Nature Writing Award and first prize in the Scholarly Book Category at the annual New York Book Show. She teaches writing and environmental literature at the University of Wisconsin–Madison.



“A glorious call to pay attention to the wonder, mystery, and beauty of the insect world.”

—**DAVE GOULSON**, author of *Silent Earth: Averting the Insect Apocalypse*



232 pages | 8 b&w illus. | 6 x 9 | March
 ISBN 978-0-271-09692-6
 HC: \$99.95/£83.95/€96.95 sh
 ISBN 978-0-271-09693-3
 PB: \$24.95/£20.95/€24.95 tr
 Communication Studies/Business & Economics

The Rise of the Algorithms

How YouTube and TikTok Conquered the World

John M. Jordan

The meteoric rise of online video is reshaping the competition for human attention. It is changing the way we interact with others, our relationships with public institutions, and our very own behaviors and psyches.

In tracing the origins and evolution of online video, John M. Jordan examines the mechanics—and the ethical stakes—of online video platforms, especially YouTube, TikTok, and Twitch. Tracing the use of algorithms pioneered by Facebook and Google and so successfully exploited by TikTok's corporate parent, ByteDance, Jordan shows how these platforms now engineer human behavior—with consequences for culture, politics, and identity. We are at an inflection point. Until now we have proved, as a society, ill-prepared or unwilling to address such problems as the power of digital platforms, the personal cost of viral celebrity, the invasion of privacy, and the proliferation of disinformation. *The Rise of the Algorithms* combines this urgent assessment with a clear-eyed discussion of present challenges

and recommendations for reclaiming our online futures.

A valuable resource for understanding the transformations that have been and will be brought by YouTube, TikTok, and similar platforms, Jordan's timely book is a vital work for policymakers, technologists, communication and media specialists, and researchers who have a direct hand in determining the future of our online world.

John M. Jordan directs the professional doctoral program at the Syracuse University School of Information Studies. In addition to previously teaching at Harvard and Penn State, he also spent ten years in industry, including roles as Director of Internet Research at the Ernst & Young Center for Business Innovation and a principal in the Office of the Chief Technologist at Capgemini. He is the author of seven books, including *Robots* and *3D Printing*.



This state of affairs—unprecedented scale created by billions of independent individuals who both upload and watch, managed by generally invisible algorithms—is too huge to plumb, catalog, or otherwise digest. Nonetheless, we need somehow to come to terms with this new chapter in the human condition. As people among us create more of what we watch, and algorithms determine more of what we watch, the choices that platform companies, regulators, investors, creators, and viewers make both shape and reveal macro social priorities, economics, and cultural tendencies. . . . Online video is both inclusive and toxic, global and personal, enduring and ephemeral, mindless and mindful, vast and intimate. That's a heavy agenda, so let's get to work.

—FROM THE INTRODUCTION

A Black Philadelphia Reader

African American Writings About the City of Brotherly Love

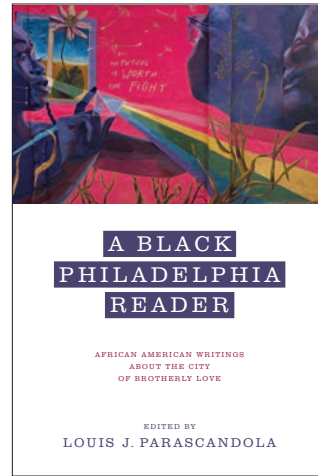
Edited by Louis J. Parascandola

The relationship between the City of Brotherly Love and its Black residents has been complicated from the city's founding through the present day. *A Black Philadelphia Reader* traces this complex history in the words of Black writers who were native to, lived in, or had significant connections to the city.

Featuring the works of famous authors—including W. E. B. Du Bois, Harriet Jacobs, and Sonia Sanchez—alongside lesser-known voices, this reader is an immersive and enriching composite portrait of the Black experience in Philadelphia. Through fiction and nonfiction, poetry and prose, readers witness episodes of racial prejudice and gender inequality in areas like public health, housing, education, policing, criminal justice, and public transportation. And yet amid these myriad challenges, the writers convey an enduring faith, a love of family and community, and a hope that Philadelphia will fulfill its promises to its Black citizens.

Thoughtfully introduced and accompanied by notes that contextualize the works and aid readers' comprehension, this book will appeal to a wide audience of Philadelphians and other readers interested in American, African American, and urban studies.

Louis J. Parascandola is Professor of Humanities at Long Island University, Brooklyn. He has edited several anthologies on Black American authors as well as a collection of writings about Coney Island.



416 pages | 1 map | 6 × 9 | June

ISBN 978-0-271-09731-2

PB: \$26.95/£22.95/€26.95 sh

Literary Studies/African American Studies/Pennsylvania & the Mid-Atlantic

ALSO OF INTEREST

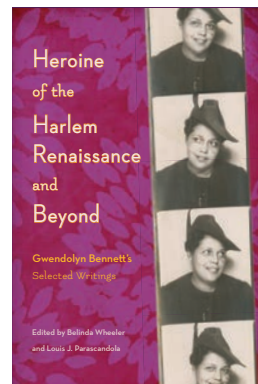
Heroine of the Harlem Renaissance and Beyond

Gwendolyn Bennett's Selected Writings

Edited by Belinda Wheeler and Louis J. Parascandola

ISBN 978-0-271-08097-0

PB: \$26.95/£22.95/€26.95 sh



Pennsylvania Government and Politics

Understanding Public Policy in the Keystone State

Thomas J. Baldino and Paula A. Duda Holoviak

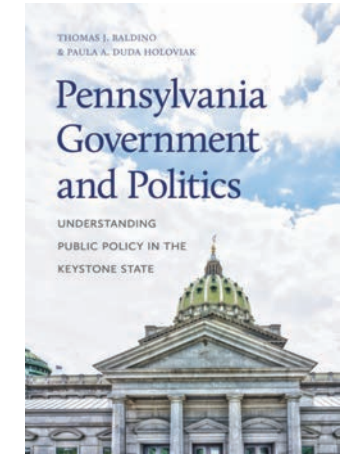
This book provides a comprehensive examination of the Keystone State's formal and informal political institutions and players, past and present, and elucidates the place each holds in governing the commonwealth today. Covering a period of more than three hundred years, this volume presents a clear and succinct overview of

- the commonwealth's political history, culture, and geography;
- interactions between office holders, civil servants, special interest groups, and the media;
- policy development and implementation;
- how laws are created, enacted, and enforced;
- hierarchy and interaction among state, county, local, and special district government bodies and officials;
- tax collection and disbursement; and
- the political upheaval in the wake of the COVID-19 pandemic and the 2020 presidential election.

Featuring practical appendixes and interviews with current and past office holders, bureaucrats, party leaders, and political journalists, this astute and informative book is an indispensable tool for understanding politics in the Keystone State.

Thomas J. Baldino is Emeritus Professor of Political Science at Wilkes University. He is the coauthor of three books on voting behavior, campaigns, and elections.

Paula A. Duda Holoviak is Professor and Graduate Coordinator of the Master of Public Administration program at Kutztown University. She has published numerous research studies in collaboration with the Center for Rural Pennsylvania.



278 pages | 1 b&w illus./4 maps

7 × 10 | March

ISBN 978-0-271-09742-8

HC: \$124.95/103.95/€120.95 sh

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Political Science

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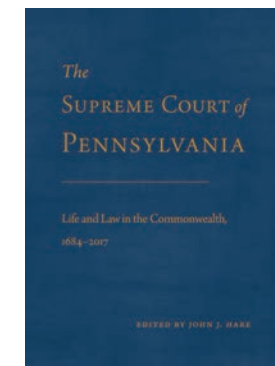
The Supreme Court of Pennsylvania

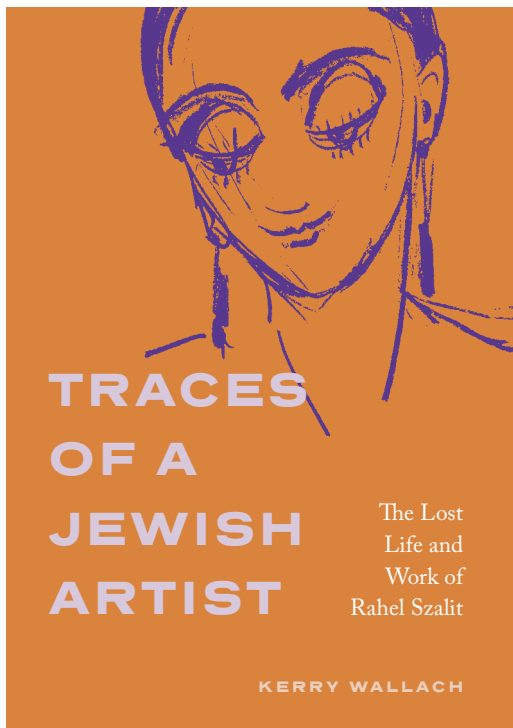
Life and Law in the Commonwealth, 1684–2017

Edited by John J. Hare

ISBN 978-0-271-08011-6

PB: \$80.95/£67.95/€78.95 sh





288 pages | 8 color/79 b&w illus./1 map
 7 x 10 | March
 ISBN 978-0-271-09559-2
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 Dimyonot: Jews and the Cultural Imagination Series
 Biography & Memoir/Gender Studies/Jewish Studies

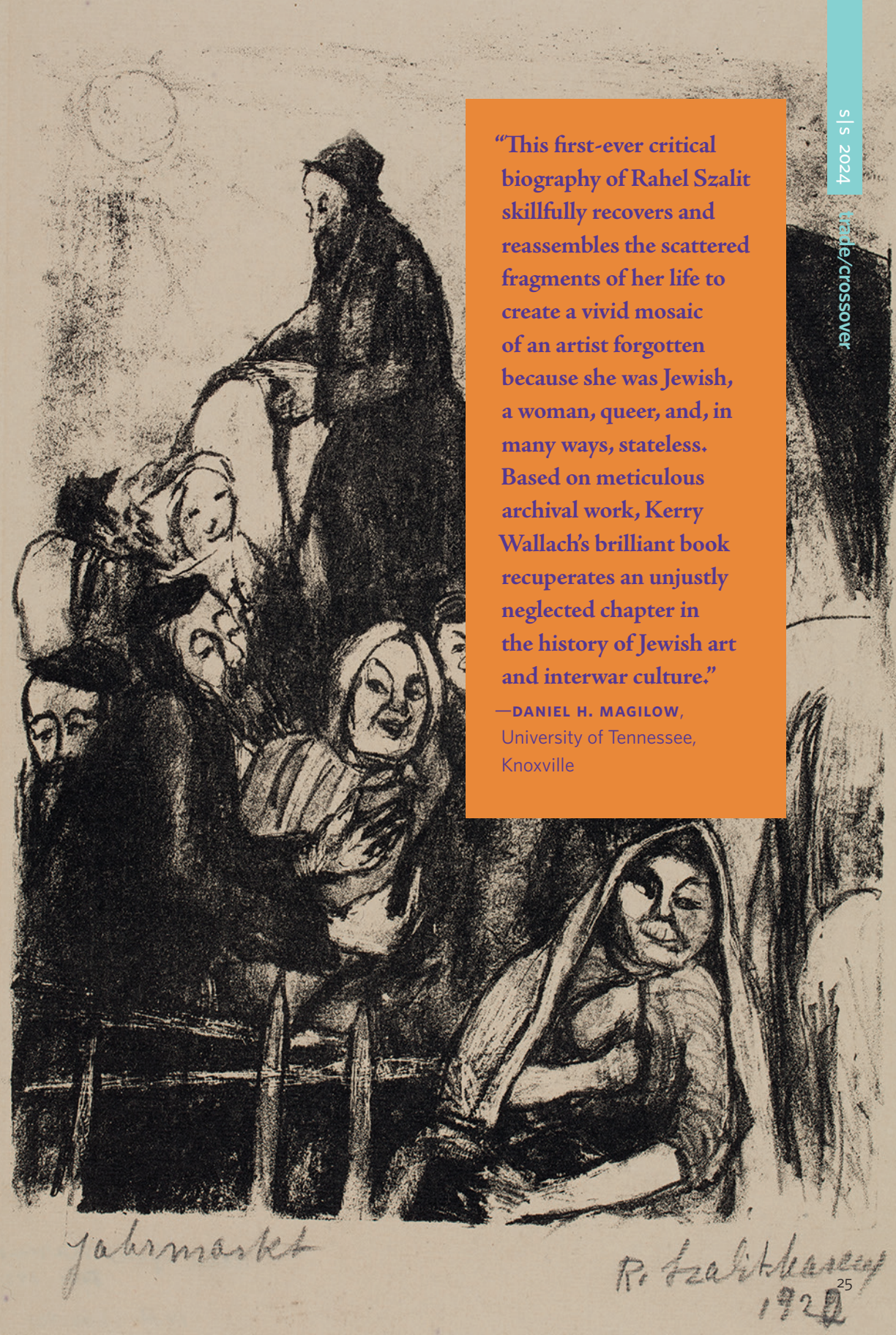
Traces of a Jewish Artist
 The Lost Life and Work of Rahel Szalit
 Kerry Wallach

Graphic artist, illustrator, painter, and cartoonist Rahel Szalit (1888–1942) was among the best-known Jewish women artists in Weimar Berlin. But after she was arrested by the French police and then murdered by the Nazis at Auschwitz, she was all but lost to history. This biography recovers Szalit’s life and presents a stunning collection of her art.

Highly regarded by art historians and critics of her day, Szalit made a name for herself with soulful, sometimes humorous illustrations of Jewish and world literature by Sholem Aleichem, Heinrich Heine, Leo Tolstoy, Charles Dickens, and

others. She published her work in the mainstream German and Jewish press, and she ran in artists’ and queer circles in Weimar Berlin and in 1930s Paris. This engaging and deeply moving biography explores the life, work, and cultural contexts of an exceptional Jewish woman artist.

Kerry Wallach is Associate Professor and Chair of German Studies and an affiliate of the Jewish Studies Program at Gettysburg College. She is the author of *Passing Illusions: Jewish Visibility in Weimar Germany*.



“This first-ever critical biography of Rahel Szalit skillfully recovers and reassembles the scattered fragments of her life to create a vivid mosaic of an artist forgotten because she was Jewish, a woman, queer, and, in many ways, stateless. Based on meticulous archival work, Kerry Wallach’s brilliant book recuperates an unjustly neglected chapter in the history of Jewish art and interwar culture.”

—DANIEL H. MAGILOW,
 University of Tennessee,
 Knoxville

Speaking Words of Wisdom

The Beatles and Religion

Edited by Michael McGowan

“More popular than Jesus.”

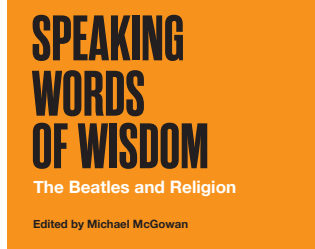
Despite the uproar it caused in America in 1966, John Lennon’s famous assessment of the Beatles vis-à-vis religion was not far off. The Beatles did mean more to kids than the religions in which they were raised, not only in America but everywhere in the world.

By all accounts, the Beatles were the most significant musical group of the twentieth century. Their albums sold in the hundreds of millions, and the press was always eager to document their activities and perspectives. And when fan appreciation morphed into worship, Beatlemania took on religious significance. Many young people around the world began to look to the Beatles—their music, their commentary, their art—for meaning in a turbulent decade. *Speaking Words of Wisdom* is a deep dive into the Beatles’ relationship to religion through the lenses of philosophy, cultural studies, music history, and religious studies. Chapters explore topics such as religious life in Liverpool, faith among individual band members, why and how India entered the Beatles’ story, fan worship/deification, and the Beatles’ long-lasting legacy.

In the 1960s, the Beatles facilitated a reevaluation of our deepest values. The story of how the Beatles became modern-day sages is an important case study for the ways in which consumers make culturally and religiously significant meaning from music, people, and events.

In addition to the editor, the contributors to this book include David Bedford, Kenneth Campbell, John Covach, Melissa Davis, Anthony DeCurtis, Mark Duffett, Scott Freer, Murray Leeder, Sean MacLeod, Grant Maxwell, Christiane Meiser, and Eyal Regev.

Michael McGowan is Professor of Philosophy and Religion at Florida Southwestern State College. He is the coeditor of *David Foster Wallace and Religion: Essays on Faith and Fiction* and author of *The Bridge: Revelation and Its Implications*.



254 pages | 6 x 9 | June
ISBN 978-0-271-09729-9
HC: \$124.95/£103.95/€120.95 sh
ISBN 978-0-271-09743-5
PB: \$27.95/£23.95/€27.95 sh
American Music History Series
Music/Religious Studies

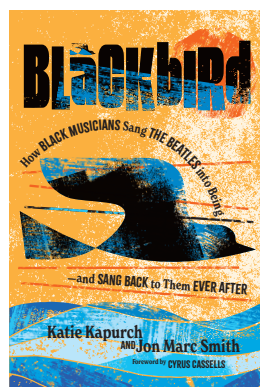
ALSO OF INTEREST

Blackbird

How Black Musicians Sang the Beatles into Being—and Sang Back to Them Ever After

Katie Kapurch and Jon Marc Smith, with foreword by Cyrus Cassells

ISBN 978-0-271-09561-5
HC: \$99.95/£83.95/€96.95 sh
ISBN 978-0-271-09562-2
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American Music History Series



Championing a Public Good

A Call to Advocate for Higher Education

Carolyn D. Commer

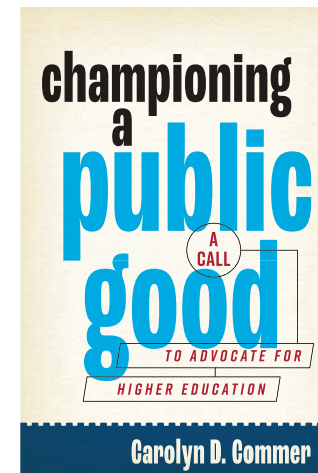
Higher education is under attack.

From decreased funding to censorship controversies and rising student debt, the public perception of the value of higher education has become decidedly more negative. This crisis requires advocacy and action by policymakers, educators, and the public. *Championing the Public Good* presents a clear set of strategies and tools for advocates making the case for renewing our civic commitment to public higher education.

Taking a fresh look at one of the most controversial moments in the history of US higher education, the work of the Spellings Commission (2005–2008), Carolyn D. Commer argues that this body’s public criticisms of higher education and its recommendation to increase accountability and oversight—via market-based metrics—accelerated the erosion of the concept of higher education as a public good. Countering that trend requires a careful, forceful approach on the part of advocates. Commer draws from the public record to demonstrate a common set of arguments, metaphors, and rhetorical frames that can, in fact, flip the public debate over higher education to champion the public value of universities and colleges over their value as market commodities.

Championing a Public Good is a powerful primer on how to change the course of public higher education in the United States. It will appeal especially to faculty, administrators, and policymakers in higher education.

Carolyn D. Commer is Assistant Professor of English and Director of the Rhetoric and Writing PhD program at Virginia Tech. She earned her PhD from Carnegie Mellon University, where she served as President of the Graduate Student Assembly and as the Northeast Legislative Director for the National Association of Graduate and Professional Students.



168 pages | 6 x 9 | May
ISBN 978-0-271-09733-6
HC: \$112.95/£93.95/€109.95 sh
ISBN 978-0-271-09734-3
PB: \$24.95/£20.95/€24.95 sh
Rhetoric and Democratic Deliberation Series
Education/Rhetoric

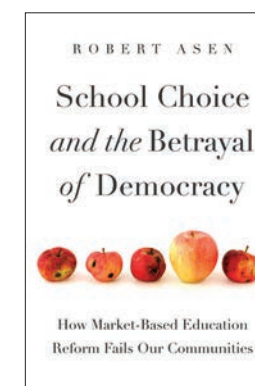
ALSO OF INTEREST

School Choice and the Betrayal of Democracy

How Market-Based Education Reform Fails Our Communities

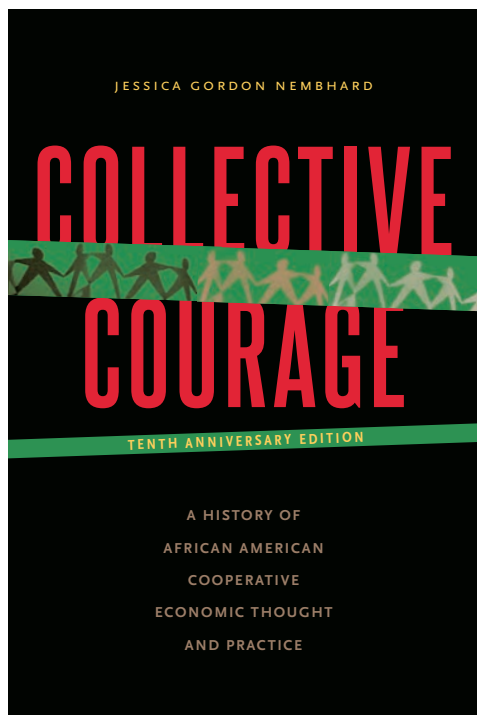
Robert Asen

ISBN 978-0-271-09139-6
HC: \$34.95/£29.95/€33.95 sh
Rhetoric and Democratic Deliberation Series





scholarly



Collective Courage

A History of African American Cooperative Economic Thought and Practice

Tenth Anniversary Edition

Jessica Gordon Nembhard

“Collective Courage is truly a book to be celebrated and not merely reviewed. A book to read and re-read, one that gives voice to a long neglected and embattled history, and which can contribute massively to new and far more democratized and humane forms of social and economic life than those to which we are accustomed or resigned.”

—LEN KRIMERMAN, *Grassroots Economic Organizing (GEO) Newsletter*

First published in 2014, Jessica Gordon Nembhard’s *Collective Courage* quickly became an important tool for understanding the history of cooperative economic enterprises in the African American community. This now-classic work recounts how African Americans benefited greatly from cooperative ownership and democratic economic participation throughout the nation’s history.

Many of the players in this story are well known—among them W. E. B. Du Bois, A. Philip Randolph and the Ladies’ Auxiliary to the Brotherhood of Sleeping Car Porters, Nannie Helen Burroughs, Fannie Lou Hamer, Ella Jo Baker and George Schuyler of the Young Negroes’ Co-operative League, the Federation of Southern Cooperatives, and the Black Panther Party. Drawing on media reports and co-op records, Gordon Nembhard uncovers the challenges they faced and highlights their hard-won victories.

This tenth anniversary edition features a substantial preface that expands on material in the first edition and addresses the development of the Black co-op movement through the second decade of the twenty-first century. This book remains an indispensable resource for readers interested in the history of the struggle for African American economic freedom and equity.

Jessica Gordon Nembhard is Professor of Community Justice and Social Economic Development in the Department of Africana Studies at John Jay College, City University of New York.

328 pages | 1 b&w illus. | 6.125 × 9.25 | June
ISBN 978-0-271-09751-0 | PB: \$39.95/£33.95/€38.95 sh
African American Studies/History

Keeping Women in Their Digital Place

The Maintenance of Jewish Gender Norms Online

Ruth Tsuria

In Orthodox Judaism, *Halacha*—the legal code derived from the Torah and the Talmud—constructs and determines Jewish life, informing not only practices of prayer and holiday observance but also financial behavior, personal relationships, and gender roles. Given the central importance of rabbinical *Halachic* guidance for everyday Jewish life, the unregulated spaces of the internet have posed a critical challenge to Orthodox communities in recent decades, particularly regarding norms around gender and sex.

In *Keeping Women in Their Digital Place*, Ruth Tsuria explores how Orthodox Jewish communities in the United States and Israel have used “digital enclaves”—online safe havens created specifically for their denominations—to renegotiate traditional values in the face of taboo discourse encountered online. Combining a personal narrative with years of qualitative analysis, Tsuria examines how discussions in blogs and forums and on social media navigate issues of modesty, dating, marriage, intimacy, motherhood, and feminism. Unpacking the complexity of religious uses of the internet, Tsuria shows how the participatory qualities of digital spaces have been used both to challenge accepted norms and—more pervasively—to reinforce traditional and even extreme attitudes toward gender and sexuality.

Original and engaging, this book will appeal to media, feminist, and religious studies scholars and students, particularly those interested in religion in the digital age and Orthodox Jewish communities.

Ruth Tsuria is Assistant Professor of Communication at Seton Hall University. She is the coeditor of *Digital Religion: Understanding Religious Practice in Digital Media* and *Media and Power in International Contexts: Perspectives on Agency and Identity*.



212 pages | 6 × 9 | May
ISBN 978-0-271-09718-3
HC: \$109.95/£91.95/€106.95 sh

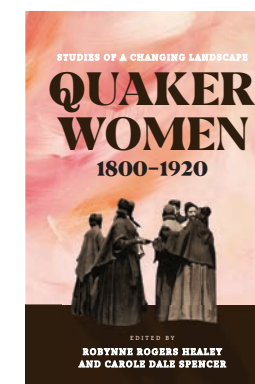
Religious Studies/Jewish Studies/
Gender Studies

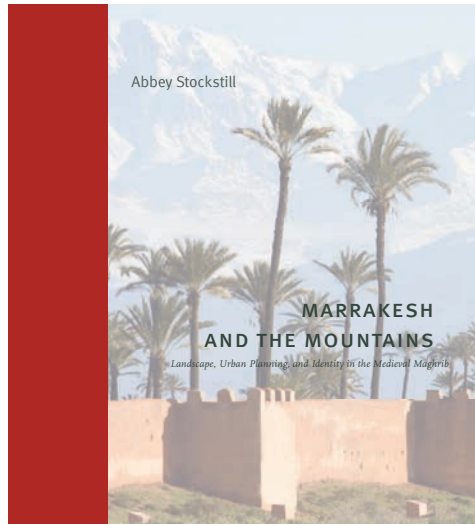
ALSO OF INTEREST

Quaker Women, 1800–1920
Studies of a Changing Landscape

Edited by Robynne Rogers Healey and Carole Dale Spencer

ISBN 978-0-271-09550-9
HC: \$124.95/£103.95/€120.95 sh
The New History of Quakerism Series





Marrakesh and the Mountains

Landscape, Urban Planning, and Identity in the Medieval Maghrib

Abbey Stockstill

“Through a close reading of the city of Marrakesh, this book offers a novel exploration of how landscape, political practice, and religious ideology intersect to produce urban space. Beautifully written and deeply researched, *Marrakesh and the Mountains* restores Marrakesh to its central place in the study of premodern urbanism.”

—**ABIGAIL BALBALE**, author of *The Wolf King: Ibn Mardānīsh and the Construction of Power in al-Andalus*

Over the course of the Almoravid (1040–1147) and Almohad (1121–1269) dynasties, medieval Marrakesh evolved from an informal military encampment into a thriving metropolis that attempted to translate a local and distinctly rural past into a broad, imperial architectural vernacular. In *Marrakesh and the Mountains*, Abbey Stockstill convincingly demonstrates that the city’s surrounding landscape provided the principal mode of negotiation between these identities.

The contours of medieval Marrakesh were shaped in the twelfth-century transition between the two empires of Berber origin. These dynasties constructed their imperial authority through markedly different approaches to urban space, reflecting their respective concerns in communicating complex identities that fluctuated between paradigmatically Islamic and distinctly local. Using interdisciplinary methodologies to reconstruct this urban environment, Stockstill broadens the analysis of Marrakesh’s medieval architecture to explore the interrelated interactions among the city’s monuments and its highly resonant landscape. *Marrakesh and the Mountains* integrates Marrakesh into the context of urbanism in the wider Islamic world and grants the Almoravid and Almohad dynasties agency over the creation and instantiation of their imperial capital.

Lushly illustrated and erudite, *Marrakesh and the Mountains* is a vital history of this storied Moroccan city. This is a must-have book for scholars specializing in the Almoravid and Almohad eras and a vital volume for students of medieval urbanism, Islamic architecture, and Mediterranean and African studies.

Abbey Stockstill is Assistant Professor of Islamic Art and Architecture at Southern Methodist University.

168 pages | 51 color/21 b&w illus. | 9 × 10 | May
ISBN 978-0-271-09676-6
HC: \$104.95/£87.95/€101.95 sh
Buildings, Landscapes, and Societies Series
Art History & Architecture/Medieval & Early Modern Studies/Africana Studies



Isfahan

Architecture and Urban Experience in Early Modern Iran

Farshid Emami

“Simply superb: it is such a pleasure that it transforms an otherwise deeply researched scholarly study into a spirited page-turner.”

—**CHRISTIANE GRUBER**, author of *The Praiseworthy One: The Prophet Muhammad in Islamic Texts and Images*

“Farshid Emami’s ambitious study of one of the most celebrated cities of the Islamic world sheds new light on Isfahan’s urban transformation in the early modern period and reconstructs the way urban dwellers experienced and perceived the city, not only as a work of architecture but as a living space. Essential reading for all those interested in the global history of early modernity, urbanism, and visuality.”

—**HEGHNAR WATENPAUGH**, author of *The Image of an Ottoman City and The Missing Pages*

A vibrant urban settlement from medieval times and the royal seat of the Safavid dynasty, the city of Isfahan emerged as a great metropolis during the seventeenth century. Using key sources, this book reconstructs the spaces and senses of this dynamic city.

Drawing extensively on Persian literary and visual sources, including the “Guide for Strolling in Isfahan,” Farshid Emami takes the reader on an evocative journey through the city’s markets, promenades, and coffeehouses, bringing to life the social landscapes that animated the lives of urban dwellers and shaped their perceptions of themselves and the world. In doing so, Emami reveals seventeenth-century Isfahan as more than a cluster of beautiful monuments and gardens. It was a cosmopolitan space and center of commerce, where the silver of the New World was exchanged for silk and where entirely novel substances—such as coffee and tobacco—formed new social and material spaces that had an impact on urban experiences across the globe.

Farshid Emami is Assistant Professor in the Department of Art History at Rice University.

276 pages | 45 color/60 b&w illus. | 9 × 10 | April
ISBN 978-0-271-09552-3
HC: \$112.95/£93.95/€109.95 sh
Buildings, Landscapes, and Societies Series
Art History & Architecture/Medieval & Early Modern Studies

Qayrawān The Amuletic City

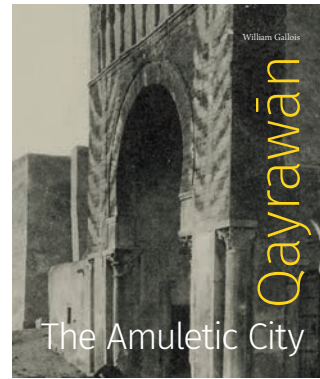
William Gallois

In the last years of the nineteenth century, the Tunisian city of Qayrawān suddenly found itself covered in murals. Concentrated on and around the city's Great Mosque, these monumental artworks were only visible for about fifty years, from the 1880s through the 1930s. This book investigates the fascinating history of who created these outdoor paintings and why.

Using visual archaeological methods, William Gallois reconstructs the visual history of these works and vividly brings them back to life. He locates pictorial records of the murals from the backdrops of photographs, postcards, and other forms of European ephemera. In *Qayrawān*, he identifies a form of religious painting that transposed traditional aesthetic forms such as house decoration, embroidery, and tattooing—which lay exclusively within the domains of women—onto the body of a conquered city. Gallois argues that these works were created by women as a form of “emergency art,” intended to offer amuletic protection for the community, and demonstrates how they differ markedly from “classical” Islamic antecedents and modern modes of Arab cultural production in the Middle East and North Africa.

Based on extensive archival research, this study is both a record of a unique moment in the history of art and a challenge to rethink the spiritual force and agency of a group of anonymous female artists whose paintings aspired to help save the world at a time of great peril. It will be welcomed by scholars of art history, Islamic studies, Middle East studies, and the history of magic.

William Gallois is Professor of the History of the Islamic Mediterranean World at the University of Exeter. He is the author of several books, most recently *A History of Violence in the Early Algerian Colony*.



208 pages | 100 b&w illus.

8 × 9.5 | January

ISBN 978-0-271-09527-1

HC: \$99.95/£83.95/€96.95 sh

Refiguring Modernism Series

Art History & Architecture/Religious Studies/Africana Studies

ALSO OF INTEREST

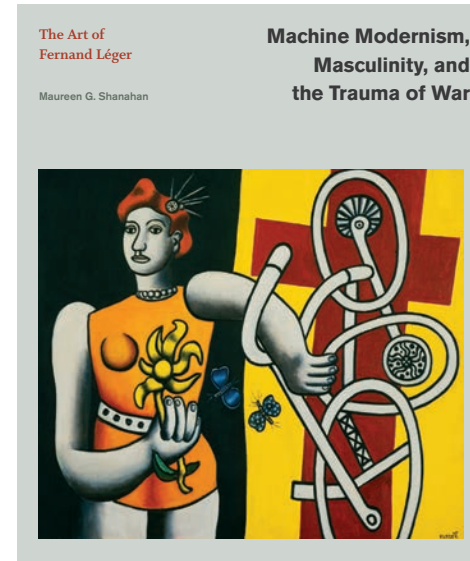
Decorative Arts of the Tunisian École

Fabrications of Modernism, Gender, and Power

Jessica Gerschultz

ISBN 978-0-271-08318-6

HC: \$106.95/£88.95/€103.95 sh



Machine Modernism, Masculinity, and the Trauma of War

The Art of Fernand Léger

Maureen G. Shanahan

“Maureen Shanahan’s compelling study examines a fundamental but understudied dimension of the art of Fernand Léger, a First World War veteran widely celebrated as the most optimistic progenitor of machine aesthetics in Europe. Léger’s oeuvre is skillfully reevaluated in light of his experience of wartime trauma and the broader fear of emasculation that haunted French society throughout his lifetime. *Machine Modernism* is an important contribution to Cubism studies and to the history of French culture.”

—**MARK ANTLIFF**, author of *Sculptors Against the State: Anarchism and the Anglo-European Avant-Garde*

Long considered the embodiment of national resilience and fraternal loyalty in the wake of World War I, Fernand Léger’s art overshadows a far less heroic story, one that prompts a demythification of his legendary identification with the working class and provokes important questions about psychic trauma. This book draws on Léger’s wartime letters to reassess his work and present an entirely new perspective on how the artist’s war experience informed his art.

Maureen G. Shanahan traces the legacy of war and historical trauma in Léger’s work and uses the crisis of masculinity generated by World War I to explain the contradictions and paradoxes of his art and writing during and after the war. Drawing upon psychoanalytic and gender theory as well as memory studies, Shanahan historicizes the work of Léger and the Purist art movement within the psychiatric discourse of the era and anxieties about neurasthenia, which was associated with German Expressionism, Dada, and New Objectivity artists. Notably, Shanahan dismantles Léger’s machine aesthetic as a utopian and regenerative investment and explores the significance of Léger’s collectives of soldiers, female nudes, mass-produced objects, divers, and cyclists—his “machine men”—as vehicles for displacing trauma and disavowing loss.

Maureen G. Shanahan is Professor of Art History at James Madison University. She has published some twenty articles on gender, trauma, Léger, and other modernist themes. She is coeditor of *Simón Bolívar: Travels and Transformations of a Cultural Icon*.

264 pages | 20 color/60 b&w illus. | 8 × 9.5 | May

ISBN 978-0-271-09685-8

HC: \$104.95/£87.95/€101.95 sh

Refiguring Modernism Series

Art History & Architecture

Pathology and Visual Culture

The Scientific Artworks of Dr. Jean-Martin Charcot and the Salpêtrière School

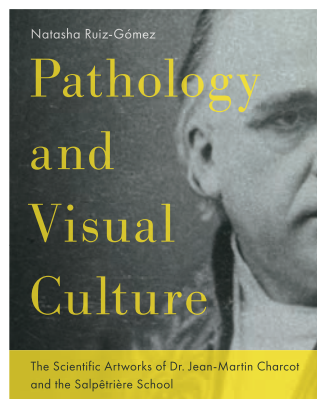
Natasha Ruiz-Gómez

In this book, Natasha Ruiz-Gómez delves into an extraordinary collection of pathological drawings, photographs, sculptures, and casts created by neurologists at Paris's Hôpital de la Salpêtrière in the nineteenth century. Led by Dr. Jean-Martin Charcot (1825–1893) and known collectively as the Salpêtrière School, these *savants-artistes* produced works that demonstrated an engagement with contemporary artistic discourses and the history of art, even as the artist/clinicians professed their dedication to absolute objectivity.

During his lifetime, Charcot became internationally famous for his studies of hysteria and hypnosis, establishing himself as a pioneer in modern neurology. However, this book brings to light the often-overlooked contributions of other clinicians like Dr. Paul Richer, who created “scientific artworks” that merged scientific objectivity with artistic intervention. Challenging conventional interpretations of visual media in medicine, Ruiz-Gómez analyzes how these images and objects documented symptoms and neuro-pathology while defying disciplinary categorization.

Grounded in extensive archival research, *Pathology and Visual Culture* targets an international audience of historians and students of art, visual culture, medicine, and the medical humanities. It will also captivate neurologists and anyone interested in fin-de-siècle French history and culture.

Natasha Ruiz-Gómez is Senior Lecturer in the School of Philosophy and Art History at the University of Essex.

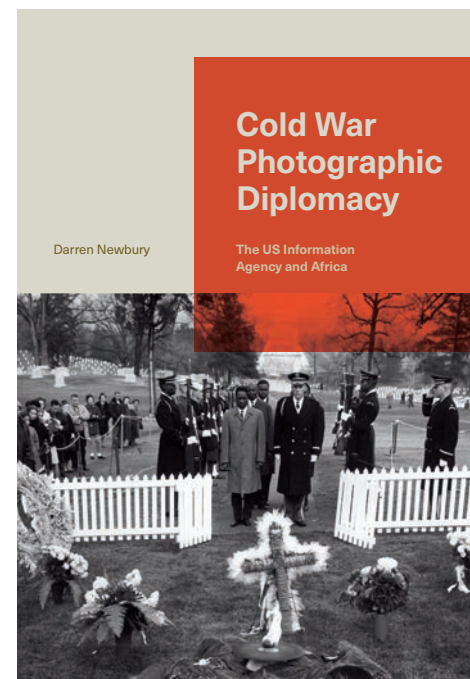
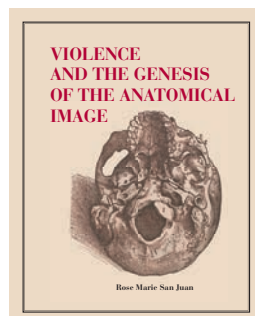


232 pages | 12 color/78 b&w illus.
8 x 10 | April
ISBN 978-0-271-09680-3
HC: \$99.95/£83.95/€96.95 sh
Art History & Architecture

ALSO OF INTEREST

Violence and the Genesis of the Anatomical Image

Rose Marie San Juan
ISBN 978-0-271-09335-2
HC: \$119.95/£99.95/€115.95 sh



Cold War Photographic Diplomacy

The US Information Agency and Africa

Darren Newbury

“Cold War Photographic Diplomacy’s major achievement is the way that it theorizes a large archive by showing the transatlantic interactions between the image makers, the imagery, and the audiences of the images. It is a fascinating read.”

—LIAM BUCKLEY, Professor of Anthropology,
James Madison University

The emergence of newly independent African nations onto the world stage in the mid-twentieth century precipitated a contest for influence among Cold War superpowers, leading the United States to mount an international campaign of photographic diplomacy underpinned by a faith in the medium’s capacity to cross cultural boundaries. However, the increasing global visibility of racial injustice undermined US claims that the nation had transcended colonial racism.

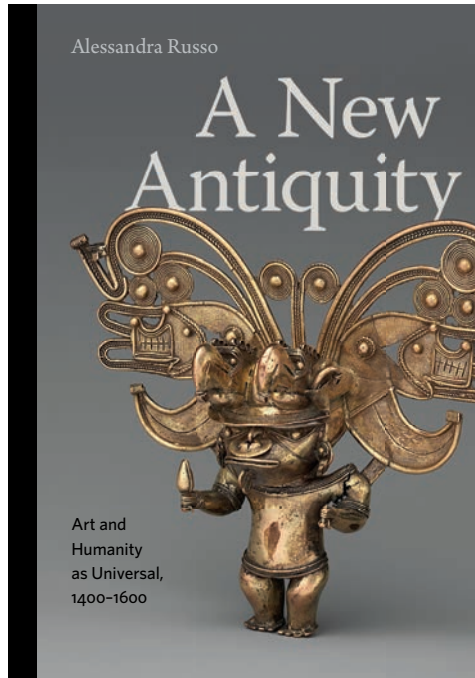
Drawing on extensive research in the archives of the United States Information Agency (USIA) and concentrating on the period from the mid-1950s through to the late 1960s, Darren Newbury traces the role of photography in the United States’ appeal to Africa. Newbury shows how photographing the political, cultural, and educational visits of Africans to the United States provided a space for the imagination of international cooperation and friendship; how the United States presented the civil rights struggle as an example of democracy in action; and how it pictured a world of integration and racial coexistence. *Cold War Photographic Diplomacy* chronicles this careful scripting of images and picture stories and details the cultural and pedagogical work that photography was expected to perform as it was inserted into the visual culture of African cities through magazines, posters, pamphlets, and window displays.

Locating photography at the intersection of African decolonization, racial conflict in the United States, and the cultural Cold War, this study will especially appeal to students and scholars of the history of photography, American studies, and Africana studies.

Darren Newbury is Professor of Photographic History at the University of Brighton. He is the author of *Defiant Images: Photography and Apartheid South Africa* and *People Apart: 1950s Cape Town Revisited*.

292 pages | 21 color/83 b&w illus. | 7 x 10 | February
ISBN 978-0-271-09567-7
HC: \$99.95/£83.95/€96.95 sh

Art History & Architecture/African American Studies/
Africana Studies



A New Antiquity Art and Humanity as Universal, 1400-1600

Alessandra Russo

“Alessandra Russo fully restores the centrality of the plural notion of antiquity to the age of the first global interactions. Her reading of a range of writings by humanists, explorers, and missionaries subverts traditional accounts of the Renaissance and reveals how the material encounter with cultures and societies around the world led Europeans to theorize art as universal and redefine the human condition on this basis.”

—GIUSEPPE MARCOCCI, University of Oxford

We tend to think of sixteenth-century European artistic theory as separate from the artworks displayed in the non-European sections of museums. Alessandra Russo argues otherwise. Instead of considering the European experience of “New World” artifacts and materials through the lenses of “curiosity” and “exoticism,” Russo asks a different question: What impact have these extraordinary artifacts had on the way we currently think—and theorize—about the arts?

Centering her study on the writings of Francisco de Holanda, Russo posits that the subtlety and inventiveness of a myriad of American, Asian, and African creations that were pillaged, exchanged, and often eventually destroyed in the context of Iberian colonization actually challenged and revolutionized the sixteenth-century European definitions of what art is and what it means to be human. In this way, artifacts coming from outside Europe between 1400 and 1600 played a definitive role in what is considered a distinctively European transformation: the redefinition of the frontier between the “mechanical” and the “liberal” arts and a new conception of the figure of the artist.

A New Antiquity is a pathbreaking study that disrupts existing conceptions of Renaissance art and early modern humanity. It will be required reading for art historians specializing in the Renaissance, Iberian studies, and Latin American studies.

Alessandra Russo is Professor in the Department of Latin American and Iberian Cultures at Columbia University. She is the author of *The Untranslatable Image* and *El realismo circular* and a coeditor of *Images Take Flight*.

272 pages | 35 color/40 b&w illus. | 7 × 10 | February
ISBN 978-0-271-09569-1
HC: \$99.95/£83.95/€96.95 sh

Art History & Architecture/Latin American Studies/
Medieval & Early Modern Studies

Pearls for the Crown

Art, Nature, and Race in the Age of Spanish Expansion

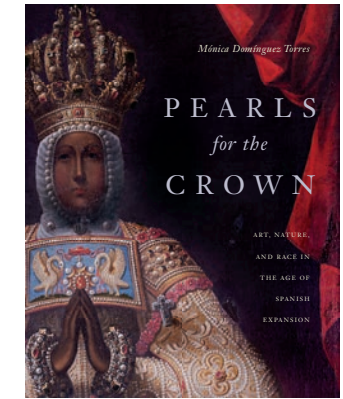
Mónica Domínguez Torres

In the age of European expansion, pearls became potent symbols of imperial supremacy. *Pearls for the Crown* demonstrates how European art legitimated racialized hierarchies and inequitable notions about humanity and nature that still hold sway today.

When Christopher Columbus encountered pristine pearl beds in southern Caribbean waters in 1498, he procured the first source of New World wealth for the Spanish Crown, but he also established an alternative path to an industry that had remained outside European control for centuries. Centering her study on a selection of key artworks tied to the pearl industry, Mónica Domínguez Torres examines the interplay of materiality, labor, race, and power that drove artistic production in the early modern period. Spanish colonizers exploited the expertise and forced labor of Native American and African workers to establish pearling centers along the coasts of Central America, disrupting the environmental and demographic dynamics of their overseas territories. Drawing from postcolonial theory, material culture studies, and ecocriticism, Domínguez Torres demonstrates how, through use of the pearl, European courtly art articulated ideas about imperial expansion, European superiority, and control over nature, all of which played key roles in the political circles surrounding the Spanish Crown.

This highly anticipated interdisciplinary study will be welcomed by scholars of art history, the history of colonial Latin America, and ecocriticism in the context of the Spanish colonies.

Mónica Domínguez Torres is Professor of Art History with a joint appointment in Latin American and Iberian Studies at the University of Delaware.



224 pages | 50 color/40 b&w illus.
8 × 10 | June
ISBN 978-0-271-09681-0
HC: \$99.95/£83.95/€96.95 sh

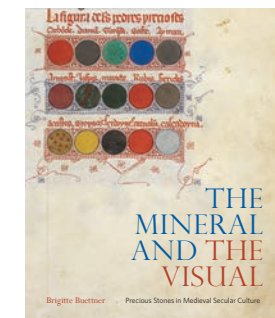
Art History & Architecture/Medieval
& Early Modern Studies/Latin
American Studies

ALSO OF INTEREST

The Mineral and the Visual
Precious Stones in Medieval
Secular Culture

Brigitte Buettner

ISBN 978-0-271-09250-8
HC: \$99.95/£83.95/€96.95 sh





The Revolution Takes Form Art and the Barricade in Nineteenth-Century France

Jordan Marc Rose

“The Revolution Takes Form will count as an important book in the field of nineteenth-century French art history. The book is expansively erudite, the prose is lively, and I learned so much about the events of 1830 and 1848.”

—KATIE HORNSTEIN, Dartmouth College

“A richly articulated and finely tuned art-historical analysis grounded in a real grasp of political theory and a full understanding of the shifting cultural political landscapes of early and mid-nineteenth-century France.”

—ALEX POTTS, University of Michigan

During the French Revolution of 1830, insurgents raised some four thousand barricades. Afterward, lithographs of the street fighting flowed from the presses, creating the barricade’s first imagery. This book documents the changing political valence of the revolutionary ideals associated with the barricade in France from 1830 to 1852.

The Revolution Takes Form coordinates the political reality of the barricade with the divergent ways in which its image gave shape to the period’s conceptions of class, revolution, and urban space. Engaging the instability of the barricade, Jordan Marc Rose focuses on five politically charged works of art: Eugène Delacroix’s *La Liberté guidant le peuple*, Honoré Daumier’s *Rue Transnonain, le 15 avril 1834* and *L’Émeute*, Auguste Préault’s *Tuerie*, and Ernest Meissonier’s *Souvenir de guerre civile*. The history of these artworks illuminates how such revolutionary insurrections were characterized—along with the conceptions of “the people” they mobilized. Foregrounding a trajectory of disillusionment, growing class tensions, and ultimately open conflict between bourgeois liberals and the proletariat, Rose both explains why the barricade became a compelling subject for pictorial reflection and accounts for its emergence as the period’s most poignant and meaningful symbol of revolution.

Original and convincing, this book will appeal to students and scholars of art history and, in particular, of the history of the French Revolution.

Jordan Marc Rose is Assistant Professor of Visual Arts at the University of California, San Diego.

184 pages | 35 color/26 b&w illus. | 7 × 10 | March
ISBN 978-0-271-09549-3
HC: \$109.95/£91.95/€106.95 sh
Art History & Architecture

A Delicate Matter Art, Fragility, and Consumption in Eighteenth-Century France

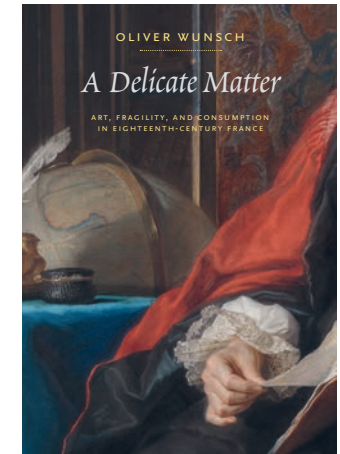
Oliver Wunsch

Eighteenth-century France witnessed an unprecedented proliferation of materially unstable art, from oil paintings that cracked within years of their creation to enormous pastel portraits vulnerable to the slightest touch or vibration. In *A Delicate Matter*, Oliver Wunsch traces these artistic practices to the economic and social conditions that enabled them: an ascendant class of art collectors who embraced fragile objects as a means of showcasing their disposable wealth.

While studies of Rococo art have traditionally focused on style and subject matter, this book reveals how the physical construction of paintings and sculptures was central to the period’s reconceptualization of art. Drawing on sources ranging from eighteenth-century artists’ writings to twenty-first-century laboratory analyses, Wunsch demonstrates how the technical practices of eighteenth-century painters and sculptors provoked a broad transformation in the relationship between art, time, and money. Delicacy, which began the eighteenth century as a commodified extension of courtly sociability, was transmuted by century’s end into the irreducible essence of art’s autonomous value.

Innovative and original, *A Delicate Matter* is an important intervention in the growing body of scholarship on durability and conservation in eighteenth-century French art. It challenges the art-historical tendency to see decay as little more than an impediment to research, instead showing how physical instability played a critical role in establishing art’s meaning and purpose.

Oliver Wunsch is Assistant Professor of Art History at Boston College.



192 pages | 50 color/20 b&w illus.
7 × 10 | January
ISBN 978-0-271-09528-8
HC: \$99.95/£83.95/€96.95 sh
Art History & Architecture

ALSO OF INTEREST **Luxury After the Terror**

Iris Moon

ISBN 978-0-271-09161-7
HC: \$104.95/£87.95/€101.95 sh



Living with Sculpture

Presence and Power in Europe, 1400–1750

Elizabeth Rice Mattison and Ashley B. Offill

Recent study of sculpture suggests the singular presence and power the medium holds for its makers, patrons, and audiences. In particular, the role of sculpture as a commemorative and connective tool has become evident in debates about monuments and cultural patrimony. Sculpture inhabits experiential spaces; it manipulates notions of history, forges bonds between distant places, and promotes future actions.

The Hood Museum of Art's exhibition *Living with Sculpture: Presence and Power in Europe, 1400–1750* contributes to the field's understanding of sculpture in early modern daily life in Europe. This publication includes 5 thematic essays, 99 extended catalogue entries, and an illustrated checklist of 114 additional objects from the important collection of early modern sculpture at the Hood Museum of Art, Dartmouth.

Elizabeth Rice Mattison is Andrew W. Mellon Associate Curator of Academic Programming at the Hood Museum of Art, Dartmouth.

Ashley B. Offill is Associate Curator of Collection at the Hood Museum of Art, Dartmouth.



340 pages | 567 color illus. | 9.5 x 12
March
ISBN 978-0-944722-55-8
PB: \$50.00/£41.95/€48.95 sh
Hood Museum of Art, Dartmouth
Art History & Architecture/Medieval
& Early Modern Studies

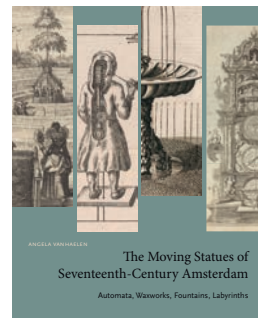
ALSO OF INTEREST

The Moving Statues of Seventeenth-Century Amsterdam

Automata, Waxworks, Fountains, Labyrinths

Angela Vanhaelen

ISBN 978-0-271-09160-0
PB: \$39.95/£33.95/€38.95 sh



Tastemakers, Collectors, and Patrons

Collecting American Art in the Long Nineteenth Century

Edited by Linda S. Ferber and Margaret R. Laster

Art collecting in the early United States was viewed as a meaningful enterprise in a new, enlightened democracy. *Tastemakers, Collectors, and Patrons* presents a varied landscape of collecting American art that attests to the cultural shifts and changing narratives of an expanding nation.

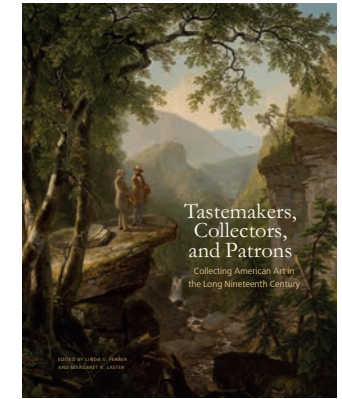
This volume focuses on the private motivations and shared beliefs that drove American patrons to assemble holdings of American art from the late eighteenth through the early twentieth century. The essays investigate the contributions of individual collectors and demonstrate how these influencers and the organizations that engaged them searched for national and cultural identity through art. Organized around three themes, the volume examines early patrons, collectors, and museum makers; the impact of sectionalism, Civil War, and reform on American collecting efforts; and American cosmopolitans, moderns, and artist entrepreneurs at the turn of the century. Each section foregrounds different issues, suggesting the complexity of the historical, cultural, and political environments in which collections of American art have been formed. Together, the essays form a tapestry of the evolving taste for American art in the United States.

In addition to the editors, the contributors to this volume include Lynne D. Ambrosini, Sarah Cash, Julie McGinnis Flanagan, Ilene Susan Fort, Barbara Dayer Gallati, Lance Humphries, Elizabeth Mankin Kornhauser, Sophie Lynford, Kimberly Orcutt, and Richard Saunders.

Linda S. Ferber is Senior Art Historian and Museum Director

Emerita at the New-York Historical Society. In 2017, she received The Olana Partnership's Frederic Church Award.

Margaret R. Laster is an independent scholar of American art. She previously served as Associate Curator of American Art at the New-York Historical Society and Lunder Consortium Fellow for Whistler Studies at the Freer Gallery of Art.



240 pages | 72 color/26 b&w illus.
8 x 10 | January
ISBN 978-0-271-09524-0
HC: \$89.95/£74.95/€86.95 sh
The Frick Collection Studies in the History of Art Collecting in America Series | Copublished with The Frick Collection
Art History & Architecture

ALSO OF INTEREST

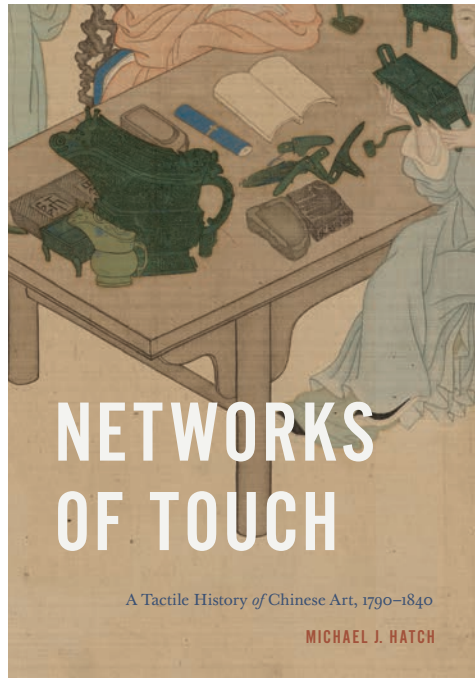
America and the Art of Flanders

Collecting Paintings by Rubens, Van Dyck, and Their Circles

Edited by Esmée Quodbach

ISBN 978-0-271-08608-8
HC: \$69.95/£58.95/€67.95 sh
The Frick Collection Studies in the History of Art Collecting in America Series | Copublished with The Frick Collection





Networks of Touch

A Tactile History of Chinese Art, 1790-1840

Michael J. Hatch

“Thoroughly researched, smartly conceived, and artfully presented, *Networks of Touch* is one of those rare books that would satisfy both the specialist scholar and the general reader. With his intellectual ambition, formal visual analysis skills, and fine eye for details, Hatch has enlivened both the forest and the trees down to the textures of the bark and leaf.”

—**DOROTHY KO**, author of *The Social Life of Inkstones: Artisans and Scholars in Early Qing China*

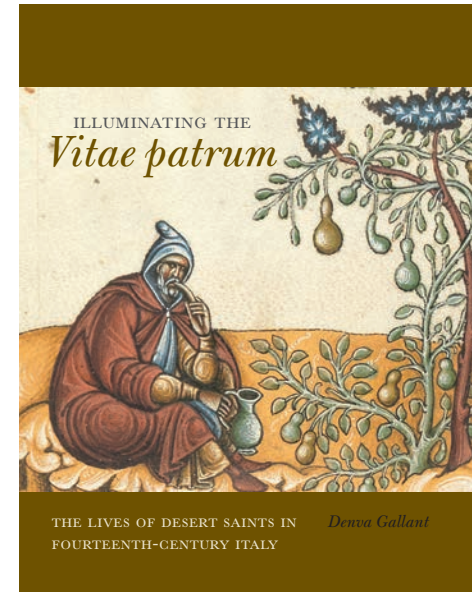
In nineteenth-century China, a remarkable transformation took place in the art world: China’s educated elites began to use touch to forge a more authentic relationship to the past, to challenge stagnant artistic canons, and to foster deeper human connections. *Networks of Touch* is an engaging exploration of this sensory turn.

In this book, Michael J. Hatch examines the artistic network of Ruan Yuan (1764-1849), a scholar-official whose patronage supported a generation of artists and learned people who prioritized epigraphic research as a means of truing the warped contours of Confucian heritage. Their work instigated the “epigraphic aesthetic”—an appropriation of the stylistic, material, and tactile features of ancient inscribed objects and their reproductive technologies—in late eighteenth- and early nineteenth-century artwork. Rubbings, a reduplicative technology, challenged the dominance of brushwork as the bearer of artistic authority. While brushwork represented the artist’s physical presence through ink and paper, rubbings were direct facsimiles of tactile experiences with objects. This shift empowered artists and scholars to transcend traditional conventions and explore new mediums, uniting previously separate image-making practices while engaging audiences through the senses.

Centering on touch and presenting a fresh perspective on early nineteenth-century literati art in China, this volume sheds light on a period often dismissed as lacking innovation and calls into question optical realism’s perceived supremacy in reshaping the sensory experience of the modern Chinese viewer.

Michael J. Hatch is Assistant Professor of Art and Architecture History at Miami University in Ohio.

222 pages | 20 color/42 b&w illus. | 7 × 10 | January
 ISBN 978-0-271-09557-8
 HC: \$119.95/£99.95/€115.95 sh
 Perspectives on Sensory History Series
 Art History & Architecture/History/Sociology



Illuminating the *Vitae patrum*

The Lives of Desert Saints in Fourteenth-Century Italy

Denva Gallant

“Denva Gallant, in a masterful analysis of this manuscript’s unique imagery, convincingly argues for a renewed rise in the interest in the desert fathers in trecento Italy. Her study reveals ways that religious trends of the period encouraged laypeople to adopt some of the spiritual practices of monks, nuns, and even hermits, including penance, prayer, and imaginative contemplation of religious narratives.”

—**HOLLY FLORA**, Professor of Art History, Tulane University

During the fourteenth century in western Europe, there was a growing interest in imitating the practices of a group of hermits known as the Desert Fathers and Mothers. Laypeople and religious alike learned about their rituals not only through readings from the *Vitae patrum* (*Lives of the Desert Fathers*) and sermons but also through the images that brought their stories to life.

In this volume, Denva Gallant examines the Morgan Library’s richly illustrated manuscript of the *Vitae patrum* (MS M.626), whose extraordinary artworks witness the rise of the eremitic ideal and its impact on the visual culture of late medieval Italy. Drawing upon scholarship on the history of psychology, eastern monasticism, and gender and hagiography, Gallant deepens our understanding of the centrality of the Desert Fathers and Mothers to late medieval piety. She provides important insights into the role of images in making the practices of the desert saints both compelling and accessible to fourteenth-century city dwellers, who were just beginning to cultivate the habit of private devotion on a wide scale.

By focusing on the most extensively illuminated manuscript of the *Vitae patrum* to emerge during the trecento, this book sheds new light on the ways in which images communicated and reinforced modes of piety. It will be of interest to art historians, religious historians, and students focusing on this period in Italian history.

Denva Gallant is Assistant Professor of Art History at Rice University.

168 pages | 35 color/39 b&w illus. | 8 × 10 | April
 ISBN 978-0-271-09563-9
 HC: \$94.95/£78.95/€91.95 sh
 Medieval & Early Modern Studies/Art History & Architecture/Religious Studies

Rival Wisdoms

Reading Proverbs in the *Canterbury Tales*

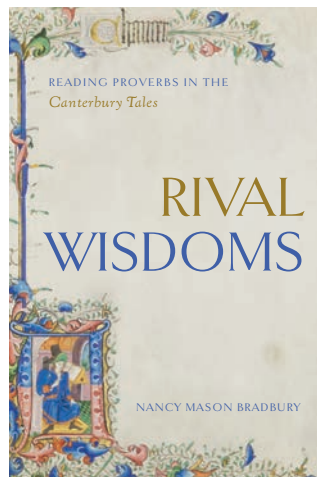
Nancy Mason Bradbury

In this elegantly written study, Nancy Mason Bradbury situates Chaucer's last and most ambitious work in the context of a zeal for proverbs that was still rising in his day. *Rival Wisdoms* demonstrates that for Chaucer's contemporaries, these tiny embedded microgenres could be potent, disruptive, and sometimes even incendiary.

In order to understand Chaucer's use of proverbs and their reception by premodern readers, we must set aside post-Romantic prejudices against such sayings as prosaic and unoriginal. The premodern focus on proverbs conditioned the literary culture that produced the *Canterbury Tales* and helped shape its audience's reading practices. Following Thomas Speght's notations in the 1602 edition, Bradbury shows that Chaucer acknowledges the power of the proverb, reflecting on its capacity for good as well as for harm and on its potential to expand and deepen—but also to regulate and constrict—the meaning of stories. Far from banishing proverbs as incompatible with the highest reaches of poetry, Chaucer places them at the center of the liberating interpretive possibilities the *Canterbury Tales* extends to its readers.

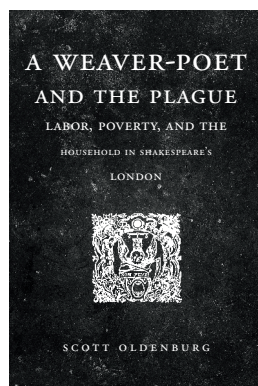
Revelatory and persuasive, this book will appeal to scholars and students of medieval and early modern English literature as well as those interested in proverbs and the *Canterbury Tales*.

Nancy Mason Bradbury is Professor Emerita of English Language and Literature at Smith College. She is the author of *Writing Aloud: Storytelling in Late Medieval England*.



210 pages | 1 b&w illus. | 6 x 9
 February
 ISBN 978-0-271-09688-9
 HC: \$104.95/£87.95/€101.95 sh
 Medieval & Early Modern Studies/
 Literary Studies

ALSO OF INTEREST
A Weaver-Poet and the Plague
 Labor, Poverty, and the Household in Shakespeare's London
 Scott Oldenburg
 ISBN 978-0-271-08716-0
 PB: \$29.95/£24.95/€28.95 sh
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The Four Shakespeare Folios, 1623–2023

Copy, Print, Paper, Type

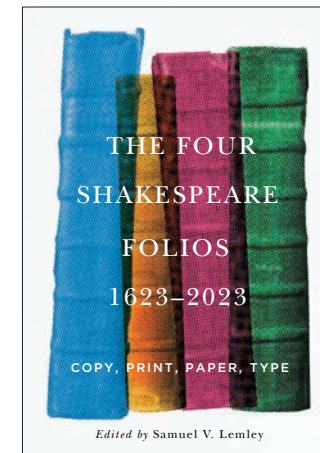
Edited by Samuel V. Lemley

Mr. William Shakespeares Comedies, Histories, and Tragedies, more widely known as the First Folio, contains thirty-six of the thirty-eight plays attributed in whole or in part to Shakespeare. Published in 1623, it has been the object of continued scholarly focus, while three subsequent folio printings—occurring in 1632, 1663/64, and 1685—are often considered mere derivatives of the First. This volume endeavors to correct and give nuance to this view.

Considering the evolution of Shakespeare in print through these subsequent folios, this book seeks a new direction for Shakespeare bibliography—one that trends toward more discursive, contingent, and embodied evidence and away from questions of textual priority. Written by leading scholars of Shakespeare in print, the chapters present an overview of current research and relate new work on unsettled questions about the bibliography of Shakespeare's plays. This book challenges the view that the survival of Shakespeare's plays was due primarily to the survival of the First Folio. Rather, the four Folios each contributed to the gradual elevation of Shakespeare in the English literary canon.

The contributors to this volume include Erin C. Blake, Claire M. L. Bourne, Zachary Lesser, Tara L. Lyons, and Andrew Murphy, with a concluding chapter by Taylor Berg-Kirkpatrick, Laura S. DeLuca, Elizabeth Dieterich, Kartik Goyal, Max G'Sell, Samuel V. Lemley, D. J. Schuldt, Kari Thomas, Nikolai Vogler, and Christopher N. Warren.

Samuel V. Lemley is Curator of Special Collections at Carnegie Mellon University Libraries and an Affiliate in the Center for Early Modern Print, Networks, and Performance in the Department of English.



176 pages | 65 b&w illus. | 7 x 10 | May
 ISBN 978-0-271-09732-9
 HC: \$64.95/£54.95/€62.95 sh
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 Literary Studies/Medieval and Early Modern Studies

ALSO OF INTEREST
Here in This Island We Arrived
 Shakespeare and Belonging in Immigrant New York
 Elisabeth H. Kinsley
 ISBN 978-0-271-08322-3
 HC: \$42.95/£35.95/€41.95 sh



Policing Same-Sex Relations in Eighteenth-Century Paris

Archival Voices from 1785

Edited by Jeffrey Merrick

Police in Paris arrested thousands of men for sodomy or similar acts in the eighteenth century. In the mid-1780s, they recorded depositions in which prisoners recounted their own sexual histories. Curated and translated into English here, these remarkable documents allow us to hear the voices of men who desired men and to explore complex questions about sources, patterns, and meanings in the history of sexuality.

This volume centers on two cartons of paperwork from commissaire Charles Convers Desormeaux, dated from 1785, which contain 221 dossiers of men arrested for sodomy or similar acts in Paris. Jeffrey Merrick translates and annotates the police interviews from these dossiers, illuminating how the police and those they arrested understood sex between men at the time. Merrick discusses the implications of what the men said (and what they did not say), how they said it, and in what contexts it was said.

The best-known works of clergy and jurists, of enemies and advocates of Enlightenment, and of novelists and satirists from the eighteenth century tell us nothing at all about the lived experience of men who desired men. In these police dossiers, Merrick allows them to speak in their own words. This primary text collection brings together a wealth of important information that will appeal to scholars, students, and general readers interested in the history of sexuality, sodomy, and sexual policing.

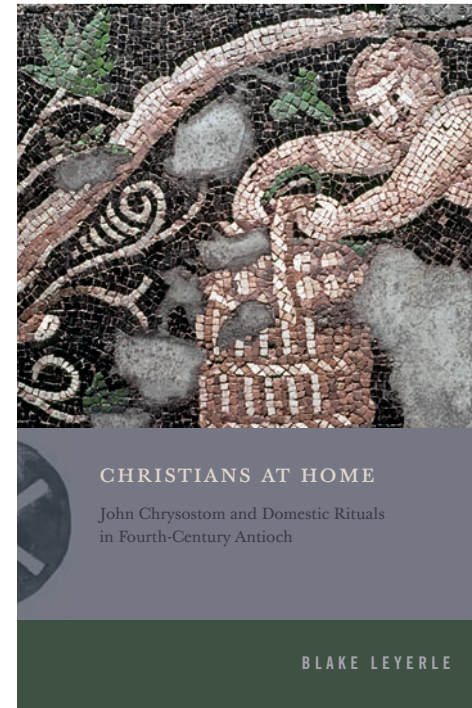
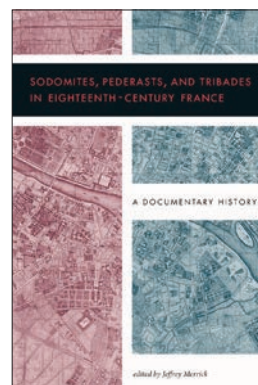
Jeffrey Merrick is Professor Emeritus of History at the University of Wisconsin–Milwaukee. His books include *Sodomy in Eighteenth-Century France* and *Sodomites, Pederasts, and Tribades in Eighteenth-Century France*, the latter also published by Penn State University Press.



214 pages | 6 × 9 | May
ISBN 978-0-271-09711-4
HC: \$124.95/£103.95/€120.95 sh
History/Law/Gender Studies

ALSO OF INTEREST
Sodomites, Pederasts, and Tribades in Eighteenth-Century France
A Documentary History

Edited by Jeffrey Merrick
ISBN 978-0-271-08336-0
PB: \$34.95/£29.95/€33.95 sh



CHRISTIANS AT HOME

John Chrysostom and Domestic Rituals
in Fourth-Century Antioch

BLAKE LEYERLE

Christians at Home

John Chrysostom and Domestic Rituals in Fourth-Century Antioch

Blake Leyerle

“It is not very often that one has the privilege to read a work such as this—so well argued, so beautifully written, and making such a crucial contribution to scholarship.”

—CHRIS L. DE WET, author of *Preaching Bondage: John Chrysostom and the Discourse of Slavery in Early Christianity*

“In beautiful prose and with brilliant insights, Blake Leyerle lays open the domestic world of an ancient urban Christianity as it struggled to accept or resist John Chrysostom’s strange teachings.”

—DAVID FRANKFURTER, author of *Christianizing Egypt: Syncretism and Local Worlds in Late Antiquity*

What did it mean for ordinary believers to live a Christian life in late antiquity? In *Christians at Home*, Blake Leyerle explores this question through the writings, teachings, and reception of John Chrysostom—a priest of Antioch who went on to become the bishop of Constantinople in AD 397.

Through elaborate spatial and ritual recommendations, Chrysostom advised listeners to turn their houses into churches. He preached that prayer and chant, scripture and hospitality, and even layout and furnishings would create an immersive environment with a transformational effect on a home’s inhabitants. Unlike their preacher, the laity were neither interested in moral transformation nor concerned about the afterlife, and they were more motivated by tangible goods than by a life of monasticism. Yet they were committed to Christianity and demonstrated this by modifying Chrysostom’s advice to meet their everyday experiences, often citing precedents from Scripture to defend their actions.

By reading these two perspectives on early Christian life through each other, Leyerle shows the clash of beliefs between Chrysostom and his lay listeners and highlights the shared understandings that bound them together. For both the preacher and his congregations, lived religion was necessarily rooted in practice, within which the household was a vital ritual arena, independent of clerical control. This study will appeal to scholars of theology, classics, and the history of Christianity in particular.

Blake Leyerle is Associate Professor of Theology at the University of Notre Dame. She is the author of *The Narrative Shape of Emotion in the Preaching of John Chrysostom* and *Theatrical Shows and Ascetic Lives: John Chrysostom’s Attack on Spiritual Marriage*.

170 pages | 9 b&w illus. | 6 × 9 | June
ISBN 978-0-271-09738-1
HC: \$99.95/£83.95/€96.95 sh
Inventing Christianity Series
Religious Studies

Cultures at the Susquehanna Confluence

The Diaries of the Moravian Mission to the Iroquois Confederacy, 1745-1755

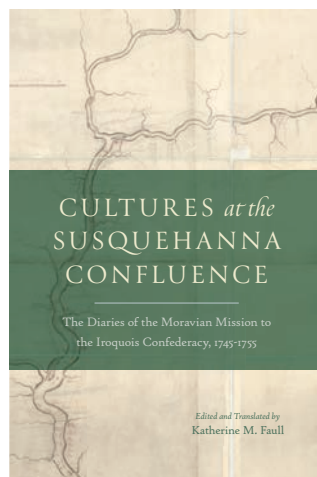
Translated and edited by Katherine M. Faull

Located at the confluence of the north and west branches of the Susquehanna River, Shamokin was a significant historical settlement in the region that became Pennsylvania. By the time the Moravians arrived to set up a mission in the 1740s, Shamokin had been a site of intertribal commerce and refuge for the Native peoples of Pennsylvania for several centuries. It served first as a Susquehannock, then a Shawnee, and then a primarily Lenape settlement and trading post, overseen by the Oneida leader and diplomat Shikellamy.

Cultures at the Susquehanna Confluence is an annotated translation of the diaries documenting the Moravian mission to the area. Unlike other missions of the time, the Moravians at Shamokin integrated their work and daily life into the diverse cultures they encountered, demonstrating an unusual compromise between the church's missionary impetus and the needs of the Six Nations of the Iroquois. The diaries counter the dominant vision of the area around Shamokin as a sinister place, revealing instead a nexus of vibrant cultural exchange where women and men speaking Lenape, Mohican, English, and German collaborated in the business of survival at a pivotal time.

The Shamokin diaries, which until now existed only in manuscript form in difficult-to-read German script in the Moravian Archives in Bethlehem, Pennsylvania, allow today's readers to experience the Susquehanna confluence and the rich intercultural exchanges that took place there between Europeans and Native Americans.

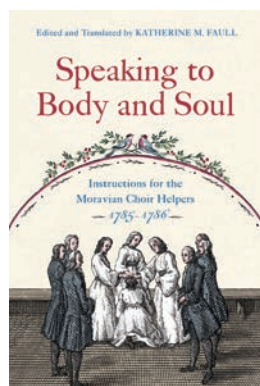
Katherine M. Faull is Professor of German and Humanities at Bucknell University. She is the author or editor of six books and more than forty peer-reviewed articles and chapters. She serves on the editorial board of the *Journal of Moravian History* and is a member of the board of directors of the Moravian Archives in Bethlehem, Pennsylvania.



248 pages | 6 b&w illus./3 maps
6 x 9 | March
ISBN 978-0-271-09696-4
HC: \$114.95/£95.95/€111.95 sh
Pietist, Moravian, and Anabaptist Studies Series
Pennsylvania & the Mid-Atlantic/
Religious Studies

ALSO OF INTEREST
Speaking to Body and Soul
Instructions for the Moravian
Choir Helpers, 1785-1786

Edited and translated by
Katherine M. Faull
ISBN 978-0-271-07768-0
PB: \$21.95/£18.95/€21.95 sh
Pietist, Moravian, and Anabaptist
Studies Series



Enlightenment Anthropology

Defining Humanity in an Era of Colonialism

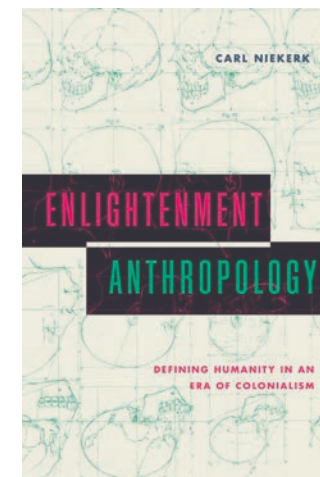
Carl Niekerk

In this book, Carl Niekerk probes the origins of modern anthropology in the European Enlightenment, foregrounding how the knowledge transfer between an international array of natural historians and public intellectuals—including Georges-Louis Leclerc, Comte de Buffon; Voltaire; Denis Diderot; Immanuel Kant; and Johann Gottfried Herder—shaped the emerging discipline and its central debates. Reexamining how these many voices crossed paths and diverged, Niekerk sharpens our understanding of how anthropology, as we know it today, came to be.

As a “natural history of man,” anthropology during the Enlightenment argued that humans across the globe belonged to a single species and that human diversity could be explained as the product of time and space, climate and geography. While this knowledge could be emancipatory—fostering curiosity rather than superiority around questions of difference among some thinkers—it also contributed to the emergence of new notions, especially “race” and “culture,” that were used by many to justify slavery and the colonial project.

With an emphasis on how we can use the ambiguities and deficiencies of the past to help guide our thinking and actions today, this book will appeal to a widely interdisciplinary audience, including anthropologists, historians and philosophers of science, intellectual historians, Germanists, and scholars of the European Enlightenment.

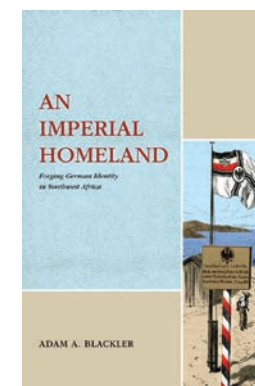
Carl Niekerk is Professor of German and Affiliate Professor of French, Comparative and World Literature, and Jewish Studies at the University of Illinois Urbana-Champaign. He is the editor of *The Radical Enlightenment in Germany: A Cultural Perspective* and author of *Zwischen Naturgeschichte und Anthropologie: Lichtenberg im Kontext der Spätaufklärung*.



266 pages | 4 b&w illus. | 6 x 9 | April
ISBN 978-0-271-09686-5
HC: \$119.95/£99.95/€115.95 sh
Max Kade Research Institute:
Germans Beyond Europe Series
Anthropology & Archaeology/
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ALSO OF INTEREST
An Imperial Homeland
Forging German Identity in
Southwest Africa

Adam A. Blackler
ISBN 978-0-271-09299-7
PB: \$34.95/£29.95/€33.95 sh
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The Wound and the Stitch

A Genealogy of the Female Body from Medieval Iberia to SoCal Chicana Art

Loretta Victoria Ramirez

“An extremely compelling and persuasive text that examines colonial trauma inflicted upon Chicana people. Through critical and thoughtful readings of a wide variety of texts, Ramirez’s book uses the idea of wounding as its primary analytic. It brings this cultural rhetoric back to where we need it most—the classroom—to consider how the wound and the stitch function in the everyday lives of Chicana and Latina students.”

—BERNADETTE MARIE CALAFELL, author of *Monstrosity, Performance, and Race in Contemporary Culture*

Focusing particularly on California and its historical violences against Chicana bodies, Loretta Victoria Ramirez argues that woundedness has become a significant form of Chicana self-representation in late twentieth-century print media and art.

Ramirez maps a genealogy of the female body from late medieval Iberian devotional sculptures to contemporary strategies of self-representation. By doing so, she shows how wounds—metaphorical, physical, historical, and linguistic—are inherited and manifested as ongoing violations of the body and othered forms of identity. Beyond simply exposing these wounds, however, Ramirez also shows us how they can be stitched. Drawing on Mesoamerican concepts of securing stability during lived turmoil or *nepantla*, Ramirez investigates how creators such as Cherríe Moraga, Renee Tajima-Peña, Guillermo Gómez-Peña, and Amalia Mesa Bains repurpose the concept of woundedness to advocate for redress and offer delicate, ephemeral moments of healing.

Positioning woundedness as a potent method to express Chicana realities and transform the self, this book emphasizes the necessity of acknowledgment and ethical restitution for colonial legacies. It will be valued by scholars and students interested in the history of rhetorics, twentieth-century Chicana art, and Latina studies.

Loretta Victoria Ramirez is Assistant Professor of Latina Rhetoric and Composition at California State University, Long Beach.

258 pages | 17 color/3 b&w illus. | 6 × 9 | May

ISBN 978-0-271-09727-5

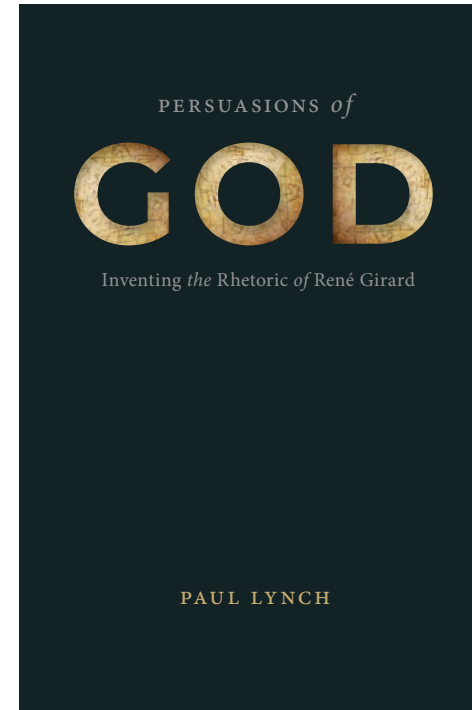
HC: \$112.95/£93.95/€109.95 sh

ISBN 978-0-271-09728-2

PB: \$27.95/£23.95/€27.95 sh

RSA Series in Transdisciplinary Rhetoric

Rhetoric/Latin American Studies/Gender Studies



Persuasions of God

Inventing the Rhetoric of René Girard

Paul Lynch

“*Persuasions of God* makes a major contribution to critical conversations concerning rhetoric and religion. As a post-Christian intervention, it deals skillfully with Jewish and Christian scriptures and especially with Christian theological literature as well as relevant work in rhetorical theory. As in his earlier scholarship, Paul Lynch is here not only in dialogue with various disciplinary communities; he also explicitly discusses and exemplifies how such dialogue should generously take place.”

—STEVEN MAILLOUX, author of *Rhetoric’s Pragmatism: Essays in Rhetorical Hermeneutics*

The practice, expression, and effects of religion are undergoing massive shifts in the global north. In *Persuasions of God*, Paul Lynch pursues a project of “theorhetic,” a radical new approach to speaking about the divine.

Searching for new religious forms amid the lingering influence of Christianity, Lynch turns to René Girard, the most important twentieth-century thinker on the sacred and its expression within the Christian tradition. Lynch repurposes Girard’s mimetic theory to invent a post-Christian way of speaking to, for, and especially about God. Girard theorized the sacred as the nexus of violence, order, and sacralization that lies at the heart of religion. What Lynch advocates in our current moment of religious *kairos* is a paradoxically meek rhetoric that conscientiously refuses rivalry, actively exploits tradition through complicit invention, and boldly seeks a holiness free of exclusionary violence. The project of theorhetic is to reinvent God through the reimagined themes of meekness, sacrifice, atonement, and holiness. From these, *Persuasions of God* offers religion reimagined for our postsecular age.

An interdisciplinary mix of philosophy, sociology, rhetorical studies, and theology, this book will be valued by religious studies and communications scholars as well as anyone interested in the future of Christianity in our modern world.

Paul Lynch is Associate Professor of English at Saint Louis University. He is the author of *After Pedagogy* and a coeditor of *Rhetoric and Religion in the Twenty-First Century*.

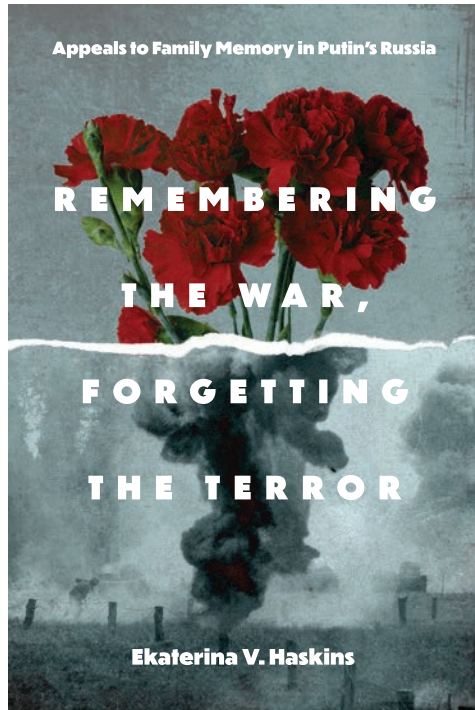
210 pages | 6 × 9 | February

ISBN 978-0-271-09709-1

HC: \$99.95/£83.95/€96.95 sh

RSA Series in Transdisciplinary Rhetoric

Rhetoric/Communication Studies/Religious Studies



Remembering the War, Forgetting the Terror

Appeals to Family Memory
in Putin's Russia

Ekaterina V. Haskins

“Haskins’s innovative theoretical approach to ambient memory yields important insights into contemporary Russia and the way Stalinism and nationalism have returned to the fore. *Remembering the War, Forgetting the Terror* is an important scholarly work and an intervention into current global trends.”

—KENDALL R. PHILLIPS, editor of *Framing Public Memory*

Russian state propaganda has framed the invasion of Ukraine as a liberation mission by invoking the Soviet-era myth of the Great Patriotic War (1941–45), in which the Soviet people, led by Russia, saved the world from the greatest evil of the twentieth century. At the same time, the Russian government has banned civil society institutions and initiatives that remind the country of the legacy of Soviet political violence.

Remembering the War, Forgetting the Terror explores the appeal of the cult of the Great Patriotic War and the waning public interest in Soviet political terror as intertwined trends. Ekaterina V. Haskins uncovers how widely shared practices of remembrance have taken root and flourished through recurring exposure to war films, urban environments, popular commemorative rituals, and digital archives. Combining scholarship and personal biography, Haskins illuminates why, despite the staggering toll of World War II and internal political violence on Soviet families, most Russian citizens continue to proudly embrace their family’s participation in the war effort and avoid discussion of domestic political persecution.

Elegantly written and convincingly argued, this book is an important intervention into contemporary rhetoric and memory studies that will also appeal to broader audiences interested in the war in Ukraine, Russia, and eastern Europe.

Ekaterina V. Haskins is Professor of Communication Arts and Sciences at The Pennsylvania State University. Her award-winning scholarship includes, most recently, *Popular Memories: Commemoration, Participatory Culture, and Democratic Citizenship*.

172 pages | 22 b&w illus. | 6 × 9 | March
ISBN 978-0-271-09713-8
HC: \$99.95/£83.95/€96.95 sh
Rhetoric and Democratic Deliberation Series
History/Political Science/Rhetoric

Extraction Politics

Rio Tinto and the Corporate Persona

Nicholas S. Paliewicz

An investigation into one of the largest and most lucrative mineral mining companies in the world, Rio Tinto, *Extraction Politics* reveals how the company constructs a presence in the places it operates and shapes meanings and orientations toward the environment.

Taking readers on a “rhetorical pilgrimage” across the American Southwest, Nicholas Paliewicz shows how Rio Tinto creates adaptable corporate identities. From Ronald Reagan’s frontiersman advertisements for the Borax Mine in California to the pioneer Mormon persona at Bingham Canyon Mine in Salt Lake City and the folksy, paternalistic perspective toward the San Carlos Apache at the proposed mine at Oak Flat, Arizona, the company appropriates local history to embed itself as a valued member of the public—without having to settle in those ecological communities and bear the costs of extraction. This does not occur without resistance, however. Paliewicz also shows how activists use these same tactics to expose Rio Tinto as an exploitative, colonialist polluter.

In an era of surging demand for dwindling supplies of minerals and metals, this book previews what the future of extractivism may look like. *Extraction Politics* will appeal to scholars and students of environmental communication and activist politics as well as general readers interested in the climate crisis.

Nicholas S. Paliewicz is Associate Professor in the Department of Communication at the University of Louisville. He is the coauthor of *Racial Terrorism; Memory and Monument Wars in American Cities*; and *The Securitization of Memorial Space*.



228 pages | 30 b&w illus. | 6 × 9 | March
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Farming for Us All

Practical Agriculture and the Cultivation of Sustainability

Twentieth Anniversary Edition

Michael Mayerfeld Bell

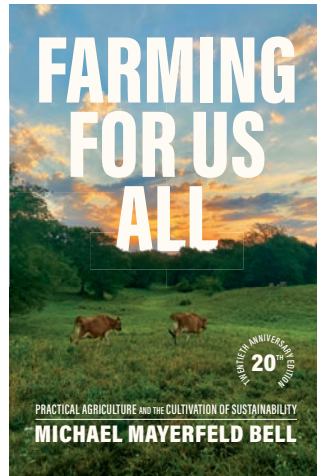
Climate change. Habitat loss. Soil erosion. Groundwater depletion. Toxins in our food. Inhumane treatment of farm animals. Increasing farm worker exploitation. Hunger and malnutrition in the midst of plenty. What will it take for farmers in the United States to embrace sustainable practices?

Michael Mayerfeld Bell's *Farming for Us All* first tackled this question twenty years ago, providing crucial insight into how the structure of US agriculture created this situation and exploring, by contrast, the practices of farmers who are working together to radically change how they think, learn, and grow. This updated edition of his now-classic work reflects on the lessons learned over the past two decades.

Constrained by an oppressive nexus of markets, regulations, subsidies, and technology, farmers find themselves undermining their own economic and social security as well as the security of the land. Bell turns to Practical Farmers of Iowa (PFI), that state's largest sustainable agriculture group. He traces how PFI creates an agriculture that engages others—farmers, researchers, officials, and consumers—in a common conversation about what agriculture might look like. Through dialogue, PFI members crossbreed knowledge, discovering pragmatic solutions to help crops grow in ways that sustain families, communities, societies, economies, and environments.

Farming for Us All makes the case that for sustainable farming to flourish, new social relations are as important to cultivate as new crops. This book is necessary—and hopeful—reading for anyone concerned about the present and future of food and farming.

Michael Mayerfeld Bell is Chair and Vilas Distinguished Achievement Professor of Community and Environmental Sociology at the University of Wisconsin–Madison. He is the author or coeditor of eleven books, including, most recently, the *Cambridge Handbook of Environmental Sociology*, *An Invitation to Environmental Sociology* (6th ed.), and *City of the Good: Nature, Religion, and the Ancient Search for What Is Right*



336 pages | 26 b&w illus. | 6 × 9
March
ISBN 978-0-271-09748-0
PB: \$22.95/£19.95/€22.95 sh
Sociology/History

A Conservative Environmentalist

The Life and Career of Frank Masland Jr.

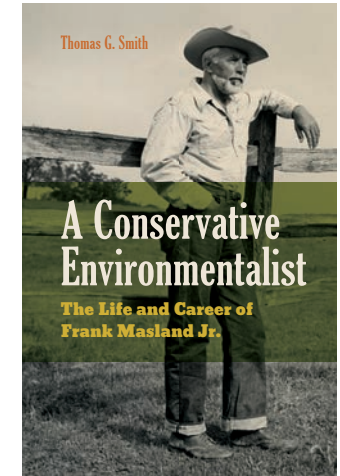
Thomas G. Smith

A wealthy textile titan from Carlisle, Pennsylvania, Frank Masland Jr. was an ardent political conservative and an equally fervent conservationist who was well known and highly respected in the mid-twentieth-century environmental preservation community. This biography charts his life's work, telling the story of how Masland and fellow Republicans worked with Democrats to expand the national park system, preserve wild country, and protect the environment.

Though a conservative conservationist appears to be a contradiction in terms today, this was not necessarily the case when Masland and his compatriots held sway. Conservatives, Masland insisted, had a duty to be good stewards of the earth for present and future generations, and they worked closely with members of both parties in Congress and nonpolitical conservation groups to produce landmark achievements. When conservatives turned against environmentalism during the Reagan presidency, Masland refused to join what historians have termed the “Republican reversal.” During his long life of nearly a hundred years, Masland used his voice, influence, experiences with nature, and considerable wealth to champion environmental causes at the national, state, and local levels.

Engaging, informative, and at times eyebrow-raising, this portrait of a passionate anti-statist, nature-loving, Republican environmentalist documents the history of the twentieth-century conservation movement and reminds us of a time when conservative Republicans could work with liberal Democrats to protect the environment.

Thomas G. Smith is Professor Emeritus of History at Nichols College, where he served as Robert Stansky Distinguished Professor. His latest book, *Stewart L. Udall: Steward of the Land*, was an Evans Biography Award finalist.



290 pages | 16 b&w illus. | 6 × 9 | June
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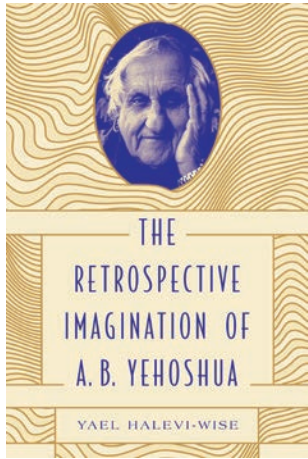
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Yael Halevi-Wise is Associate Professor and Chair of Jewish Studies at McGill University. She is the author of *Interactive Fictions: Scenes of Storytelling in the Novel* and the editor of *Sephardism: Spanish Jewish History and the Modern Literary Imagination*.



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Sarah Ifft Decker is Assistant Professor of History at Rhodes College and the host of *Media-eval: A Medieval Pop Culture Podcast*.



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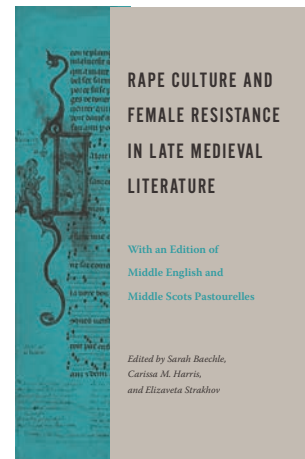
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Jennifer Borland is Professor of Art History and Director of the Humanities Initiative at Oklahoma State University. She is a founding member of the Material Collective and managing editor of the journal *Different Visions*.



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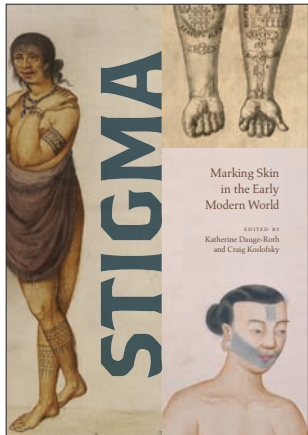
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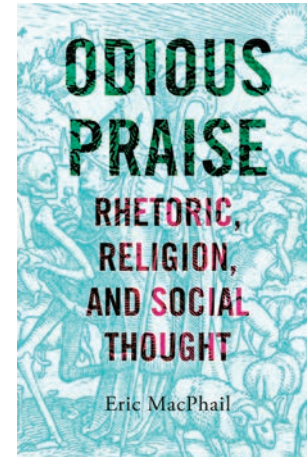
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Allison M. Stagg is a researcher and lecturer in the Department of Architecture and Art History at the Technical University of Darmstadt, Germany.



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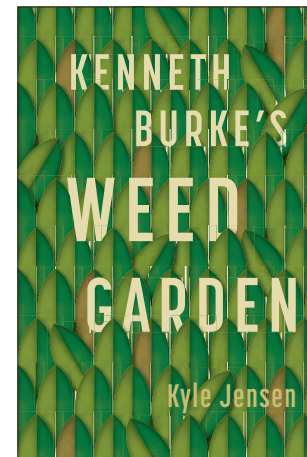
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Eric MacPhail is Professor of French and Adjunct Professor of Comparative Literature at Indiana University and editor of the journal *Erasmus Studies*. His books include *The Sophistic Renaissance*, *Dancing Around the Well*, and *Religious Tolerance from Renaissance to Enlightenment*.



236 pages | 2 b&w illus. | 6 × 9 | June
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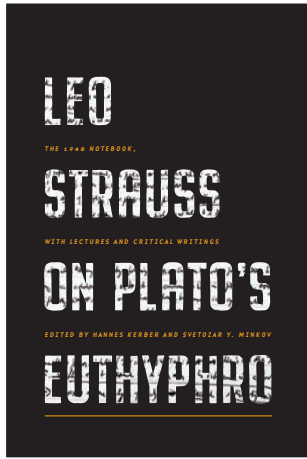
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Kyle Jensen is Professor of English at Arizona State University. He is the author of *Reimagining Process: Online Writing Archives and the Future of Writing Studies* and coeditor of several books, including a new critical edition of Kenneth Burke's *The War of Words* and *Responding to the Sacred: An Inquiry into the Limits of Rhetoric*, the last also published by Penn State University Press.



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Hannes Kerber is Lecturer at the University of Munich and Postdoctoral Fellow at Harvard University. He is the author of *Die Aufklärung der Aufklärung: Lessing und die Herausforderung des Christentums*.

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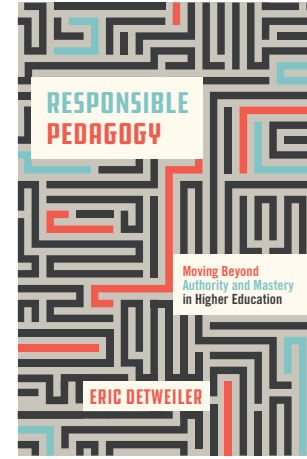
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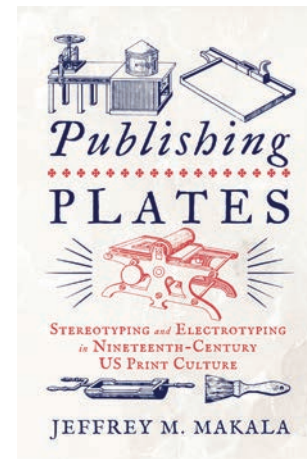
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Eric Detweiler is Associate Professor of English at Middle Tennessee State University, where he also directs the Public Writing and Rhetoric program. He runs the podcast *Rhetorcity*.



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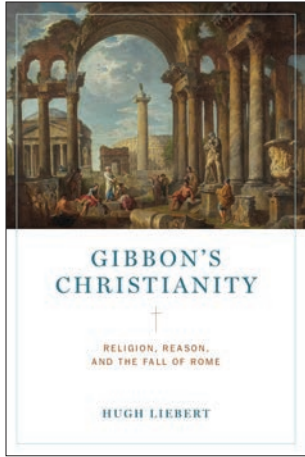
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Jeffrey M. Makala is Associate Director for Special Collections and University Archivist at Furman University. He is the coeditor of *In Dogs We Trust: An Anthology of American Dog Literature*.



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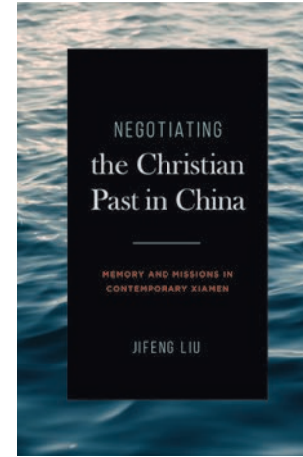
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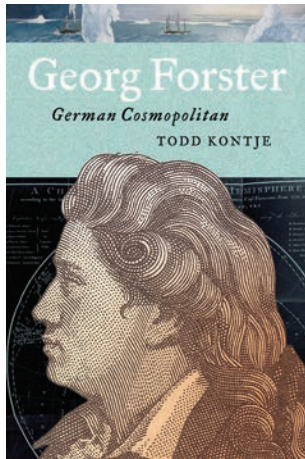
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Jifeng Liu is Associate Professor of Southeast Asian Studies at Xiamen University, China.



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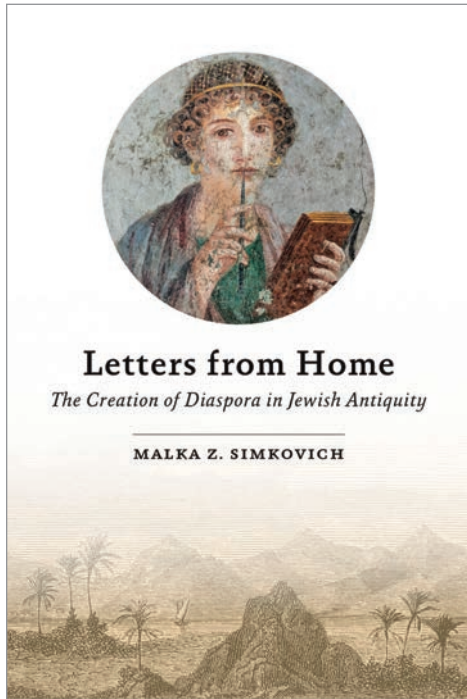
Todd Kontje is Distinguished Professor of German and Comparative Literature at the University of California, San Diego. He is the author of several books, including *German Orientalisms*, *Thomas Mann's World: Empire, Race, and the Jewish Question*, and *Imperial Fictions: German Literature Before and Beyond the Nation-State*.

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Letters from Home

The Creation of Diaspora in Jewish Antiquity

Malka Z. Simkovich

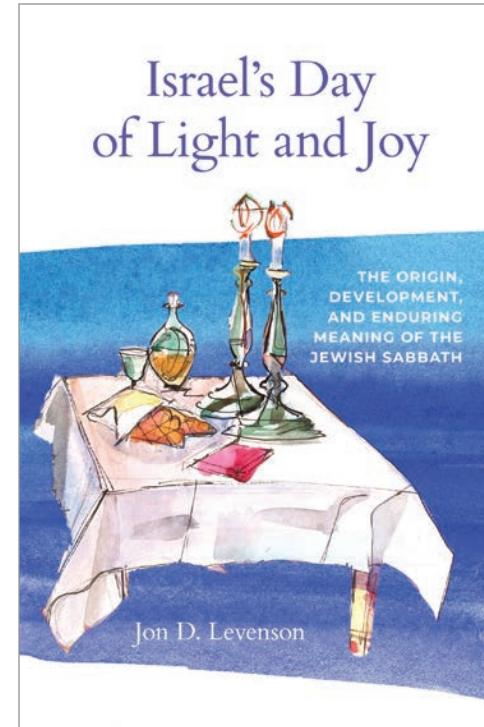
The announcement by the Persian king Cyrus in 538 BCE that exiled Judeans could return to their homeland should have been cause for celebration. Instead, it plunged Judeans into animated debate. Only a small community returned and participated in the construction of the Second Temple in Jerusalem. By the end of the sixth century BCE, Judeans faced a theological conundrum: Had the catastrophic punishment of exile, believed to mark God's retribution for the people's sins, come to an end?

While Jews in Judea believed that life abroad signified God's wrath and rejection, Jews outside of Judea rejected this notion. From both sides of the diasporic line, Jews wrote letters and speeches that conveyed the sense that their positions had ancient roots in Torah traditions. In this book, Malka Z. Simkovich investigates the rhetorical strategies—such as pseudepigraphy, ventriloquy, and mirroring—that Egyptian and Judean Jews incorporated into their writings about life outside the Land of Israel, charting

the boundary-marking push and pull that took place within Jewish letters in the Hellenistic era. Drawing on this correspondence and other contemporaneous writings, Simkovich argues that the construct of diaspora at the time—reinforced by some and negated by others—produced a tension that lay at the core of Jewish identity in the ancient world.

This book is essential reading for scholars and students of ancient Judaism and laypersons interested in the questions of a Jewish homeland and Jewish diaspora.

Dr. Malka Z. Simkovich is Crown-Ryan Chair of Jewish Studies and Director of the Catholic-Jewish Studies program at Catholic Theological Union in Chicago. She is the author of *The Making of Jewish Universalism: From Exile to Alexandria* and *Discovering Second Temple Literature: The Scriptures and Stories That Shaped Early Judaism*.



Israel's Day of Light and Joy

The Origin, Development, and Enduring Meaning of the Jewish Sabbath

Jon D. Levenson

This book begins by exploring the mysterious origins of an institution so familiar that most of us never wonder where it came from—the seven-day week. Jon D. Levenson then focuses on the historical development of the Jewish Sabbath and the rich range of theological and ethical meanings it has acquired over the centuries.

Levenson evaluates the theory that the Hebrew word *šabbāt* derives from Akkadian and that the Sabbath may have begun as a day of ill omen, only later to be reinterpreted as the joyous festival that consummates the seven-day week. He explores the quasi-magical character of the number seven in ancient Near Eastern and Mediterranean compositions and examines the revealing variation of the Sabbath commandment between the two biblical versions of the Decalogue in Exodus and Deuteronomy. He also treats sabbatical law in the Second Temple and rabbinic periods, critiquing contemporary efforts to extract a spirituality from the Sabbath that is divorced from larger questions of communal identity, normative practice, and religious affirmation. Levenson concludes by discussing modern challenges to Sabbath observance and the surprising prospects for its continuation.

Written by an eminent scholar in the field, this sophisticated inquiry bridges the gap between studies that explore the spiritual meaning of Jewish Sabbath observance and those that focus strictly on the history of the tradition. It will appeal to a wide audience of academics and lay readers.

Jon D. Levenson is Albert A. List Professor of Jewish Studies at Harvard University. Levenson's many books concentrate on the Hebrew Bible and its interpretations over the centuries, especially in rabbinic midrash, with a focus on theological matters.

304 pages | 6 × 9 | June
 ISBN 978-1-64602-271-7 | HC: \$74.95/£62.95/€72.95 sh
 ISBN 978-1-64602-273-1 | PB: \$24.95/£20.95/€24.95 sh



The Temple of Ningirsu
 The Culture of the Sacred in Mesopotamia
 Sébastien Rey

Between 2016 and 2022, a team from the British Museum conducted excavations in the ancient Sumerian city of Girsu, the sacred center of the state of Lagash. On an archaeological mound referred to as the Mound of the Palace, or Tell A, they discovered the ground plan of the fabulous Temple of Ningirsu, built by the ruler Gudea circa 2125 BCE. Deep in the heart of the mound, the excavators also exposed the remains of a series of older Sumerian shrines dating back to Early Dynastic times (2900–2350 BCE).

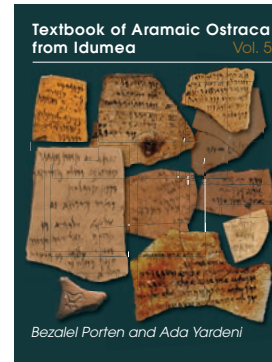
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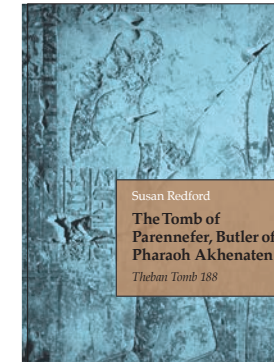
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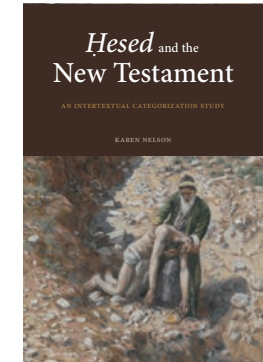
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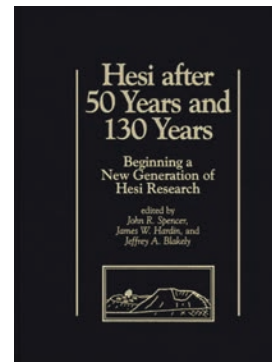
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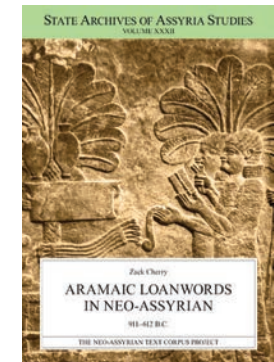
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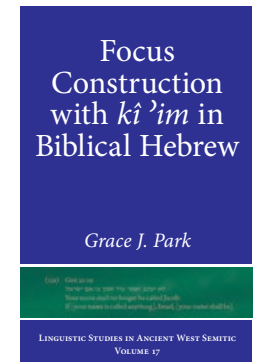
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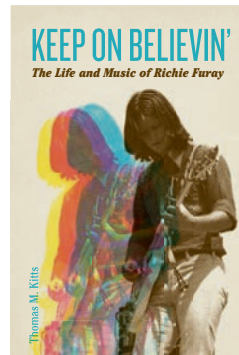
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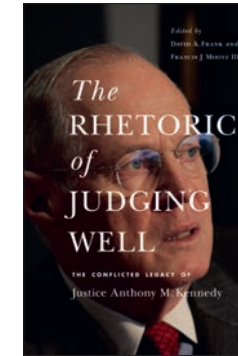
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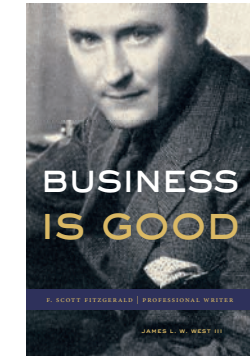
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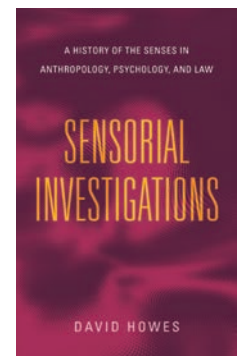
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