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singular narratives
diverse perspectives
universal stories

New worlds of comics.

drawing our worlds together
graphicmundi.org
“COVID Chronicles will prove to be an indispensable work of graphic medicine, a testimony to a dark but unforgettable chapter in our common history.”

—A. David Lewis, author of The Lone and Level Sands

COVID Chronicles
A Comics Anthology
Edited by Kendra Boileau and Rich Johnson

In 2020, the COVID-19 pandemic brought the world to its knees. When we weren’t sheltering in place, we were advised to wear masks, wash our hands, and practice social distancing. We watched in horror as medical personnel worked around the clock to care for the sick and dying. Businesses were shuttered, travel stopped, workers were furloughed, and markets dropped. And people continued to die.

Amid all this uncertainty, writers and artists from around the world continued to create comics, commenting on how individuals, societies, governments, and markets reacted to the crisis. COVID Chronicles collects more than sixty such short comics from a diverse set of creators, including indie powerhouses, mainstream artists, Ignatz and Eisner Award winners, and media cartoonists. In narrative styles ranging from realistic to fantastic, they tell stories about adjusting to working from home, homeschooling their kids, missing birthdays and weddings, and being afraid just to leave the house. They probe the failures of government leaders and the social safety net. They dig into the racial bias and systemic inequities that this pandemic helped bring to light. We see what it’s like to get the virus and live to tell about it, or to stand by helplessly as a loved one passes.

At times heartbreaking and at others hopeful and humorous, these comics express the anger, anxiety, fear, and bewilderment we feel in the era of COVID-19. Above all, they highlight the power of art and community to help us make sense of a world in crisis, reminding us that we are truly all in this together.

Kendra Boileau is the Publisher of Graphic Mundi and the Assistant Director and Editor-in-Chief of Penn State University Press.

Rich Johnson is a publishing consultant and the founder of Brick Road Media, LLC.
The Parakeet
Espé

Winner of the 2017 Parole de Patients Literary Award

Bastien is eight years old, and his mother is ill. She often has what his father and grandparents call “episodes.” She screams and fights, scratches and spits, and has to be carted away to specialized clinics for frequent treatments. Bastien doesn’t like it when she goes, because when she comes home, she isn’t the same. She has no feelings, no desires, and not much interest in him. According to the doctors, Bastien’s mother suffers from “bipolar disorder with schizophrenic tendencies,” but he prefers to imagine her as a comic-book heroine, like Jean Grey, who may become Dark Phoenix and explode in a superhuman fury at any moment.

Based on the author’s own childhood experiences, The Parakeet is the story of a boy whose only refuge from life’s harsh realities lies in his imagination. In his eyes, we see the confusion and heartache he feels as he watches his mother’s illness progress and the treatments fail. Through his eyes, we see how mental illness can both tear families apart and reaffirm the bonds of love. Poignant yet playful, The Parakeet follows Bastien’s struggle to accept the mother he has while wishing for the mother he needs.

Graphic novelist Espé was born Sébastien Portret in Mazamet, France. A graduate of the École des Beaux-Arts in Toulouse, he collaborated in the publication of several comics series, including Châteaux Bordeaux, and he is the author of two graphic novels: L’Île des Justes and Le Perroquet.

156 pages | 8.25 x 11.25 | 148 color illus. | March
isbn 978-0-271-08805-1
hardcover: $21.95/£17.95/€20.95 tr

Comics & Graphic Novels/Biography and Memoir

“The Parakeet is a beautiful book. Espé’s storytelling is tender and compelling, narratively and visually.”
—RACHEL LINDSAY, author of RX: A Graphic Memoir
The last thing Piedro remembers is diving into the lake on his day off from work. Now he lies in a hospital bed with a wheelchair at his side. Casting a shadow from the doorway, his caretaker remarks on “how quickly one gets used to this kind of thing,” as she goes on to empty his catheter bag and to help him into his wheelchair.

Piedro must now deal with a growing mix of fear and powerlessness that surges within him as he realizes that he will be paralyzed forever; it bursts forth like a twister, “over and over again,” until he resigns himself to it. In time, Piedro’s feelings of hopelessness are offset by the realization that he can find both love and a degree of independence. With the support of his family and friends, he makes his way through rehab and finally gets back to the business of living.

Based on his own experiences, Roland Burkart’s Twister is a realistic and uplifting narrative that will resonate with anyone who has ever experienced or borne witness to a life upended by calamity.

Roland Burkart is a freelance illustrator based in Lucerne, Switzerland. A trained artist, he was rendered quadriplegic by an accident at work and has used a wheelchair ever since. Since his accident, he has learned to draw left-handed.

Though concise, Burkart’s ink drawings minimize nothing—neither the insecurities of the draftsman handling his tools, nor the doubts of the protagonist, Piedro.”

—Jonas Engelmann,
Comic: The Magazine of Comics Culture
Fat
Regina Hofer

At sixteen, Regina began cutting back on meals to the point where her hair started to fall out. Later, she began to binge at night while her family slept. For a long time, she was able to keep her eating disorder a secret, though hiding her problem didn’t stop it from harming her emotional and physical well-being. The pressures of wanting to succeed as an artist led her to a nervous breakdown and, finally, a strong desire to start from scratch.

In Fat, Austrian-born author and artist Regina Hofer documents her battle with anorexia and bulimia. This powerful and imaginative graphic novel follows Regina from her childhood home in Upper Austria, where food and family mealtimes were often associated with feelings of personal failure, to art school at the Mozarteum University Salzburg and a violent reckoning with her dysfunctional family.

Vivid and courageous, this memoir will resonate with anyone living through or seeking to understand what it is like to live with an eating disorder.

Regina Hofer was born in Linz, Austria. She is a freelance animator and illustrator, and she holds degrees in graphic design from the Mozarteum University Salzburg and painting and graphic design from the Academy of Fine Arts in Vienna. Originally published in German, Fat is her first graphic novel.

“A stylish, touching graphic memoir. I love the square, monochrome format and intelligently playful layouts. This is a book that deserves your attention.”
—UNA, author of Becoming Unbecoming

“The narrator’s life story, told with occasional flashbacks and vivid, touching detail, makes a lasting impact on the reader.”
—UPPER AUSTRIA NEWS

“In minimalist, symbolic, and expressive visual language, Hofer describes a daily struggle with her own body.”
—SOPHIE WEILANDT, ORF Culture Monday
Oil waste was everywhere—on the roads, in the rivers where they fished, and in the water that they used for bathing, cooking, and washing. Children became sick and died, cases of stomach cancer skyrocketed, and women miscarried or gave birth to children with congenital disorders. The American oil company Texaco—now part of Chevron—extracted its first barrel of crude oil from Amazonian Ecuador in 1972. It left behind millions of gallons of spilled oil and more than eighteen million gallons of toxic waste.

In *Crude*, Ecuadorian lawyer and activist Pablo Fajardo gives a firsthand account of Texaco’s involvement in the Amazon as well as the ensuing legal battles between the oil company, the Ecuadorian government, and the region’s inhabitants. As a teenager, Fajardo worked in the Amazonian oil fields, where he witnessed the consequences of Texaco/Chevron’s indifference to the environment and to the inhabitants of the Amazon. Fajardo mobilized with his peers to seek reparations and in time became the lead counsel for UDAPT (Union of People Affected by Texaco), a group of more than thirty thousand small farmers and indigenous people from the northern Ecuadorian Amazon who continue to fight for reparations and remediation to this day.

Eye-opening and galvanizing, *Crude* brings to light one of the least known but most important cases of environmental and racial injustice of our time.

**Pablo Fajardo** is an Ecuadorian lawyer and activist. He is lead counsel for UDAPT and continues to dedicate his life to prosecuting the case against Chevron. He travels the world to defend the UDAPT cause, advocating for environmental justice and human rights.

**Sophie Tardy-Joubert** is a French journalist. In 2014, she wrote a profile on Pablo Fajardo for the magazine *XXI*. She adapted Fajardo’s story for *Crude*.

**Damien Roudeau** is a graphic journalist. He has published illustrations in magazines and the popular press, collaborating with various organizations and NGOs.
**The Body Factory**
*From the First Prosthetics to the Augmented Human*

Héloïse Chochois

A young man has a horrible motorcycle accident. He wakes up in the hospital to discover that one of his arms has been amputated. Then a portrait on the wall of his hospital room begins to speak to him. The subject of the painting introduces himself as Ambroise Paré, the French barber-surgeon who revolutionized the art of amputation. From this wonderfully absurd premise, the two begin an imaginary conversation that takes them through a sweeping history of surgical amputation, from the Stone Age to the Space Age. Unencumbered by pathos or didacticism, this graphic novel explores the world of amputation, revealing fascinating details about famous amputees throughout history, the invention of the tourniquet, phantom-limb syndrome, types of prostheses, and transhumanist technologies.

Playfully illustrated and seriously funny, *The Body Factory* is sure to delight anyone interested in the history and future of medicine and how we repair—and even enhance—the body.

**Héloïse Chochois** is a scientific illustrator who debuted as a graphic novelist with the blog *Infiltrée chez les physiciens*. She is the author and illustrator of *Intelligences artificielles*.

160 pages | 6.75 x 10 | 156 color illus. | May
isbn 978-0-271-08706-1
paper: $18.95/£15.95/€17.95 tr

Graphic Studies/General Interest/History
Dirty Biology
The X-Rated Story of the Science of Sex
Léo Grasset and Colas Grasset

What is sex? Has it always existed? What purpose does it serve? Why are there penises and vaginas? These questions are at the very core of Dirty Biology, an erudite (and hilarious) graphic novel that aims to teach you everything you wanted to know about sex—and then some.

“Sex” can mean a number of things. It can refer to sex organs, to sex types, to the act of copulation, or to the simple exchange of genetic material. This book explains what we actually mean when we talk about sex and reveals a wealth of astonishing scientific details along the way. For example, did you know that some species can have sex without genitals? And when it comes to genitals, did you know that there’s an amazing diversity of these across species? From the evolution of penises and vaginas to far-fetched mating rituals and the shocking consequences of the sex act, Dirty Biology exposes sex for what it is: a lot more interesting and more complicated than the simplistic image we often have of it.

Léo Grasset (scripter) has advanced degrees in evolutionary biology and organizational ecosystems biology. In 2014, he began to make humorous and educational YouTube videos about biology. An English translation of his first book was published as How the Zebra Got Its Stripes: Darwinian Stories Told Through Evolutionary Biology.

Colas Grasset (artist) has collaborated with his brother Léo on several episodes of the YouTube program DirtyBiology. He blogs about his work at http://hou-bim.blogspot.com.

182 pages | 6.75 x 10 | 181 color illus. | May
isbn 978-0-271-08705-4
paper: $19.95/£15.95/€18.95 tr

Animal Studies/Math & Science/General Interest/Graphic Studies
Frederick Watts came to prominence during the nineteenth century as a lawyer and a railroad company president, but his true interests lay in agricultural improvement and in raising the economic, social, and political standing of Pennsylvania’s farmers. After being elected founding president of the Pennsylvania State Agricultural Society in 1851, he used his position to advocate vigorously for the establishment of an agricultural college that would employ science to improve farming practices. He went on to secure the charter for the Farmers’ High School of Pennsylvania, which would eventually become The Pennsylvania State University.

This biography explores Watts’s role in founding and leading Penn State through its formative years. Watts adroitly directed the school as it was sited, built, and financed, opening for students in 1859. He hired the brilliant Evan Pugh as founding president, who, with Watts, quickly made it the first successful agricultural college in America. But for all his success in launching the institution, Watts nearly brought it to the brink of closure through a series of ruinous presidential appointments that led to an abandonment of the land-grant focus on agriculture and engineering.

Watts’s influence in the agricultural modernization movement and his impact on land-grant education in the United States—both in his role with Penn State and later as US commissioner of agriculture—made him a leader in the history of agricultural and higher education. Roger L. Williams’s compelling biography of Watts reestablishes him in this legacy, providing a balanced analysis of his missteps and accomplishments.

Roger L. Williams is the author of Evan Pugh’s Penn State: America’s Model Agricultural College and The Origins of Federal Support for Higher Education: George W. Atherton and the Land-Grant College Movement, both published by Penn State University Press.
The Second Atlas of Breeding Birds in West Virginia

Edited by Richard S. Bailey and Casey B. Rucker

The Second Atlas of Breeding Birds in West Virginia is the most comprehensive description of bird life in the Mountain State ever published. Building on the first Atlas, published in 1994, this book documents the occurrence of 170 species of breeding birds, including three new species and one whose last breeding record was in 1888.

Compiled from the efforts of almost two hundred volunteers, who worked from 2009 to 2014 to amass more than one hundred thousand records and conduct point-count surveys, the Atlas presents detailed information about each species and two hybrids. Species accounts are accompanied by maps that show breeding evidence as well as estimates of occurrence, change in occurrence, and population density.

The volume covers state geography, climate, and changing habitats. It includes both a discussion of conservation concerns important to the state’s breeding birds and a history of state ornithology and changes in West Virginia’s avifauna drawn from observations and research from the nineteenth through the twenty-first century.

Featuring up-to-date information and hundreds of beautiful color photographs—nearly all of which are identified by county locations—The Second Atlas of Breeding Birds in West Virginia is an indispensable resource for researchers, conservationists, and birders.

Richard Bailey is the State Ornithologist for the West Virginia Division of Natural Resources.

Casey Rucker is a self-taught ornithologist and the editor of The Redstart, West Virginia’s birding journal.

696 pages | 202 color/4 bw illus./693 maps | 9 x 12 | June
isbn 978-0-271-08980-5
hardcover: $69.95/£55.95/€64.95 sh

Also of Interest

Birds’ movements and sounds can make them easy to find, and this detectability affords outstanding opportunities to study their ecology, behavior, and populations. Changes in bird distribution and abundance can also be bellwethers of ecosystem health. This book is intended both to provide enjoyment to readers interested in West Virginia’s birds and to serve as a scientific resource.

—From the Introduction, The Second Atlas of Breeding Birds in West Virginia
How Sherlock Pulled the Trick
Spiritualism and the Pseudoscientific Method
Brian McCuskey

“A detailed and insightful exposition of a powerful and compelling literary figure. We know Holmes is central to a late-Victorian worldview, and How Sherlock Pulled the Trick demonstrates how he is also significant today.”
—Catherine Wynne, author of Lady Butler: War Artist and Traveller, 1846–1933

The Rohonc Code
Tracing a Historical Riddle
Benedek Láng

“The Rohonc Code is a valuable guide for how to approach an old unsolved cipher. Historians will benefit from learning some of the mathematical approaches that Láng describes, while mathematicians will benefit from Láng’s detailing of how he pursued potential historical leads.”
—Craig P. Bauer, author of Unsolved! The History and Mystery of the World’s Greatest Ciphers from Ancient Egypt to Online Secret Societies

First discovered in a Hungarian library in 1838, the Rohonc Codex keeps privileged company with some of the most famous unsolved writing systems in the world, notably the Voynich manuscript, the Phaistos Disk, and Linear A. Written entirely in cipher, this 400-year-old, 450-page-long, richly illustrated manuscript initially gained considerable attention but was later dismissed as an apparent forgery. No serious scholar would study it again until the turn of the twenty-first century. This engaging narrative follows historian Benedek Láng’s search to uncover the truth about this thoroughly mysterious book that has puzzled dozens of codebreakers.

Láng surveys the fascinating theories associated with the Codex and discusses possible interpretations of the manuscript as a biblical commentary, an apocryphal gospel, or a secret book written for and by a sect. He provides an overview of the secret writing systems known in early modern times and an account of the numerous efforts to create an artificial language or to find a long-lost perfect tongue—endeavors that were especially popular at the time the Codex was made. Lastly, he tests several code-breaking methods in order to decipher the Codex, finally pointing to a possible solution to the enigma of its content and language system.

Engagingly written, academically grounded, and thoroughly compelling, The Rohonc Code will appeal to historians, scholars, and lay readers interested in mysteries, codes, and ciphers.

Benedek Láng is Professor and Chair of the Department of Philosophy and History of Science at Budapest University of Technology and Economics. He is the author of Unlocked Books: Manuscripts of Learned Magic in the Medieval Libraries of Central Europe, also published by Penn State University Press.
Satire as the Comic Public Sphere
Postmodern “Truthiness” and Civic Engagement
James E. Caron

Stephen Colbert, Samantha Bee, Trevor Noah, John Oliver—these comedians are household names whose satirical takes on politics, the news, and current events receive some of the highest ratings on television. This book examines such humor through the lenses of political and social philosophy, arriving at a new definition of the comic art form: “truthiness satire.”

James E. Caron shows how “infotainers” such as Colbert, Bee, Noah, and Oliver—along with Charles Pierce, Jack Shafer, and other writers—rely on shared values and on the postmodern aesthetics of irony and affect to create engagement within a comic public sphere. Using case studies of bits, parodies, and routines, he reveals how, as news reporting moves away from evidence and toward a discursive space in which alternative facts exist, satire is increasingly employed as a way to generate reflection, thought, and even action in the body politic.

A biting, insightful, and rigorous exploration of modern public discourse, Satire as the Comic Public Sphere will appeal to anyone seeking to understand the interplay among media, politics, and culture.

James E. Caron is Professor Emeritus of English at the University of Hawai‘i at Mānoa. He is the author of Mark Twain, Unsanctified Newspaper Reporter and coeditor of Refocusing Chaplin: A Screen Icon Through Critical Lenses and Sut Lovingood’s Nat’l Barn Yarnspinner: Essays on George Washington Harris.

“Any scholar or student interested in the roles of comic and satiric discourse in twenty-first-century culture will benefit from reading this book. In my own engagements with satire, I will turn to this book first as an authoritative sorting-out of where we are and where we are going.”
—Bruce Michelson, author of Mark Twain on the Loose: A Comic Writer and the American Self

280 pages | 3 b&w illus. | 6 x 9 | May 2021
Hardcover: $39.95 / £27.95 / €34.95
Humor in America Series
Communication Studies/Philosophy/Political Science

Caricature and National Character
The United States at War
Christopher J. Gilbert

According to a popular maxim, a nation at war reveals its true character. In this incisive work, Christopher Gilbert examines the long history of US war politics through the lens of political cartoons to provide new, unique insight into American cultural makeup and identity.

Tracing the comic representation of American values from the First World War to the War on Terror, Gilbert explores the power of humor—in particular, ludicrous exaggeration—to expose failures and lies and to illuminate values and virtues. He uses case studies of the artwork of four American cartoonists—James Montgomery Flagg, Dr. Seuss, Ollie Harrington, and Ann Telnaes—to craft a trenchant portrait of Americanism. Through an analysis of caricatures of Uncle Sam, the American Eagle, the Axis Powers, and President Trump as well as editorial cartoons commenting on issues of race and class on the home front, Gilbert portrays a culture rooted in ideas of manifest destiny, patriotism, and democracy for all, but plagued by ugly forms of nationalism, misogyny, racism, and violence.

Rich with examples of hilarious and masterfully drawn cartoons, this unflinching look at the evolution of our conflicted national character illustrates how American cartoonists use comedy, mockery, and wit to bring about much-needed national self-awareness. The book will be welcomed by scholars working in the fields of political science, rhetoric, and humor studies.

Christopher J. Gilbert is Assistant Professor of English at Assumption College.

“By examining the editorial cartoons of James Montgomery Flagg, Theodor Geisel (Dr. Seuss), Ollie Harrington, and Ann Telnaes—whose powerful imagery ‘animated American values in war cultures from the First World War forward’—Gilbert provides a vigorously argued account of the contribution of political cartooning to the construction and deconstruction of contending national myths.”
—Kent Worcester, author of Silent Agitators: Cartoon Art from the Pages of “New Politics”

256 pages | 35 b&w illus. | 6 x 9 | May 2021
Hardcover: $39.95 / £27.95 / €34.95
Humor in America Series
Communication Studies/Political Science
Why Monet Matters
Meanings Among the Lily Pads
James H. Rubin

“This impressive book is a valuable contribution to the scholarship on Monet and later nineteenth- and early twentieth-century French art and culture more broadly. By the end of it, readers will have a far richer understanding of the manifold ways that Monet’s late work intersects with major artistic, political, and philosophical currents of the period.”
—MICHELLE FOA, author of Georges Seurat: The Art of Vision

Claude Monet’s Water Lilies are widely recognized as a celebration of nature and a call to visual experience. The skilled brushwork, vivid color, and immersive quality of the paintings suspend thoughts of the outside world and its concerns. And yet, when one realizes that these works were made during a period of social and political turmoil, questions arise about the personal, cultural, and historical contexts within which they were created. In this book, James H. Rubin explores these conditions and shows how Monet’s work—said to be a harbinger of abstraction—appeals not only to the eye but to something deep in modern consciousness.

By the 1890s, Monet’s works were considered French cultural treasures. Monet was featured in a propaganda film in response to German militarism, and he was persuaded by Georges Clemenceau to donate a number of his Water Lilies to the French nation following the Treaty of Versailles. Taking this into account, Rubin uncovers how the theme of floating lily pads could serve political ends, exposing relationships between Monet’s apparently subject-free art and its material circumstances in the modern world.

Engagingly written, masterfully argued, and featuring over 150 illustrations, Why Monet Matters is a major study of an artist who had the will and the talent to remain relevant to his time without conceding to its fashions. Scholars, students, and those who appreciate Monet and Impressionism will value and learn from this book.

James H. Rubin is Professor of Art History Emeritus at Stony Brook University. He is the author of thirteen books, including Impressionism; Impressionist Cats and Dogs: Pets in the Painting of Modern Life; and Impressionism and the Modern Landscape: Productivity, Technology, and Urbanization from Monet to Van Gogh.

Consuming Painting
Food and the Feminine in Impressionist Paris
Allison Deutsch

“An impressive new take on the history of late nineteenth-century French art, one that makes clear for the first time the sensorial range in the historical reception of modern painting. In her reevaluation and retranslation of art criticism, combined with her highly persuasive descriptions of a range of paintings, Deutsch shows the sustained discourse of desire and disgust built into the deeply gendered metaphors of painting as culinary consumption.”
—MARNIN YOUNG, author of Realism in the Age of Impressionism: Painting and the Politics of Time

In Consuming Painting, Allison Deutsch challenges the pervasive view that Impressionism was above all about visual experience. Focusing on the language of food and consumption as they were used by such prominent critics as Baudelaire and Zola, she writes new histories for familiar works by Manet, Monet, Caillebotte, and Pissarro and creates fresh possibilities for experiencing and interpreting them.

Examining the culinary metaphors that the most influential critics used to express their attraction or disgust toward painting, Deutsch rethinks French modern-life painting in relation to the visceral reactions that these works evoked in their earliest publics. Writers posed viewing as analogous to ingestion and used comparisons to food to describe the appearance of paint and the painter’s process. The food metaphors they chose were aligned with specific female types, such as red meat for sexualized female flesh, confections for fashionably made-up women, and hearty vegetables for agricultural laborers. These culinary figures of speech, Deutsch argues, provide important insights into both the fabrication of the feminine and the construction of masculinity in nineteenth-century France.

Consuming Painting exposes the social politics at stake in the deeply gendered metaphors of sense and sensation.

Original and convincing, Consuming Painting upends traditional narratives of the sensory reception of modern painting. This trailblazing book is essential reading for specialists in nineteenth-century art and criticism, gender, and modernism.

Allison Deutsch is Leverhulme Early Career Fellow in the Department of History of Art at Birkbeck, University of London.

216 pages | 25 color/33 b&w illus. | 8 x 10 | March
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Art History
The Museum Age in Austria-Hungary
Art and Empire in the Long Nineteenth Century
Matthew Rampley, Markian Prokopovych, and Nóra Veszprémi

“Composed by experts in the [Habsburg] empire’s many cultural worlds, this volume [breaks] new ground by illustrating how a polyphonic empire generated a rich profusion of highly diverse museums.”
—Suzanne Marchand, author of German Orientalism in the Age of Empire: Religion, Race, and Scholarship

This important critical study of the history of public art museums in Austria-Hungary explores their place in the wider history of European museums and collecting, their role as public institutions, and their involvement in the complex cultural politics of the Habsburg Empire.

Focusing on institutions in Vienna, Cracow, Prague, Zagreb, and Budapest, The Museum Age in Austria-Hungary traces the evolution of museum culture over the long nineteenth century, from the 1784 installation of imperial art collections in the Belvedere Palace (as a gallery open to the public) to the dissolution of Austria-Hungary after the First World War. Drawing on source materials from across the empire, the authors reveal how the rise of museums and display was connected to growing tensions between the efforts of Viennese authorities to promote a cosmopolitan and multinational social, political, and cultural identity, on the one hand, and, on the other, the rights of national groups and cultures to self-expression. They demonstrate the ways in which museum collecting policies, practices of display, and architecture engaged with these political agendas and how museums reflected and enabled shifting forms of civic identity, emerging forms of professional practice, the production of knowledge, and the changing composition of the public sphere.

Matthew Rampley is Principal Investigator of the research project Continuity/Rupture: Art and Architecture in Central Europe 1918–1939, funded by the European Research Council, and Senior Researcher at Masaryk University.

Markian Prokopovych is Assistant Professor of History at Durham University.

Nóra Veszprémi is a Research Fellow on the European Research Council-funded project Continuity/Rupture: Art and Architecture in Central Europe 1918–1939 at Masaryk University.

296 pages | 47 b&w illus. | 7 x 10
February | isbn 978-0-271-08710-8
hardcover: $99.95/£79.95/€92.95 sh

Philip II of Spain and the Architecture of Empire

Laura Fernández-González

“Laura Fernández-González’s attention to understudied buildings is admirable, as is her characterization of the Spanish Empire as one ‘under construction.’ Philip II of Spain and the Architecture of Empire promises to make an important contribution to the study of domestic architecture.”
—Jesús Escobar, author of The Plaza Mayor and the Shaping of Baroque Madrid

Philip II of Spain was a major patron of the arts, best known for his magnificent palace and royal mausoleum at the Monastery of San Lorenzo of El Escorial. However, neither the king’s monastery nor his collections fully convey his participation in the rich artistic landscape of Spain’s “Golden Age.” In this book, Laura Fernández-González examines Philip’s architectural and artistic projects, placing them within the wider context of Europe and the transoceanic Iberian dominions.

Philip II of Spain and the Architecture of Empire investigates ideas of hybridity, empire, and globalization in the art and architecture of the Iberian world during the sixteenth century, a time when the Spanish Empire was the largest composite monarchy in the world. Fernández-González illuminates Philip’s use of building regulations to construct an imperial city in Madrid and highlights the importance of his transformation of the Simancas fortress into an archive. She analyzes the refashioning of his imperial image upon his ascension to the Portuguese throne and uses the Hall of Battles in El Escorial as a lens through which to understand visual culture, history writing, and Philip’s kingly image as it was reflected in the funeral commemorations mourning his death across the Iberian world. Positioning Philip’s art and architectural programs within the wider cultural context of politics, legislation, religion, and theoretical trends, Fernández-González shows how design and images traveled across the Iberian world and offers a nuanced assessment of Philip’s role in influencing them.

Laura Fernández-González is Senior Lecturer in Architectural History at the University of Lincoln. She is the coeditor, with Fernando Checa Cremades, of Festival Culture in the World of the Spanish Habsburgs.

256 pages | 45 color/42 b&w illus. | 9 x 10 | May
isbn 978-0-271-08724-5
hardcover: $94.95/£75.95/€88.95 sh
Art History & Architecture

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Amanda Wunder
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Women Artists, Their Patrons, and Their Publics in Early Modern Bologna

Babette Bohn

“This important study by Babette Bohn, a seasoned art historian and expert on early modern Bologna, presents a comprehensive, in-depth picture of ‘the Bolognese phenomenon,’ i.e., the unusual surge of successful women artists in that Renaissance city. Bohn’s book will be a valuable resource for scholars and students of art history and gender studies, and it is likely to become a methodological model for the study of women artists in other Renaissance cities.”

—MARY GARRARD, author of Brunelleschi’s Egg: Nature, Art, and Gender in Renaissance Italy

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Air-Conditioning in Modern American Architecture, 1890–1970

Joseph M. Siry

“Joseph Siry’s excellent new book makes a convincing case for the inclusion of technology and the conditions of architectural production in our approach to architectural history. It provides a major new contribution to our understanding of the field.”

—DIETRICH C. NEUMANN, editor of “The Structure of Light”: Richard Kelly and the Illumination of Modern Architecture

Air-Conditioning in Modern American Architecture, 1890–1970, documents how architects made environmental technologies into resources that helped shape their spatial and formal aesthetic. In doing so, it sheds important new light on the ways in which mechanical engineering has been assimilated into the culture of architecture as one facet of its broader modernist project.

Tracing the development and architectural integration of air-conditioning from its origins in the late nineteenth century to the advent of the environmental movement in the early 1970s, Joseph M. Siry shows how the incorporation of mechanical systems into modernism’s discourse of functionality profoundly shaped the work of some of the movement’s leading architects, such as Dankmar Adler, Louis Sullivan, Frank Lloyd Wright, Ludwig Mies van der Rohe, Gordon Bunshaft, and Louis Kahn. For them, the modernist ideal of functionality was incompletely realized if it did not wholly assimilate heating, cooling, ventilating, and artificial lighting. Bridging the history of technology and the history of architecture, Siry discusses air-conditioning’s technical and social history and provides case studies of buildings by the master architects who brought this technology into the conceptual and formal project of modernism.

A monumental work by a renowned expert in American modernist architecture, this book asks us to see canonical modernist buildings through a mechanical engineering–oriented lens. It will be especially valuable to scholars and students of architecture, modernism, the history of technology, and American history.

Joseph M. Siry is Professor of Art History and William R. Kenan, Jr. Professor of the Humanities at Wesleyan University. He is the author of four books, including most recently Beth Sholom Synagogue: Frank Lloyd Wright and Modern Religious Architecture.
A Sensory History Manifesto
Mark M. Smith

“Mark M. Smith’s masterful command of sensory history is everywhere on display in this timely, insightful manifesto. Small in size but capacious in scope, this agenda-setting examination of the ‘state of the field’ surveys a wide range of historical work on the senses while identifying new directions for future scholarship. Conveying complex ideas with enviable simplicity, A Sensory History Manifesto is both an essential guide to the field and a compelling argument for its transformation.”
—Peter Denney, coeditor of Sound, Space and Civility in the British World, 1700–1850

A Sensory History Manifesto is a brief and timely meditation on the state of the field. It invites historians who are unfamiliar with sensory history to adopt some of its insights and practices, and it urges current practitioners to think in new ways about writing histories of the senses.

Starting from the premise that the sensorium is a historical formation, Mark Smith traces the origins of historical work on the senses, interrogating, exploring, and in some cases recovering pioneering work on the topic. Smith argues that we are at an important moment in the writing of the history of the senses, and he explains the potential that this field holds for the study of history generally. In addition to highlighting the strengths of current work in sensory history, Smith also identifies some of its shortcomings. If sensory history provides historians of all persuasions, times, and places a useful and incisive way to write about the past, it also challenges current practitioners to think more carefully about the historicity of the senses and the desirability—even the urgency—of engaged and sustained debate among themselves. In this way, A Sensory History Manifesto invites scholars to think about how their field needs to evolve if the real interpretive dividends of sensory history are to be realized.

Concise and convincing, A Sensory History Manifesto is a must-read for historians of all specializations.

Mark M. Smith is Carolina Distinguished Professor of History at the University of South Carolina. An award-winning author of more than a dozen books, his work has been translated into Chinese, Korean, German, Danish, and Spanish.

Under the Literary Microscope
Science and Society in the Contemporary Novel
Edited by Sina Farzin, Susan M. Gaines, and Roslynn D. Haynes

“This lively collection is valuable for its placement of literary criticism alongside scholarship on public engagement with science. It grants to authors a more nuanced understanding of the various dimensions of scientific personnel and practice than critics have previously acknowledged, and it offers such texts as spaces where the reading public can engage with questions concerning the nature of science.”
—Charlotte Sleigh, author of Literature and Science

“Science in fiction,” “geek novels,” “lab-lit”—whatever one calls them, novels about science open a creative space in which the reading public can experience and think critically about the powers of science to illuminate and transform nature and to create and mitigate social risks. Perfectly structured for use in classes on science in literature, Under the Literary Microscope examines the sociological and literary implications of the discourse taking place in and around this space.

The past few decades have seen a proliferation of novels about science in anglophone literature. Exploring the work of novelists such as Barbara Kingsolver, Richard Powers, Ian McEwan, Ann Patchett, Allegra Goodman, and Karen Joy Fowler, the essays in this volume discuss the most prevalent scientific and social themes in new fiction about science; how the novel’s intrinsic formal features allow for the interweaving of conflicting social and scientific discourses; and fiction’s responses to contemporary issues in science and technology, such as artificial intelligence, genomics, and climate change.

In addition to the editors, the contributors include Anna Auguscik, Jay Clayton, Carol Colatrella, Sonja Fücker, Raymond Haynes, Luz María Hernández Nieto, Emanuel Herold, Karin Hoepker, Anton Kirchhofer, Antje Kley, Natalie Roxburgh, Uwe Schimank, Sherryl Vint, and Peter Weingart.

Sina Farzin is Professor of Sociology and Sociological Theory at Bundeswehr University Munich.

Susan M. Gaines is the author of the novels Accidents and Carbon Dreams. She is Founding Director of the Fiction Meets Science Program and Writer in Residence at the University of Bremen.

Roslynn D. Haynes is Fellow of the Australian Academy of the Humanities and Adjunct Associate Professor in the School of Arts and Media, University of New South Wales.

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

“With an impressive diversity of both topics and authors, Rhetorics of Democracy in the Americas invites readers to consider the structural determinants as well as living habits of twenty-first-century politics. . . . This rich and deeply grounded collection courageously directs attention to the racial and class-based struggles that continue to challenge the Americas.”

—E. Johanna Hartelius, editor of The Rhetorics of US Immigration: Identity, Community, Otherness

Democracy is venerated in US political culture, in part because it is our democracy. As a result, we assume that the government and institutions of the United States represent the true and right form of democracy, needed by all. This volume challenges this commonplace belief by putting US politics in the context of the Americas more broadly.

Seeking to cultivate conversations among and between the hemispheres, this collection examines local political rhetorics across the Americas. The contributors—scholars of communication from both North and South America—recognize democratic ideals as irreducible to a single national perspective and reflect the ways social minorities in the Western Hemisphere engage in unique political discourses. Essays consider current rhetorics in the United States on American exceptionalism, immigration, and media bias in Brazil. Through a survey of these rhetorics, this volume provides a broad analysis of democracy. It highlights institutional and cultural differences in the Americas and presents a hemispheric democracy—one that is more pluralistic, though also at times more agonistic, than what is believed about democracy in the United States.

Adriana Angel is Associate Professor of Communication at Universidad de la Sabana, Colombia.

Michael L. Butterworth is Professor of Communication Studies at the University of Texas at Austin.

Nancy R. Gómez is Professor of Communication at Universidad del Norte, Colombia.
Responding to the Sacred
An Inquiry into the Limits of Rhetoric
Edited by Michael Bernard-Donals and Kyle Jensen

“Responding to the Sacred provides a capacious and prismatic view of communicating that which is not fully communicable, and in doing so, it ventures to rhetoric’s very edges—and beyond.”
—DEBRA HAWHEE, author of Rhetoric in Tooth and Claw: Animals, Language, Sensation

With language we name and define all things, and by studying our use of language, rhetoricians can provide an account of these things and thus of our lived experience. The concept of the sacred, however, raises the prospect of the existence of phenomena that transcend the human and physical and cannot be expressed fully by language. The sacred thus reveals limitations to rhetoric.

Featuring essays authored by some of the foremost scholars of rhetoric working today, this wide-ranging collection of theoretical and methodological studies takes seriously the possibility of the sacred and the challenge it poses to rhetorical inquiry. The contributors engage with religious rhetorics—Jewish, Jesuit, Buddhist, pagan—as well as rationalist, scientific, and postmodern rhetorics, studying, for example, divination in the Platonic tradition, Thomas Hobbes’s and Walter Benjamin’s accounts of sacred texts, uncanny algorithms of Big Data, and Hélène Cixous’s sacred passages and passwords. From these studies, new definitions of the sacred along with new rhetorical practices for engaging with the sacred emerge.

This book provides new insight on the relation of rhetoric and the sacred, showing the capacity of rhetoric to study the ineffable but also shedding light on the boundaries between them.

Michael Bernard-Donals is Chaim Perelman Professor of Rhetoric and Culture at the University of Wisconsin–Madison. He is the author, editor, coauthor, or coeditor of ten books in the field, focusing mainly on the relation between rhetoric and ethics.

Kyle Jensen is Professor of English at Arizona State University and the author of Reimagining Process: Online Writing Archives and the Future of Writing Studies.

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Communication Studies/Philosophy/Religious Studies

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

“Bruce McComiskey makes an important case for the rhetorical significance of the Dead Sea Scrolls as well as the methodological utility of a hermeneutic/rhetorical approach for reading these texts.”
—JIM RIDOLFO, author of Digital Samaritans: Teaching Composition as a Social Process

Discovered in 1947, the Dead Sea Scrolls are a collection of ancient Israelite documents, many of which were written by a Jewish sectarian community at Qumran living in self-exile from the priesthood of the Second Temple. This first book-length study of the rhetoric of these texts illustrates how the Essenes employed different rhetorics over time as they struggled to understand God’s word and their mission to their people, who they believed had turned away from God and his purposes.

Applying methods of rhetorical analysis to six substantive texts—Miṣqat Ma‘āshēh ha-Torah, Rule of the Community, Damascus Document, Purification Rules, Temple Scroll, and Habakkuk Pesher—Bruce McComiskey traces the Essenes’ use of rhetorical strategies based on identification, dissociation, entitlement, and interpretation. Through his analysis, McComiskey uncovers a unique, fascinating story of an ancient religious community that had sought to reintegrate into Temple life but, dejected, instead established itself as the new covenant people of God for this world, only to turn ultimately to a trust in a metaphysical afterlife.

Presenting forms of ancient Jewish rhetoric largely uninfluenced by classical rhetoric, this book broadens our understanding of human and religious rhetorical practice even as it provides new insight into the events that led to the emergence of the Talmudic period. Rhetoric and the Dead Sea Scrolls will be useful to scholars working in the fields of religious rhetoric, Jewish studies, and early Christianity.

Bruce McComiskey is Professor of English and Director of Professional Writing at the University of Alabama at Birmingham. He is the author of Teaching Composition as a Social Process; Gorgias and the New Sophistic Rhetoric; Dialectical Rhetoric; and Post-Truth Rhetoric and Composition.

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Communication Studies/Religious Studies/Jewish Studies
Decolonizing Ethics
The Critical Theory of Enrique Dussel
Edited by Amy Allen and Eduardo Mendieta

Enrique Dussel is Latin America’s foremost philosopher, renowned for his contributions to ethics, political philosophy, and liberation theology. Designed for classroom use, this collection of essays engages with Dussel’s encyclopedic oeuvre. Designed for classroom use, this collection of essays engages with Dussel’s encyclopedic work, making his valuable contributions accessible to English-speaking students.

In addition to being one of the most original, prolific, and widely known members of the Latin American Philosophy of Liberation movement, Dussel has also made important contributions to world philosophy, the history of philosophy, the history of the Catholic Church in Latin America, and the understanding of Karl Marx. Dussel famously engaged in a decade-long debate with Karl-Otto Apel on the relationship between material and formal ethics—that is, between an ethics of the community of life and an ethics of the community of discourse—and he has produced novel interpretations and analyses of the concepts of alterity, exteriority, the other, and the world history of ethical systems. Most recently, Dussel extended his work on an ethics of liberation into a politics of liberation, developed over the course of three published volumes.

In this book, scholars from around the world assess Dussel’s work in ways that are both appreciative and critical. Two essays by Dussel bookend the volume: the collection opens with a consideration of the (im)possibility of multiple modernities and ends with an autobiographical trajectory of the philosopher’s thinking.

In addition to Dussel and the editors, the contributors to this volume include Linda Martin Alcoff, Don Thomas Deere, Oscar Guardiola-Rivera, Mario Sáenz Rovner, Alejandro A. Vallega, and Jorge Zúñiga M.

Amy Allen is Liberal Arts Professor of Philosophy and Women’s, Gender, and Sexuality Studies and Head of the Department of Philosophy at Penn State University. She is the coeditor, with Eduardo Mendieta, of From Alienation to Forms of Life: The Critical Theory of Rahel Jaeggi and Justification and Emancipation: The Critical Theory of Rainer Forst, both published by Penn State University Press.

Eduardo Mendieta is Professor of Philosophy and Associate Director of the Rock Ethics Institute at Penn State University. He is the coeditor, with Amy Allen, of From Alienation to Forms of Life: The Critical Theory of Rahel Jaeggi and Justification and Emancipation: The Critical Theory of Rainer Forst, both published by Penn State University Press.

216 pages | 5 5/8 x 8 1/4 | April
Paper: $29.95 / $23.95 / €27.95 sh
Penn State Series in Critical Theory
Philosophy

Ivan Illich
An Intellectual Journey

“This book is unique, much needed, and masterfully executed.”
—William Cavanaugh, author of Field Hospital: The Church’s Engagement with a Wounded World

David Cayley

In the eighteen years since Ivan Illich’s death, David Cayley has been reflecting on the meaning of his friend and teacher’s life and work. Now, in Ivan Illich: An Intellectual Journey, he presents Illich’s body of thought, locating it in its own time and retrieving its relevance for ours.

Ivan Illich (1926–2002) was a revolutionary figure in the Roman Catholic Church and in the wider field of cultural criticism that began to take shape in the 1960s. His advocacy of a new, de-clericalized church and his opposition to American missionary programs in Latin America, which he saw as reactionary and imperialist, brought him into conflict with the Vatican and led him to withdraw from direct service to the Church in 1969. His institutional critiques of the 1970s, from Deschooling Society to Medical Nemesis, promoted what he called institutional or cultural revolution. The last twenty years of his life were occupied with developing his theory of modernity as an extension of church history. Ranging over every phase of Illich’s career and meditating on each of his books, Cayley finds Illich to be as relevant today as ever and more likely to be understood, now that the many convergent crises he foresaw are in full public view and the Church that rejected him is paralyzed in its “folkloric” shell.

Not a conventional biography, though attentive to how Illich lived, Cayley’s book is “continuing a conversation” with Illich that will engage anyone who is interested in theology, philosophy, history, and the Catholic Church.

David Cayley is a Canadian writer and broadcaster. He has produced and presented hundreds of radio documentaries, including two five-hour series with Ivan Illich, and published seven books, among them The Rivers North of the Future: The Testament of Ivan Illich.

560 pages | 7 x 10 | February
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Indigenous Life After the Conquest
The De la Cruz Family Papers of Colonial Mexico
Caterina Pizzigoni and Camilla Townsend

“This Indigenous Life After the Conquest has the potential to introduce students and scholars to a language of singular importance for the field of Mesoamerican studies and to some of the primary historical sources that are its stock-in-trade.”
—PABLO GARCÍA LOAEZ, coeditor of The Improbable Conquest: Sixteenth-Century Letters from the Río de la Plata

This book presents a unique set of written records belonging to the De la Cruz family, caciques of Tepemaxalco in the Toluca Valley. Composed in Nahuatl and Spanish and available here both in the original languages and in English translation, this collection of documents opens a window onto the life of a family from colonial Mexico’s indigenous elite and sheds light on the broader indigenous world within the Spanish colonial system.

The main text is a record created in 1647 by long-serving governor don Pedro de la Cruz and continued by his heirs through the nineteenth century, along with two wills and several other notable documents. These sources document a community history, illuminating broader issues centering on politics, religion, and economics as well as providing unusual insight into the concerns and values of indigenous leaders. These texts detail the projects financed by the De la Cruz family, how they talked about them, and which belongings they deemed important enough to pass along after their death.

Designed for classroom use, this clear and concise primary source includes a wealth of details about indigenous everyday life and preserves and make accessible a rich and precious heritage. The engaging introduction highlights issues of class relations and the public and performative character of Nahua Christianity.

Caterina Pizzigoni is Associate Professor of History at Columbia University. She is the author of The Life Within: Local Indigenous Society in Mexico’s Toluca Valley, 1650–1800.

Camilla Townsend is Distinguished Professor of History at Rutgers University. She is the author of Annals of Native America: How the Nahuas of Colonial Mexico Kept Their History Alive; Malintzin: Una mujer indígena en la Conquista de México; and Here in This Year: Seventeenth-Century Nahuatl Annals of the Tlaxcala-Puebla Valley.

Riemenschneider in Rothenburg
Sacred Space and Civic Identity in the Late Medieval City
Katherine M. Boivin

“The Riemenschneider in Rothenburg should be of great interest to art historians and others. It sheds light on a major figure of the Northern ‘Renaissance’ and also on issues of civic contextualization that are of current interest. The scholarship is thorough and careful. It is, in short, an excellent book.”
—RICHARD KIECKHEFER, author of Theology in Stone: Church Architecture From Byzantium to Berkeley

The concept of the medieval city is fixed in the modern imagination, conjuring visions of fortified walls, towering churches, and winding streets. In Riemenschneider in Rothenburg, Katherine M. Boivin investigates how medieval urban planning and artistic programming worked together to form dynamic environments, demonstrating the agency of objects, styles, and spaces in mapping the late medieval city.

Using altarpieces by the famed medieval artist Tilman Riemenschneider as touchstones for her argument, Boivin explores how artwork in Germany’s preeminent medieval city, Rothenburg ob der Tauber, deliberately propagated civic ideals. She argues that the numerous artistic pieces commissioned by the city’s elected council over the course of two centuries built upon one another, creating a cohesive structural network that attracted religious pilgrims and furthered the theological ideals of the parish church. By contextualizing some of Rothenburg’s most significant architectural and artistic works, such as St. James’s Church and Riemenschneider’s Altarpiece of the Holy Blood, Boivin shows how the city government employed these works to establish a local aesthetic that awed visitors, raising Rothenburg’s profile and putting it on the pilgrimage map of Europe.

Carefully documented and convincingly argued, this book sheds important new light on the history of one of Germany’s major tourist destinations. It will be of considerable interest to medieval art historians and scholars working in the fields of cultural and urban history.

Katherine M. Boivin is Assistant Professor of Art History at Bard College.
Romanesque Tomb Effigies
Death and Redemption in Medieval Europe, 1000–1200
Shirin Fozi

“This deeply researched and insightful book fills a significant lacuna in the study of medieval sculpture, portraiture, and commemoration. It makes a vital contribution to the field’s ‘material turn,’ bringing together monuments in stone, metal, and stucco to reveal both their distinctive properties and their interconnections. At the same time, Fozi never lets us forget the real human beings these tombs honored or the communities that took pride in and comfort from these depictions.”

—Jacqueline E. Jung, author of Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture

Framed by evocative inscriptions, tumultuous historical events, and the ambiguities of Christian death, Romanesque tomb effigies are the first figural monuments for the dead found in European art. In this book, Shirin Fozi explores these provocative markers of life and death, establishing early tomb figures as a coherent genre that hinged upon histories of failure and frustrated ambition.

In sharp contrast to later recumbent funerary figures, none of the known European tomb effigies made before circa 1180 were commissioned by the people they represented, and all of the identifiable examples of these tombs were dedicated to individuals marked by failure rather than triumph. Fozi draws on this evidence to argue that Romanesque effigies were created to address social rather than individual anxieties: they compensated for defeat by converting local losses into an expectation of eternal triumph, comforting the embarrassed heirs of those whose ambitions had failed and offering compensation for the disappointments of the world.

Featuring numerous examples and engaging the visual, historical, and theological contexts that inform them, this groundbreaking work adds a fresh dimension to the study of monumental sculpture and the idea of the individual in the northern European Middle Ages. It will appeal to scholars of medieval art history and medieval studies.

Shirin Fozi is Assistant Professor of Art History at the University of Pittsburgh.

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isbn 978-0-271-08719-1
hardcover: $89.95/£71.95/€83.95 sh

Art History & Architecture/ Medieval and Early Modern Studies

The Absent Image
Lacunae in Medieval Books
Elina Gertsman

“This is an intellectually ambitious, rigorously argued, and erudite book that explores visual strategies and their theoretical underpinnings of ‘empty spaces’ in medieval manuscripts. A must-read for scholars of medieval and northern Renaissance art and intellectual history.”

—Nino Zchomelidse, author of Art, Ritual, and Civic Identity in Medieval Southern Italy

Guided by Aristotelian theories, medieval philosophers believed that nature abhors a vacuum. Medieval art, according to modern scholars, abhors the same. The notion of horror vacui—the fear of empty space—is thus often construed as a definitive feature of Gothic material culture. In The Absent Image, Elina Gertsman argues that Gothic art, in its attempts to grapple with the unrepresentability of the invisible, actively engages emptiness, voids, gaps, holes, and erasures.

Exploring complex conversations among medieval philosophy, physics, mathematics, piety, and image-making, Gertsman explains how nothingness was understood in the medieval world and discusses the different forms that it takes: void, zero, and described by negation. With a special focus on murals and manuscripts, Gertsman studies these visually varied empty spaces. She considers the concept of nothingness in concert with the imaginary, investigates erasure and how it transforms an image, and looks at manuscripts that harbor holes and how they enact meaning for the viewer. These important factors, Gertsman argues, prompted profoundly inventive approaches to emptiness in late medieval visual culture, from ingenious images of the world’s creation ex nihilo to figurations of absence as a replacement for the invisible forces of conception and death.

Innovative and challenging, this book will find its primary audience with students and scholars of art, religion, physics, philosophy, and mathematics. It will be particularly welcomed by those interested in phenomenological and cross-disciplinary approaches to the visual culture of the later Middle Ages.

Elina Gertsman is Professor of Art History and Archbishop Paul J. Hallinan Professor in Catholic Studies II at Case Western Reserve University and the author of the award-winning Worlds Within: Opening the Medieval Shrine Madonna, also published by Penn State University Press.

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Elina Gertsman

isbn 978-0-271-08719-1
hardcover: $89.95/£71.95/€83.95 sh

Medieval & Early Modern Studies/Art History
The Magic of Rogues
Necromancers in Early Tudor England
Edited and translated by Frank Klaassen and Sharon Hubbs Wright

“The Magic of Rogues undoubtedly enhances our understanding of early Tudor magic, reinforced by a general introduction to the nature of magic in the period and its relationship with the authorities.” —RONALD HUTTON, author of The Witch: A History of Fear, from Ancient Times to the Present

In 1510, nine men were tried in the Archbishop’s Court in York for attempting to find and extract a treasure on the moor near Mixindale through necromantic magic. Two decades later, William Neville and his magician were arrested by Thomas Cromwell for having engaged in a treasonous combination of magic practices and prophecy surrounding the death of William’s older brother, Lord Latimer, and the king.

In The Magic of Rogues, Frank Klaassen and Sharon Hubbs Wright present the legal documents about and open a window onto these fascinating investigations of magic practitioners in early Tudor England. Set side by side with sixteenth- and seventeenth-century texts that describe the sorts of magic those practitioners performed, these documents are translated, contextualized, and presented in language accessible to non-specialist readers. Their analysis reveals how magicians and cunning folk operated in extended networks in which they exchanged knowledge, manuscripts, equipment, and even clients; foregrounds magicians’ encounters with authority in ways that separate them from traditional narratives about witchcraft and witch trials; and suggests that the regulation and punishment of magic in the Tudor period was comparatively and perhaps surprisingly gentle. Incorporating the study of both intellectual and legal sources, The Magic of Rogues presents a well-rounded picture of illicit learned magic in early Tudor England.

Engaging and approachable, this book will appeal to anyone seeking to understand the intersection of medieval legal history, religion, magic, esotericism, and Tudor history.

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

Sharon Hubbs Wright is Associate Professor of History at St. Thomas More College, University of Saskatchewan.

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While the perception of magic as harmful is age-old, the notion of witches gathering together in large numbers, overtly worshipping demons, and receiving instruction in how to work harmful magic as part of a conspiratorial plot against Christian society was an innovation of the early fifteenth century. The sources collected in this book reveal this concept in its formative stages.

The idea that witches were members of organized heretical sects or part of a vast diabolical conspiracy crystallized most clearly in a handful of texts written in the 1430s and clustered geographically around the arc of the western Alps. Michael D. Bailey presents accessible English translations of the five oldest surviving texts describing the witches’ sabbath and of two witch trials from the period. These sources, some of which were previously unavailable in English or available only in incomplete or out-of-date translations, show how perceptions of witchcraft shifted from a general belief in harmful magic practiced by individuals to a conspiratorial and organized threat that led to the witch hunts that shook northern Europe and went on to influence conceptions of diabolical witchcraft for centuries to come.

Origins of the Witches’ Sabbath makes freshly available a profoundly important group of texts that are key to understanding the cultural context of this dark chapter in Europe’s history. It will be especially valuable to those studying the history of witchcraft, medieval and early modern legal history, religion and theology, magic, and esotericism.

Michael D. Bailey is Professor of History at Iowa State University and the author of five books on magic, superstition, and witchcraft, including Battling Demons: Witchcraft, Heresy, and Reform in the Late Middle Ages, also published by Penn State University Press.

Origins of the Witches’ Sabbath
Michael D. Bailey

“These translations by Michael Bailey, with his rich and up-to-date introductions and notes, will finally give readers of English access to these sources, which are essential for any historical work worthy of the name.” —MARTINE OSTORERO, author of Le diable au sabbat: Littérature démonologique et sorcellerie (1440–1460)
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Texts and Voices from Colonial and Postcolonial Worlds
Edited by Arun W. Jones

“Breaking new ground in the study of Christian historiography beyond its Eurocentric underpinnings to encompass the diverse but hitherto overlooked Christian historiographies across the Majority World, Christian Interculture draws attention to the ignored and often suppressed endeavors by indigenous Christians to define Christianity in their own voices beyond the colonial expressions that were imposed on them, with important intercultural and interreligious implications for shaping the emergent historiographies of World Christianities.”
—JONATHAN Y. TAN, author of Christian Mission Among the Peoples of Asia

Despite the remarkable growth of Christianity in Africa, Asia, and Latin America in the twentieth century, there is a dearth of primary material produced by these Christians. This volume explores the problem of writing the history of indigenous Christian communities in the Global South.

Many such indigenous Christian groups pass along knowledge orally, and colonial forces have often not deemed their ideas and activities worth preserving. In some instances, documentation from these communities has been destroyed by people or nature. Highlighting the creative solutions that historians have found to this problem, the essays in this volume detail the strategies employed in discerning the perspectives, ideas, activities, motives, and agency of indigenous Christians. The contributors approach the problem on a case-by-case basis, acknowledging the impact of diverse geographical, cultural, political, and ecclesiastical factors.

This volume will inspire historians of World Christianity to critically interrogate—and imaginatively use—existing Western and indigenous documentary material in writing the history of Christianity in Asia, Africa, the Americas, and Oceania.

Arun W. Jones is Associate Professor of World Evangelism and Director of the Master of Theology Program at Emory University. He is the author of Missionary Christianity and Local Religion: American Evangelicalism in North India, 1836–1870, and Christian Missions in the American Empire: Episcopalians in Northern Luzon, the Philippines, 1902–1946.

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World Christianity Series
Religious Studies/History

Banning Black Gods
Law and Religions of the African Diaspora
Danielle N. Boaz

“Banning Black Gods is an original and venturesome text, testing just how far the concept of religious freedom might be extended. In these troubling times, this book will become an indispensable guide to help us understand the socio-legal realities for adherents of African-derived religions and the grounds on which legal protections are either offered or denied. Written in an accessible style, this book analyzes the legal and social landscape in many countries.”
—KATHLEEN M. MOORE, author of The Unfamiliar Abode: Islamic Law in the United States and Britain

Banning Black Gods is a global examination of the legal challenges faced by adherents of the most widely practiced African-derived religions in the twenty-first century, including Obéah, Santeria/Lucumi, Candomblé, Palo Mayombe, Rastafari, Islam, Vodou, and Voodoo. Examining court cases, laws, human rights reports, and related materials, Danielle N. Boaz argues that restrictions on African diaspora religious freedom constitute a unique and pervasive form of anti-Black discrimination.

Emphasizing that these twenty-first-century cases and controversies are not a new phenomenon but rather a reemergence of colonial-era ideologies and patterns of racially motivated persecution, Boaz focuses each chapter on a particular challenge to Black religious freedom. She examines issues such as violence against devotees, restrictions on the ritual slaughter of animals, limitations on the custodial rights of parents, and judicial refusals to recognize these faiths as protected religions. Boaz scrutinizes other controversies, too, that have not been previously regarded as analogous. For example, she examines the right of Palo Mayombe devotees to possess remains of the dead, and she addresses the right of individuals to wear headscarves and dreadlocks in schools. Framing these issues in comparative perspective and focusing on transnational and transregional issues, Boaz advances our understanding of the larger human rights disputes that country-specific studies can overlook.

Original and compelling, this important new book will be welcomed by students and scholars of African diaspora religions and discerning readers interested in learning more about the history of racial discrimination.

Danielle N. Boaz is Assistant Professor in the Department of Africana Studies at the University of North Carolina at Charlotte.
Friendship in Jewish History, Religion, and Culture
Edited by Lawrence Fine

“This innovative and accessible anthology highlights the significance of a frequently neglected facet of Jewish life. I know of no other scholarly work that explores the varieties of human friendship in such a wide range of Jewish sources. The attention to gender is particularly noteworthy and adds immensely to the value and interest of this important volume.”

—Judith R. Baskin, author of Midrashic Women: Formations of the Feminine in Rabbincic Literature

The ubiquity of friendship in human culture contributes to the fallacy that ideas about friendship have not changed and remain consistent throughout history. It is only when we begin to inquire into the nature and significance of the concept in specific contexts that we discover how complex it truly is. Covering the vast expanse of Jewish tradition, from ancient Israel to the twenty-first century, this collection of essays traces the history of the beliefs, rituals, and social practices surrounding friendship in Jewish life.

Employing diverse methodological approaches, this volume explores the particulars of the many varied forms that friendship has taken in the different regions where Jews have lived, including the ancient Near East, the Greco-Roman world, Europe, and the United States. The four sections—friendship between men, friendship between women, challenges to friendship, and friendships that cross boundaries, especially between Jews and Christians, or men and women—represent and exemplify universal themes and questions about human interrelations. This pathbreaking and timely study will inspire further research and provide the groundwork for future explorations of the topic.

In addition to the editor, the contributors are Martha Ackelsberg, Michela Andreatta, Joseph Davis, Glenn Dynner, Eitan P. Fishbane, Susannah Heschel, Daniel Jütte, Eyal Levinson, Saul M. Olyan, George Savran, and Hava Tirosh-Samuelson.

Lawrence Fine is Irene Kaplan Leiwant Chair of Jewish Studies and Professor of Religion Emeritus at Mount Holyoke College. He is the author or editor of seven books, including the award-winning Physician of the Soul, Healer of the Cosmos: Isaac Luria and His Kabbalistic Fellowship.

270 pages | 6 b&w illus. | 6 x 9 | February
isbn 978-0-271-08794-8
hardcover: $95.95/£76.95/€89.95 sh

Dimyonot: Jews and the Cultural Imagination Series
Religious Studies/Philosophy

The Prophetic Quest
The Stained Glass Windows of Jacob Landau, Reform Congregation Keneseth Israel, Elkins Park, Pennsylvania
David S. Herrstrom and Andrew D. Scrimgeour, with special contributors
Foreword by Thomas H. Kean
Photography by Tom Crane

“An important contribution to our knowledge and understanding of Jewish life in Pennsylvania and religious life more broadly. The Prophetic Quest brings attention to hitherto unknown items that themselves carry artistic, historic, and religious significance.”

—Dianne Ashton, author of Hanukkah in America: A History

Some of the most breathtaking art in America lies behind doors that few ever open. One such hidden masterpiece is The Prophetic Quest, a series of ten monumental stained-glass windows housed in the Keneseth Israel synagogue, just north of Philadelphia. This informative and exquisitely illustrated volume pulls back the curtain on this little-known work of art.

Designed by the renowned American artist Jacob Landau, The Prophetic Quest encompasses ten masterful abstract pieces of stained glass that depict the lives and words of the biblical prophets, each towering nearly twenty-five feet high and five feet across. Featuring essays recounting Landau’s vision, the history of his project, and detailed interpreive commentary on each window, this book presents an immersive experience of Landau’s religious masterwork. Personal reflections written by artists, art historians, poets, clergy, and congregants about their experience of The Prophetic Quest round out the volume with new ways to view and appreciate Landau’s creation.

Gorgeously illustrated, this book sheds light on American synagogue art and the history of stained glass in America, and it cements Landau’s reputation as one of the leading American protest artists.

David S. Herrstrom is an independent scholar and President of the Jacob Landau Institute. He is the author of several books of poetry, including Jonah’s Disappearance and Appearing by Daylight, which feature drawings by Jacob Landau.

Andrew D. Scrimgeour is Dean of Libraries Emeritus at Drew University, Archivist Emeritus of the Society of Biblical Literature, and the founding archivist of the American Academy of Religion. His essays and stories have been published in the New York Times.

152 pages | 54 color/12 b&w illus. | 8.25 x 11.5 | March
isbn 978-0-271-0881-8
hardcover: $34.95/£27.95/€32.95 sh

Dimyonot: Jews and the Cultural Imagination Series
Jewish Studies/Art History & Architecture
Quakerism in the Atlantic World, 1690–1830
Edited by Robynne Rogers Healey

“This book will become a central work for a period of Quaker history that has lacked a comprehensive history to date.”
—Thomas Hamm, author of The Quakers in America

Also of interest
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The New History of Quakerism Series

DisOrientations
German-Turkish Cultural Contact in Translation, 1811–1946
Kristin Dickinson

“Kristin Dickinson sheds remarkable new light on myriad ways in which thoroughly entangled German and Turkish modernities compel us to rethink world literature, cultural contact, postcolonial theories of Orientalism, ethnic nationalisms, untranslatability, and much more. She effectively wields specific case histories of translation practice to recontextualize modernity and translation as a cultural form. Her stunning results will speak to scholars in the humanities, social sciences, and history alike.”
—Leslie A. Adelson, author of Cosmic Miniatures and the Future Sense: Alexander Kluge’s 21st-Century Literary Experiments in German Culture and Narrative Form

This third installment in the New History of Quakerism series is a comprehensive assessment of transatlantic Quakerism across the long eighteenth century, a period during which Quakers became increasingly sectarian while simultaneously expanding their engagement with politics, trade, industry, and science. The contributors to this volume interrogate and deconstruct this paradox, complicating traditional interpretations of what has been termed “Quietist Quakerism.”

Examining the period following the Toleration Act in England of 1689 through the Hicksite-Orthodox Separation in North America, this work situates Quakers in the eighteenth-century British Atlantic world. Three thematic sections—unique Quaker testimonies and practices; tensions between Quakerism in community and Quakerism in the world; and expressions of Quakerism around the Atlantic world—broaden geographic understandings of the Quaker Atlantic world to determine how local events shaped expressions of Quakerism. The authors challenge oversimplified interpretations of Quaker practices and reveal a complex Quaker world, one in which prescription and practice were more often negotiated than dictated, even after the mid-eighteenth-century “reformation” and tightening of the Discipline on both sides of the Atlantic.

Accessible and well-researched, Quakerism in the Atlantic World, 1690–1830, provides fresh insights and raises new questions about an understudied period of Quaker history.

Robynne Rogers Healey is Professor of History and Codirector of the Gender Studies Institute at Trinity Western University. She is the author of From Quaker to Upper Canadian: Faith and Community Among Yonge Street Friends, 1801–1850, and the coeditor of Quaker Studies: An Overview; The Current State of the Field.

264 pages | 5 b&w illus./2 maps/2 tables | 6 x 9 | May
isbn 978-0-271-08940-9
cloth: $89.95/$71.95/hb $83.95 sh
The New History of Quakerism Series

The fields of comparative and world literature tend to have a unidirectional, Eurocentric focus, with attention to concepts of “origin” and “arrival.” DisOrientations challenges this viewpoint. Kristin Dickinson employs a unique multilingual archive of German and Turkish translated texts from the early nineteenth through the mid-twentieth century. In this analysis, she reveals the omnidirectional and transtemporal movements of translations, which, she argues, harbor the disorienting potential to reconfigure the relationships of origin to translation, past to present, and West to East.

Through the work of three key figures—Johann Wolfgang von Goethe, Friedrich Schrader, and Sabahattin Ali—Dickinson develops a concept of translational orientation as a mode of omnidirectional encounter. She sheds light on translations that are not bound by the terms of economic imperialism, Orientalism, or Westernization, focusing on case studies that work against the basic premises of containment and originality that undergird Orientalism’s system of discursive knowledge production. By linking literary traditions across retroactively applied periodizations, the translations examined in this book act as points of connection that produce new directionalities and open new configurations of a future German-Turkish relationship.

Groundbreaking and erudite, DisOrientations examines literary translation as a complex mode of cultural, political, and linguistic orientation. This book will appeal to scholars and students of translation theory, comparative literature, Orientalism, and the history of German-Turkish cultural relations.

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

248 pages | 6 x 9 | May
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cloth: $99.95/$79.95/hb $92.95 sh
Max Kade Research Institute: Germans Beyond Europe Series
Literature/German Studies
The Sculpted Ear
Aurality and Statuary in the West
Ryan McCormack

“Within the field of historical sound studies, Ryan McCormack claims a forceful voice. He finds his own well-reasoned way between studies of sound as a physical phenomenon and studies of ‘aural culture.’”
—Bruce R. Smith, author of The Acoustic World of Early Modern England: Attending to the O-Factor

Sound and statuary have had a complicated relationship in Western aesthetic thought since antiquity. Taking as its focus the sounding statue—a type of anthropocentric statue that invites the viewer to imagine sounds the statue might make—The Sculpted Ear rethinks this relationship in light of discourses on aurality emerging within the field of sound studies. Ryan McCormack argues that the sounding statue is best thought of not as an aesthetic object but as an event heard by people and subsequently conceptualized into being through acts of writing and performance.

Ryan McCormack is a writer and independent scholar based in Knoxville, Tennessee.
War and Memory at the Time of the Fifth Crusade

Megan Cassidy-Welch

“A very insightful piece of work, one that opens up new conversations and avenues for research on the Fifth Crusade but which also contributes to broader debates about the process of remembering warfare and its long-term trajectory.”

Nicholas Morton, Journal of Religious History, Literature and Culture

Examining how the Fifth Crusade was remembered and commemorated during its triumphs and immediately after its disastrous conclusion, Megan Cassidy-Welch brings a nuanced perspective to the prevailing historiography on war memory, showing that remembering war was significant and meaningful centuries before the advent of the nation-state.

Megan Cassidy-Welch is Professor of History at the University of Queensland, Australia. She is the editor of Remembering the Crusades and Cruising and coeditor of Crusades and Memory.

The Defeat of a Renaissance Intellectual

Selected Writings of Francesco Guicciardini

Francesco Guicciardini

Edited and translated by Carlo Celli

A papal advisor and sixteenth-century power broker, Francesco Guicciardini wrote voluminously throughout his time in service to the Medici. The previously untranslated letters, treatises, reports, and orations included in this volume span Guicciardini’s long career, from his first appointment as ambassador to the Spanish court to just a few years before his forced retirement from political life. They reveal Guicciardini’s role as a protagonist in the events related in his famous History of Italy (1540), shed light on the self-recriminations and remorse that sometimes gnawed at his conscience, and explain why, ultimately, Guicciardini fell from political grace into irrelevance.

Carlo Celli is Professor of Italian at Bowling Green State University. He is the author of eight other books, including The Essence of Machiavelli’s “The Prince.”

Robert Burton’s Rhetoric

An Anatomy of Early Modern Knowledge

Susan Wells

“Wells eloquently makes the case for Burton’s Anatomy as a key text that helps us rethink rhetoric in a number of ways: as an arbiter of narrative form, as a vehicle for cross-disciplinary learning, even as a model for education that has powerful implications today.”

Daniel M. Gross, author of Uncomfortable Situations: Emotion Between Science and the Humanities

In the first decades of the seventeenth century, Robert Burton attempted to gather all the existing knowledge about melancholy, drawing from professional discourses including theology, medicine, and philology as well as the emerging sciences. Examining Burton’s The Anatomy of Melancholy through a rhetorical lens, Susan Wells provides an account of these disciplinary exchanges in all their subtle variety and abundant wit, showing that questions of how knowledge is organized and how it is made persuasive are central to rhetorical theory.

Susan Wells is Professor of English Emerita at Temple University.

Forming Sleep

Representing Consciousness in the English Renaissance

Edited by Nancy L. Simpson-Younger and Margaret Simon

“This fascinating book argues that human sleep and sleeplessness is (and was) shaped as much by social and cultural factors as by human biology.”

Sasha Handley, author of Sleep in Early Modern England

Looking at literary representations of sleep through formalism, biopolitics, Marxist theory, trauma theory, and affect theory, this volume envisions sleep states as a means of defining the human condition, both literally and metaphorically. The contributors apply these frameworks to genres such as drama, secular lyric, prose treatise, epic, and religious verse.

Nancy L. Simpson-Younger is Assistant Professor of English at Pacific Lutheran University.

Margaret Simon is Associate Professor of English at North Carolina State University.

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Susan Wells is Professor of English Emerita at Temple University.
Iconoclasm in New York
Revolution to Reenactment
Wendy Bellion
“A triumphant endorsement of the power of objects to act upon the human imagination.”
—CAROLINE CULP, Panorama

In this book, Wendy Bellion asks why Americans destroyed a statue of George III in New York City in 1776—and why they keep bringing it back. Locating the statue’s destruction in a transatlantic space of radical protest and material violence—and tracing its resurrection through pictures and performances—Bellion advances a history of American art that encompasses a riotous cast of public sculptures and liberty poles, impassioned crowds and street protests, performative smashings and yearning re-creations. Persuasive and engaging, Iconoclasm in New York demonstrates how British monuments gave rise to an American creation story.

Wendy Bellion is Professor and Sewell C. Biggs Chair of American Art History at the University of Delaware. She is the author of the award-winning Citizen Spectator: Art, Illusion, and Visual Perception in Early National America.

Babel of the Atlantic
Edited by Bethany Wiggin

“Recommended to anyone with an interest in the multicultural history of early America, especially those wanting to learn more about the diversity of German Pennsylvania.”
—MARK L. LOUDEN, Journal of British Studies

Organized around four themes—religion, education, race and abolitionism, and material culture and architecture—and drawing from archives such as almanacs, newspapers, and the material world, the chapters in this volume show how polyglot, tolerant, and multilingual spaces encouraged diverse peoples to coexist in Philadelphia and its environs. Drawing early American scholarship beyond the normative narrative of monolingualism, this volume will be invaluable to historians and sociolinguists whose work focuses on Pennsylvania and colonial, revolutionary, and antebellum America.

Bethany Wiggin is Associate Professor of Germanic Languages and Literatures at the University of Pennsylvania and Founding Director of the Penn Program in Environmental Humanities.

The Word in the Wilderness
Popular Piety and the Manuscript Arts in Early Pennsylvania
Alexander Lawrence Ames

“A remarkable achievement reflecting years of study and an amazing breadth of research.”
—JEFF BACH, author of Voices of the Turtledoves: The Sacred World of Ephrata

Once a vibrant part of religious life for many Pennsylvania Germans in the eighteenth and nineteenth centuries, Fraktur manuscripts today are primarily studied for their decorative qualities. The Word in the Wilderness takes a different view, probing these documents for what they tell us about the lived religious experiences of the Protestant communities that made and used them and opening avenues for reinterpretation of this well-known, if little understood, set of cultural artifacts.

Alexander Lawrence Ames is Collections Engagement Manager at The Rosenbach, a historic house museum and special collections library affiliated with the Free Library of Philadelphia.

Sodomites, Pederasts, and Tribades in Eighteenth-Century France
A Documentary History
Edited by Jeffrey Merrick

“As both a research intervention and a teaching tool, Sodomites, Pederasts, and Tribades in Eighteenth-Century France provides a foundational primary text for the study and teaching of the history of sexuality. Jeffrey Merrick is Professor Emeritus of History at the University of Wisconsin–Milwaukee.
Songs of the Lisu Hills
Practicing Christianity in Southwest China
Aminta Arrington
Foreword by Brian Stanley

“This thoroughly researched, convincing study and beautifully written. Aminta Arrington draws on extensive ethnographic information, archival materials, and local Lisu publications to contextualize the making of Lisu churches in the new century.”
—Joseph Tse-Hei Lee, author of The Bible and the Gun: Christianity in South China, 1860–1900

Songs of the Lisu Hills recounts the unlikely story of how the Lisu maintained their faith through twenty-two years of government persecution and illuminates how Lisu Christians transformed the text-based religion brought by the missionaries into a faith centered around an embodied set of Christian practices.

Aminta Arrington is Assistant Professor of Intercultural Studies at John Brown University.
Ur in the Twenty-First Century CE
Edited by Grant Frame, Joshua Jeffers, and Holly Pittman
This volume presents thirty-two essays dealing with archaeological, artistic, cultural, economic, historical, and textual matters connected to the ancient city of Ur. The studies highlight innovative new directions for recent research and represent a diverse array of specific topics related to Ur in various periods of Mesopotamian history.

Grant Frame is Professor Emeritus of Assyriology at the University of Pennsylvania.
Joshua Jeffers is Lecturer in Akkadian Language at the University of Pennsylvania.
Holly Pittman is Bok Family Professor in the Humanities at the University of Pennsylvania.

Law and (Dis)Order in the Ancient Near East
Proceedings of the 59th Rencontre Assyriologique Internationale Held at Ghent, Belgium, 14-19 July 2013
Edited by Katrien De Graef and Anne Goddeeris
Written by a diverse array of international scholars, this book explores laws and legal practices in the Ur III, Old Babylonian, Middle Assyrian, and Neo-Assyrian periods in Mesopotamia, as well as in Nuzi and the Hebrew Bible.

Katrien De Graef is Associate Professor of Assyriology and History at Ghent University.
Anne Goddeeris is Post-Doctoral Researcher and Teaching Assistant of Assyriology at Ghent University.

A Handbook of Gods and Goddesses of the Ancient Near East
Three Thousand Deities of Anatolia, Syria, Israel, Sumer, Babylonia, Assyria, and Elam
Douglas R. Frayne and Johanna H. Stuckey
Illustrations by Stéphane Beaulieu
From the tragic young Adonis to the breath-taking Statuette of Car::$_[1]_ of Ur, the author presents an unparalleled account of the various deities and goddesses from Mesopotamia to Elam.

Douglas R. Frayne was Associate Professor of Near and Middle Eastern Civilizations at the University of Pennsylvania.
Johanna H. Stuckey is University Professor Emerita at York University in Toronto.

The Royal Inscriptions of Sargon II, King of Assyria (721-705 BC)
Grant Frame
This volume contains, for the first time in English, the contributions to this volume depict it as one in which critical changes took place.

Grant Frame is Professor Emeritus of Assyriology at the University of Pennsylvania, Curator of the Penn Museum’s Babylonian Collection, and the founder of the Royal Inscriptions of the Neo-Assyrian Period Project.

Times of Transition
Judea in the Early Hellenistic Period
Edited by Sylvie Honigman, Christophe Nihan, and Oded Lipschitz
This multidisciplinary study takes a fresh look at Judean history and biblical literature in the late fourth and third centuries BCE. In a major reappraisal of this era, the contributions to this volume depict it as one in which critical changes took place.

Sylvie Honigman is Professor of Jewish History and the Director of the Sonia and Marco Nadler Institute of Archaeology at Tel Aviv University.
Christophe Nihan is Associate Professor and Director of the Swiss-French Institute for Biblical Studies at the University of Lausanne.
Oded Lipschitz is Professor of Jewish History and the Director of the Sonia and Marco Nadler Institute of Archaeology at Tel Aviv University.

Classical Ethiopic
A Grammar of Ga’az
Josef Tropper and Rebecca Hasselbach-Andee
Upon its publication in 2002, Josef Tropper’s Alttäopiisch: Grammatik des Ga’az mit Übungstexten und Glossar was quickly recognized as the best modern grammar of Classical Ethiopic in any language. Now, Eisenbrauns makes Tropper’s grammar available for the first time in English, in this revised and expanded edition by Josef Tropper and Rebecca Hasselbach-Andee. Appropriate for the classroom and for independent study, Classical Ethiopic is sure to become the standard reference in English for the study of the language.

Josef Tropper is Professor in the Faculty of Theology at the Humboldt-Universität zu Berlin.
Rebecca Hasselbach-Andee is Associate Professor of Comparative Semitics at The Oriental Institute, University of Chicago.

Johanna H. Stuckey was Associate Professor of Assyriology at Ghent University, Belgium.
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Rebecca Hasselbach-Andee is Associate Professor of Comparative Semitics at The Oriental Institute, University of Chicago.
First Isaiah and the Disappearance of the Gods
Matthew J. Lynch

Standard accounts of Israelite religion frequently insist that monotheism reached its apex during the exile, and especially in Deutero-Isaiah. By contrast, Matthew J. Lynch’s study brings to light an equally potent mode of monotheizing in First Isaiah. Succinctly and persuasively argued, Lynch’s book will change how biblical scholars understand the nature and development of Israelite monotheism. It will be welcomed by scholars and students of the Hebrew Bible, in particular those whose research centers on First and Second Isaiah.

Matthew J. Lynch is Assistant Professor of Old Testament at Regent College.

144 pages | 6 x 9 | June
isbn 978-1-57506-839-8
paper: $39.95/£31.95/€37.95 sh
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A Voice Without End
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Andrew Carl Witt

The past fifty years have seen a strong interest in the shape and the message of the book of Psalms. In A Voice Without End, Andrew Carl Witt evaluates the significance of Psalms 3–14, and in particular, the presence and function of the figure of David. Pathbreaking and eminently readable, this book changes both the way we read the Psalter and how we understand its relationship with David. It will appeal to biblical studies scholars and seminarians.

Andrew Carl Witt is Assistant Professor of Old Testament at Tyndale University.

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The Babylonian-Persian Pit
Oded Lipschits, Liora Freud, Manfred Oeming, and Yuval Gadot

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<thead>
<tr>
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<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Absent Image</td>
<td>45</td>
</tr>
<tr>
<td>Adams, Christine</td>
<td>62</td>
</tr>
<tr>
<td>Adams, Tracy</td>
<td>62</td>
</tr>
<tr>
<td>Afro-Catholic Festivals in the Americas</td>
<td>63</td>
</tr>
<tr>
<td>Air Conditioning in Modern American Architecture, 1890–1970</td>
<td>33</td>
</tr>
<tr>
<td>Allen, Amy</td>
<td>40</td>
</tr>
<tr>
<td>Ames, Alexander Lawrence</td>
<td>61</td>
</tr>
<tr>
<td>Angel, Adriana</td>
<td>36</td>
</tr>
<tr>
<td>Arguing with Numbers</td>
<td>37</td>
</tr>
<tr>
<td>Arrington, Aminta</td>
<td>63</td>
</tr>
<tr>
<td>Babel of the Atlantic</td>
<td>60</td>
</tr>
<tr>
<td>Bailey, Michael D.</td>
<td>47</td>
</tr>
<tr>
<td>Bailey, Richard S.</td>
<td>22</td>
</tr>
<tr>
<td>Banning Black Gods</td>
<td>49</td>
</tr>
<tr>
<td>Bellion, Wendy</td>
<td>60</td>
</tr>
<tr>
<td>Bernard-Donals, Michael</td>
<td>38</td>
</tr>
<tr>
<td>Boaz, Danielle N.</td>
<td>49</td>
</tr>
<tr>
<td>The Body Factory</td>
<td>14</td>
</tr>
<tr>
<td>Bohn, Babette</td>
<td>32</td>
</tr>
<tr>
<td>Boileau, Kendra</td>
<td>4</td>
</tr>
<tr>
<td>Boivin, Katherine M.</td>
<td>43</td>
</tr>
<tr>
<td>Burkart, Roland</td>
<td>8</td>
</tr>
<tr>
<td>Butterworth, Michael L.</td>
<td>36</td>
</tr>
<tr>
<td>Caricature and National Character</td>
<td>27</td>
</tr>
<tr>
<td>Caron, James E.</td>
<td>26</td>
</tr>
<tr>
<td>Cassidy-Welch, Megan</td>
<td>59</td>
</tr>
<tr>
<td>Cayley, David</td>
<td>41</td>
</tr>
<tr>
<td>Celli, Carlo</td>
<td>59</td>
</tr>
<tr>
<td>Chochois, Héloïse</td>
<td>14</td>
</tr>
<tr>
<td>Christian Interculture</td>
<td>48</td>
</tr>
<tr>
<td>Consuming Painting</td>
<td>29</td>
</tr>
<tr>
<td>COVID Chronicles</td>
<td>4</td>
</tr>
<tr>
<td>The Creation of the French Royal Mistress</td>
<td>62</td>
</tr>
<tr>
<td>Crude</td>
<td>12</td>
</tr>
<tr>
<td>Decolonizing Ethics</td>
<td>40</td>
</tr>
<tr>
<td>The Defeat of a Renaissance Intellectual</td>
<td>59</td>
</tr>
<tr>
<td>Deutsch, Allison</td>
<td>29</td>
</tr>
<tr>
<td>Dickinson, Kristin</td>
<td>53</td>
</tr>
<tr>
<td>Dirty Biology</td>
<td>16</td>
</tr>
<tr>
<td>Disorientations</td>
<td>53</td>
</tr>
<tr>
<td>Electromagnetism and the Metonymic Imagination</td>
<td>57</td>
</tr>
<tr>
<td>Espé</td>
<td>6</td>
</tr>
<tr>
<td>Fajardo, Pablo</td>
<td>12</td>
</tr>
<tr>
<td>Farzin, Sina</td>
<td>35</td>
</tr>
<tr>
<td>Fat</td>
<td>10</td>
</tr>
<tr>
<td>Fernández-González, Laura</td>
<td>31</td>
</tr>
<tr>
<td>Fine, Lawrence</td>
<td>50</td>
</tr>
<tr>
<td>Forming Sleep</td>
<td>58</td>
</tr>
<tr>
<td>Fozi, Shirin</td>
<td>44</td>
</tr>
<tr>
<td>Fragments from the History of Loss</td>
<td>56</td>
</tr>
<tr>
<td>Frederick Watts and the Founding of Penn State</td>
<td>20</td>
</tr>
<tr>
<td>Friendship in Jewish History, Religion, and Culture</td>
<td>50</td>
</tr>
<tr>
<td>Fromont, Cécile</td>
<td>63</td>
</tr>
<tr>
<td>Gaines, Susan M.</td>
<td>35</td>
</tr>
<tr>
<td>Gertsman, Elina</td>
<td>45</td>
</tr>
<tr>
<td>Gilbert, Christopher J.</td>
<td>27</td>
</tr>
<tr>
<td>Gómez, Nancy R.</td>
<td>36</td>
</tr>
<tr>
<td>Grasset, Léo</td>
<td>16</td>
</tr>
<tr>
<td>Grasset, Colas</td>
<td>16</td>
</tr>
<tr>
<td>Green, Louise</td>
<td>56</td>
</tr>
<tr>
<td>Guiciardi, Francesco</td>
<td>59</td>
</tr>
<tr>
<td>Haynes, Roslynn D.</td>
<td>35</td>
</tr>
<tr>
<td>Healey, Robynne Rogers</td>
<td>52</td>
</tr>
<tr>
<td>Herrstrom, David S.</td>
<td>51</td>
</tr>
<tr>
<td>Hofer, Regina</td>
<td>10</td>
</tr>
<tr>
<td>How Sherlock Pulled the Trick</td>
<td>24</td>
</tr>
<tr>
<td>Iconoclasm in New York</td>
<td>60</td>
</tr>
<tr>
<td>Indigenous Life After the Conquest</td>
<td>42</td>
</tr>
<tr>
<td>Ivan Illich</td>
<td>41</td>
</tr>
<tr>
<td>Jensen, Kyle</td>
<td>38</td>
</tr>
<tr>
<td>Johnson, Rich</td>
<td>4</td>
</tr>
<tr>
<td>Jones, Arun W.</td>
<td>48</td>
</tr>
<tr>
<td>Klaassen, Frank</td>
<td>46</td>
</tr>
<tr>
<td>Läng, Benedek</td>
<td>25</td>
</tr>
<tr>
<td>The Magic of Rogues</td>
<td>46</td>
</tr>
<tr>
<td>McCormiske, Bruce</td>
<td>39</td>
</tr>
<tr>
<td>McCormack, Ryan</td>
<td>57</td>
</tr>
<tr>
<td>McCuskey, Brian</td>
<td>24</td>
</tr>
<tr>
<td>Mendieta, Eduardo</td>
<td>40</td>
</tr>
<tr>
<td>Merrick, Jeffrey</td>
<td>61</td>
</tr>
<tr>
<td>Murphy, Kieran M.</td>
<td>57</td>
</tr>
<tr>
<td>The Museum Age in Austria-Hungary</td>
<td>30</td>
</tr>
<tr>
<td>Nadal, Deborah</td>
<td>56</td>
</tr>
<tr>
<td>Origins of the Witches’ Sabbath</td>
<td>47</td>
</tr>
<tr>
<td>The Parakeet</td>
<td>6</td>
</tr>
<tr>
<td>Philip II of Spain and the Architecture of Empire</td>
<td>31</td>
</tr>
<tr>
<td>Pizzigoni, Caterina</td>
<td>42</td>
</tr>
<tr>
<td>Prokopovych, Markian</td>
<td>30</td>
</tr>
<tr>
<td>The Prophetic Quest</td>
<td>51</td>
</tr>
<tr>
<td>Quakerism in the Atlantic World, 1690–1830</td>
<td>52</td>
</tr>
<tr>
<td>Rabies in the Streets</td>
<td>56</td>
</tr>
<tr>
<td>Rampley, Matthew</td>
<td>30</td>
</tr>
<tr>
<td>Responding to the Sacred</td>
<td>38</td>
</tr>
<tr>
<td>Reyes, G. Mitchell</td>
<td>37</td>
</tr>
<tr>
<td>Rhetoric and the Dead Sea Scrolls</td>
<td>39</td>
</tr>
<tr>
<td>Rhetorics of Democracy in the Americas</td>
<td>36</td>
</tr>
<tr>
<td>Riemenschneider in Rothenburg</td>
<td>43</td>
</tr>
<tr>
<td>Robert Burton’s Rhetoric</td>
<td>58</td>
</tr>
<tr>
<td>The Rohonc Code</td>
<td>25</td>
</tr>
<tr>
<td>Romanesque Tomb Effigies</td>
<td>44</td>
</tr>
<tr>
<td>Roudeau, Damien</td>
<td>12</td>
</tr>
<tr>
<td>Rubin, James H.</td>
<td>28</td>
</tr>
<tr>
<td>Rucker, Casey B.</td>
<td>22</td>
</tr>
<tr>
<td>Satire as the Comic Public Sphere</td>
<td>26</td>
</tr>
<tr>
<td>The Sculpted Ear</td>
<td>57</td>
</tr>
<tr>
<td>The Second Atlas of Breeding Birds in West Virginia</td>
<td>22</td>
</tr>
<tr>
<td>A Sensory History Manifesto</td>
<td>34</td>
</tr>
<tr>
<td>Simon, Margaret</td>
<td>58</td>
</tr>
<tr>
<td>Simpson-Younger, Nancy L.</td>
<td>58</td>
</tr>
<tr>
<td>Siry, Joseph M.</td>
<td>33</td>
</tr>
<tr>
<td>Smith, Mark M.</td>
<td>34</td>
</tr>
<tr>
<td>Sodomites, Pederasts, and Tribades in Eighteenth-Century France</td>
<td>61</td>
</tr>
<tr>
<td>Songs of the Lisu Hills</td>
<td>63</td>
</tr>
<tr>
<td>Stewart, Carole Lynn</td>
<td>62</td>
</tr>
<tr>
<td>Tardy-Joubert, Sophie</td>
<td>12</td>
</tr>
<tr>
<td>Temperance and Cosmopolitananism</td>
<td>62</td>
</tr>
<tr>
<td>Townsend, Camilla</td>
<td>42</td>
</tr>
<tr>
<td>Twister</td>
<td>8</td>
</tr>
<tr>
<td>Under the Literary Microscope</td>
<td>35</td>
</tr>
<tr>
<td>Veszprémi, Nóra</td>
<td>30</td>
</tr>
<tr>
<td>War and Memory at the Time of the Fifth Crusade</td>
<td>59</td>
</tr>
<tr>
<td>Wells, Susan</td>
<td>58</td>
</tr>
<tr>
<td>Why Monet Matters</td>
<td>28</td>
</tr>
<tr>
<td>Wiggins, Bethany</td>
<td>60</td>
</tr>
<tr>
<td>Williams, Roger L.</td>
<td>20</td>
</tr>
<tr>
<td>Women Artists, Their Patrons, and Their Publics in Early Modern Bologna</td>
<td>32</td>
</tr>
<tr>
<td>The Word in the Wilderness</td>
<td>61</td>
</tr>
<tr>
<td>Wright, Sharon Hubbs</td>
<td>46</td>
</tr>
<tr>
<td>Wynn, James</td>
<td>37</td>
</tr>
</tbody>
</table>