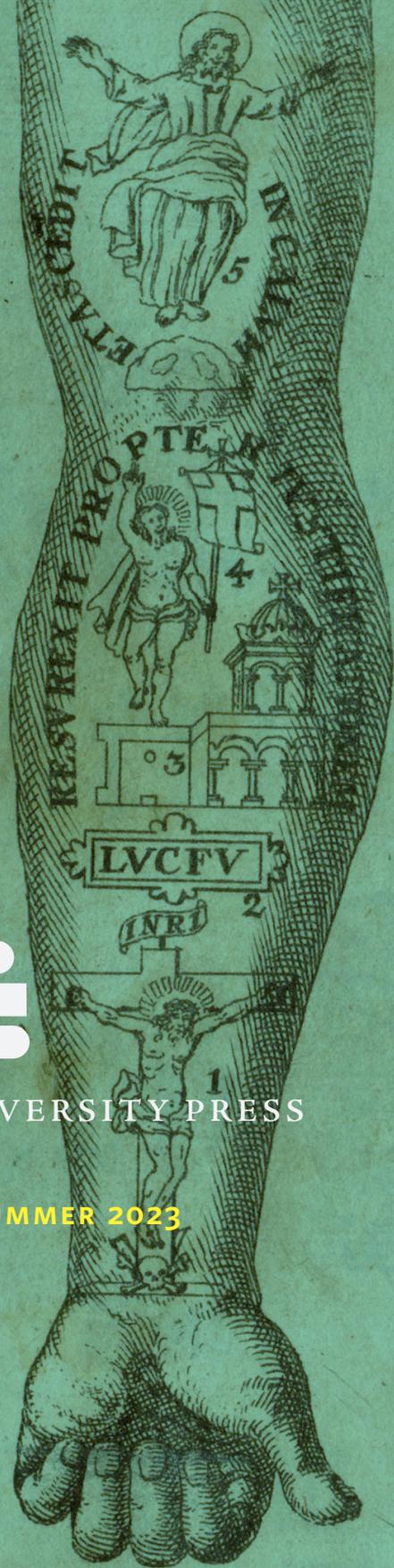
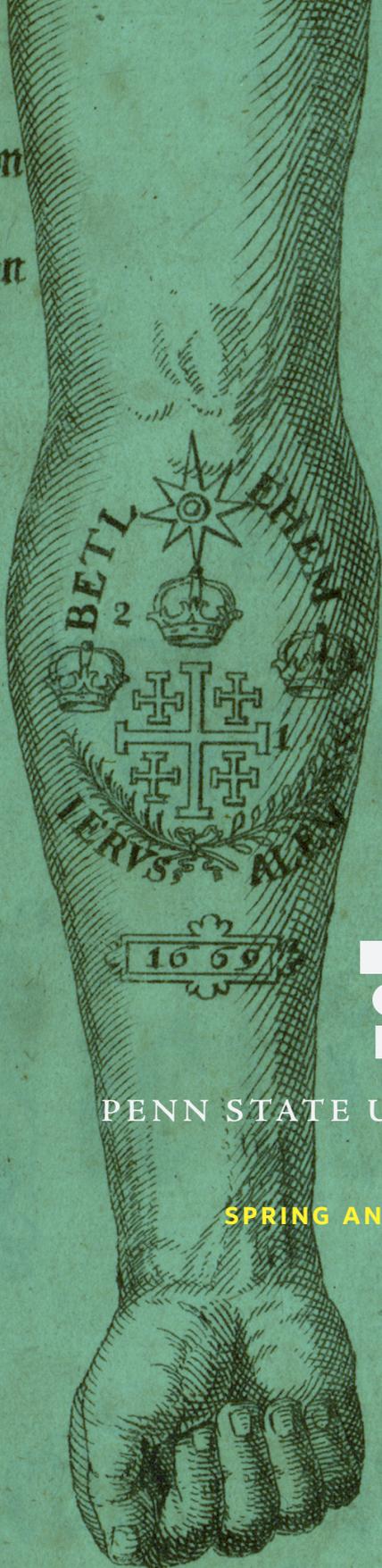


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contents

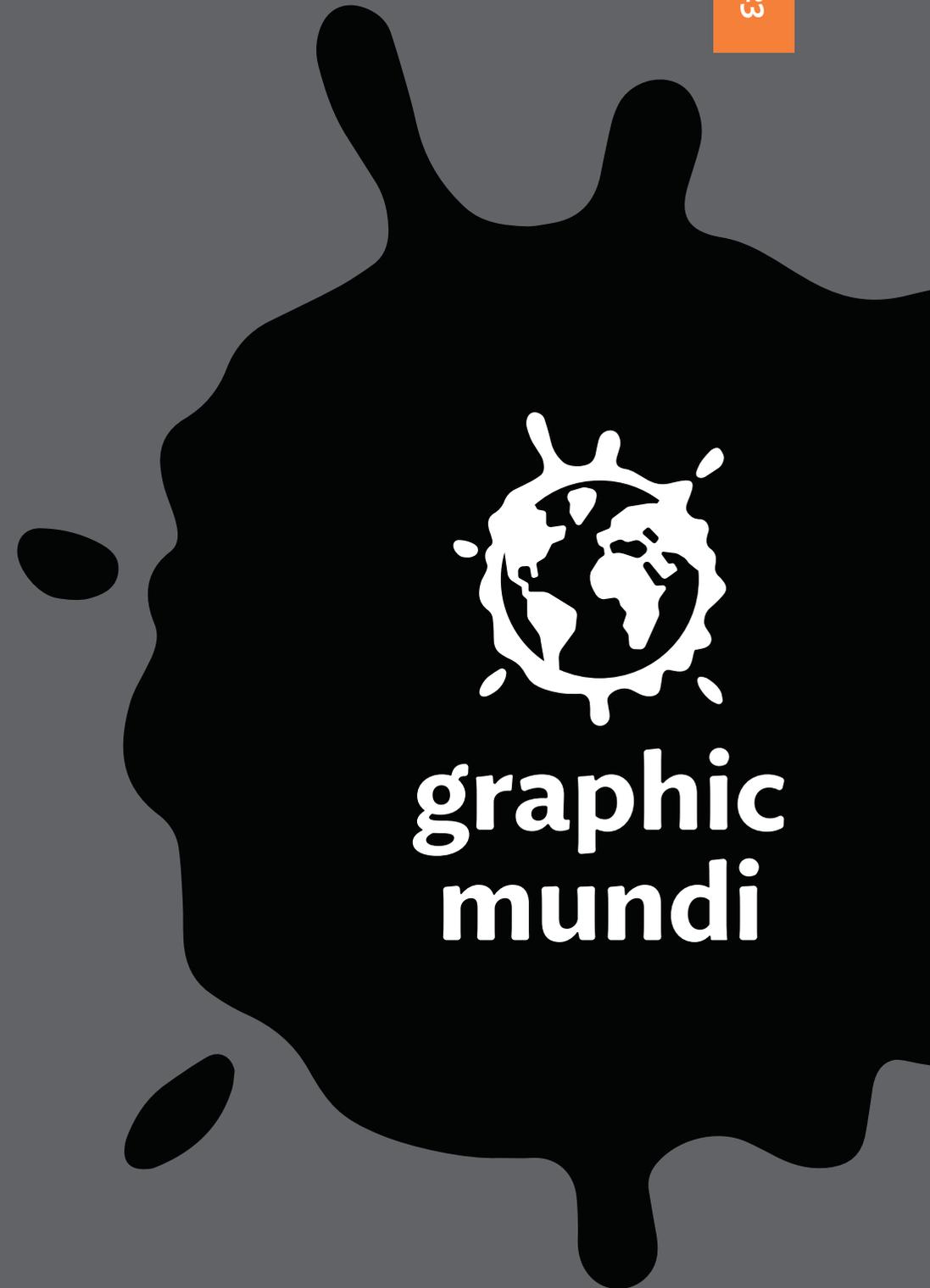
subject index

African American Studies	20, 21
Africana Studies	49
Animal Studies	16-18, 38
Art History & Architecture	20, 22-23, 26, 28-34, 48-49
Biography & Memoir	4, 8, 14
Business & Economics	39
Comics & Graphic Novels	4, 6, 8, 10
Communication Studies	36, 38-39, 51
General Interest	14
History	8, 16-18, 20-21, 23-25, 28-30, 32, 35, 40-45, 48-51
Jewish Studies	40
Judaism	51
Latin American Studies	30-31
Law	36
LGBTQ+ Studies	4
Literary Studies	14, 16-17, 19, 49, 52
Math & Science	38
Medieval & Early Modern Studies	19, 24-26, 28-29, 31, 43, 48, 52
Music	21
Nature	18-19
Pennsylvania & the Mid-Atlantic	44
Philosophy	33, 37, 51
Political Science	34-35, 51
Political Theory	37
Religious Studies	24, 31, 37, 40-41, 45, 49-51
Rhetoric	39, 39
Sociology	42
Sales Information	70
Index	71

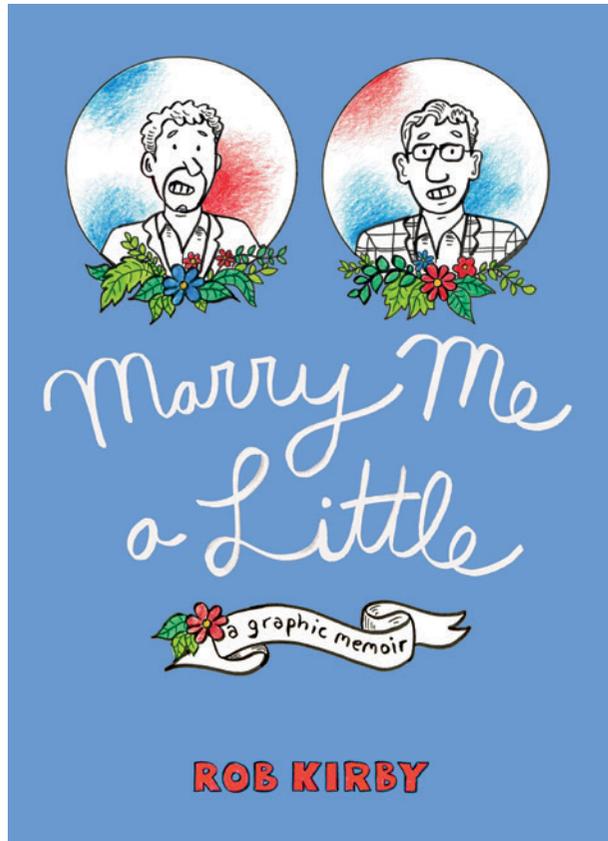
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112 pages | 6.75 x 9.25 | February
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 Biography & Memoir/Comics &
 Graphic Studies/LGBTQ+ Studies

Marry Me a Little

A Graphic Memoir

Rob Kirby

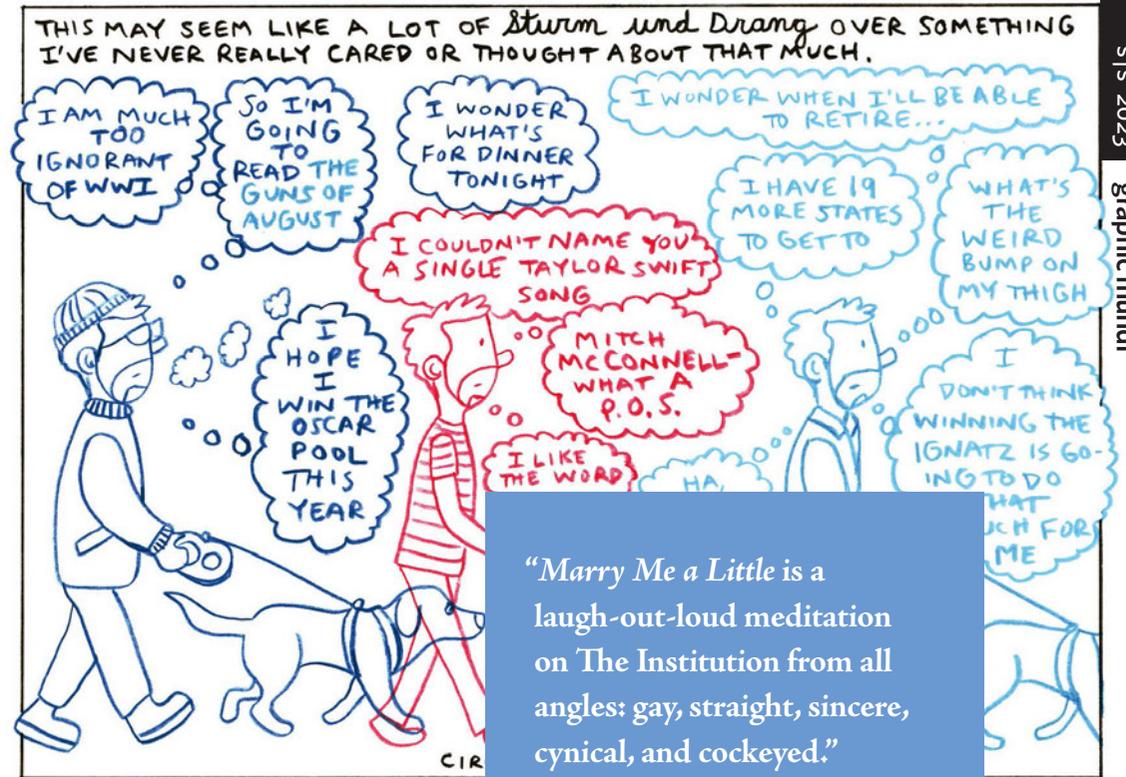
Marriage doesn't define a relationship. Unless you want it to.

In *Marry Me a Little*, Rob Kirby recounts his experience of marrying his longtime partner, John, just after same-sex marriage was legalized in Minnesota in 2013, two years before the Supreme Court decision in *Obergefell v. Hodges* made same-sex marriage the law of the land. This is a personal story—about Rob's ambivalence (if not antipathy) toward the institution of marriage, his loving relationship with John, and the life that they share together—set against the historical and political backdrop of shifting attitudes toward LGBTQ+ rights and marriage. With humor, candor, and a whimsical drawing style, Rob relates how he and John navigated this changing landscape, how they planned and

celebrated their wedding, and how they and others in the LGBTQ+ community are now facing the very real possibility of setbacks to marriage equality.

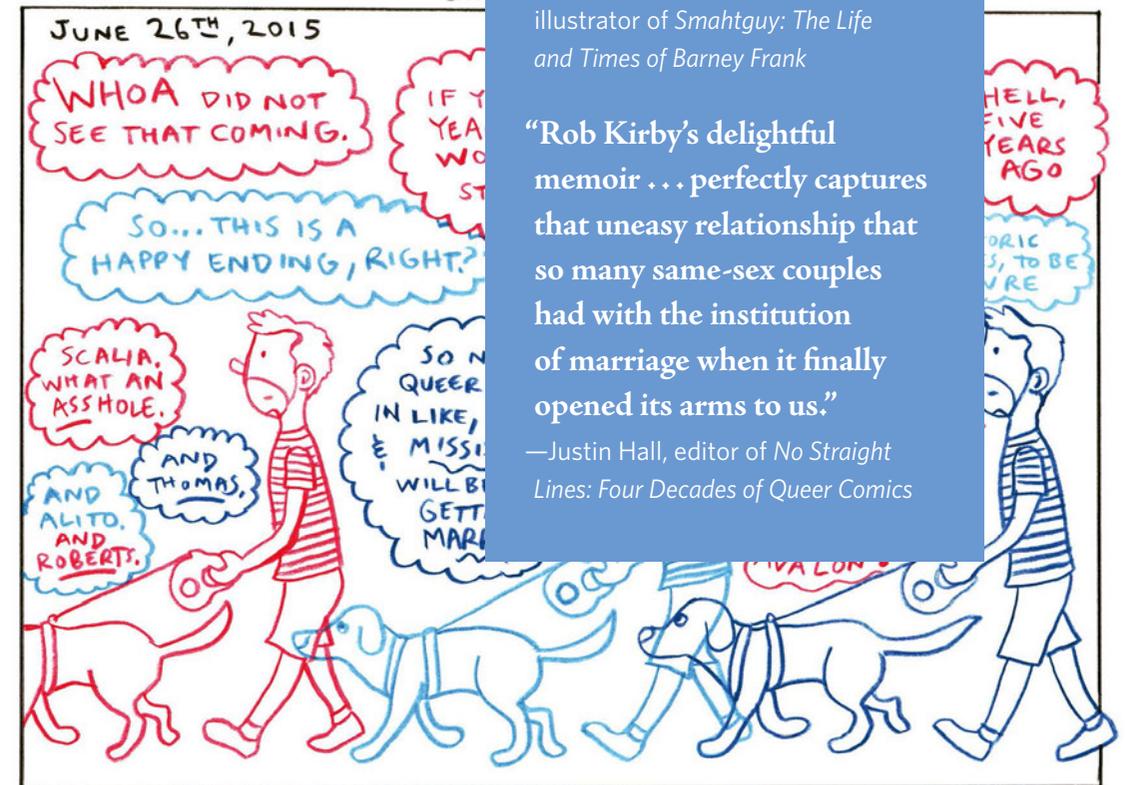
Heartwarming, honest, and slyly humorous, *Marry Me a Little* is a wonderfully illustrated celebration of a romantic partnership between two men and a personal account of a momentous and historic moment in the fight for gay rights.

Cartoonist **Rob Kirby** has been making comics since 1991. He is the author of *Curbside Boys* and the creator and editor of several anthologies, including the series *THREE*, for which he received the 2011 Prism Queer Press Grant, and the Ignatz Award-winning *QU33R* (2014).



“*Marry Me a Little* is a laugh-out-loud meditation on The Institution from all angles: gay, straight, sincere, cynical, and cockeyed.”

—Eric Orner, author and illustrator of *Smahtguy: The Life and Times of Barney Frank*



“Rob Kirby’s delightful memoir . . . perfectly captures that uneasy relationship that so many same-sex couples had with the institution of marriage when it finally opened its arms to us.”

—Justin Hall, editor of *No Straight Lines: Four Decades of Queer Comics*

“The Mare is a beautiful graphic novel. Vivid, ominous, and compelling, and a stunning debut from Seth Christian Martel.”

—Joshua Kemble, author of *Jacob’s Apartment* and *Two Stories*

“Martel’s art is evocative and compelling, capturing supernatural intensity alongside nuanced character expression. Their lives are all the more gripping from his economical use of colors and haunting gray washes.”

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

The night feels angry and relentless, and I’m just along for the ride. All until...



108 pages | 6.625 x 10.25 | March
 ISBN 978-1-63779-046-5
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 Comics & Graphic Studies

The Mare

Seth Christian Martel

While she battles her own demons during the day, Indigo’s nights are haunted by something much darker.

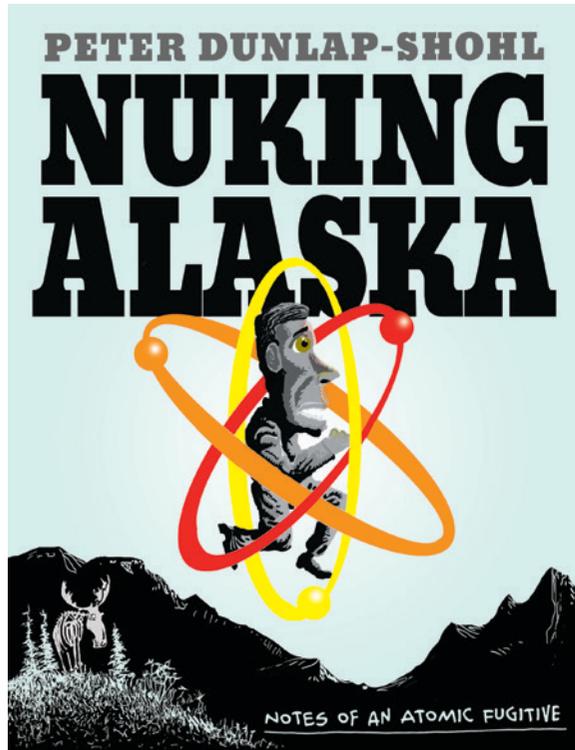
Everyone else may be enjoying the summer, but Indigo’s life isn’t going so well. Her dad’s marriage just ended in a very public divorce, and now he’s drinking again. Indy barely graduated from high school, she just lost her job, and she doesn’t know what to do with her life. The stress is causing her nightmarish sleep paralysis—or so she thinks.

Indy confides in her best friend, Kasia, who blames “The Mare” for her troubles—the spirit of someone wronged that saps its victim’s energy at night. It sounds crazy to Indy, but is it?

Steeped in the nostalgia of lazy summers and mixtapes, concert tickets and coffee, *The Mare*

is a story about friends, family, and finding one’s way—with a touch of the supernatural and a powerful, surprising twist.

Seth Christian Martel is a graphic designer and freelance illustrator based in the Hudson Valley. A lifetime comic fan, Seth attended college at the Fashion Institute of Technology and State University of New York at New Paltz. In addition to his work in graphic design, Seth has worked as a set painter and special effects makeup artist at a Hudson Valley haunted attraction. He’s a big fan of cats, especially orange ones.



104 pages | 6.5 x 8.5 | June
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 paper: \$19.95/£17.95/€20.95 tr
 Biography & Memoir/History/
 Comics & Graphic Studies

Nuking Alaska

Notes of an Atomic Fugitive

Peter Dunlap-Shohl

As if, in midcentury Alaska, you needed more ways to die.

From the creator of the critically acclaimed graphic novel *My Degeneration: A Journey Through Parkinson's* comes an unnervingly funny tale of life in Alaska during the tensest times of the Cold War.

Peter Dunlap-Shohl grew up on the front lines of the Cold War in the 1950s and '60s, where residents lived in the shadow of a nuclear arsenal nine times the size of the Soviet Union's. This graphic novel recounts the surprising and tragicomic details of the nuclear threats faced by Alaskans, including Project Chariot, championed by Edward Teller and his "firecracker boys" in the late 1950s and early '60s; the nearly nuclear disaster caused by the Great Alaskan Earthquake of 1964; and the 1971 test of a nuclear warhead on the island of Amchitka.

Dunlap-Shohl shares the terrible consequences that these events and others had for humans and animals alike, all in the service of "atoms for peace."

Drawn with Dunlap-Shohl's characteristic editorial cartooning style, *Nuking Alaska* is a fast-paced reminder of how close we came to total annihilation just a half century ago—and how terribly relevant the nuclear threat remains to this day.

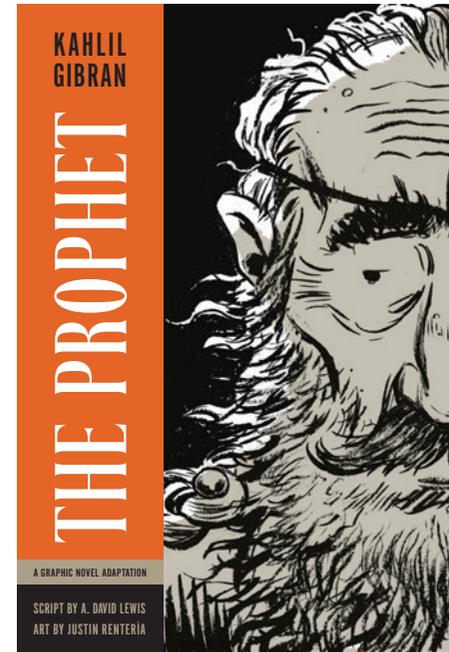
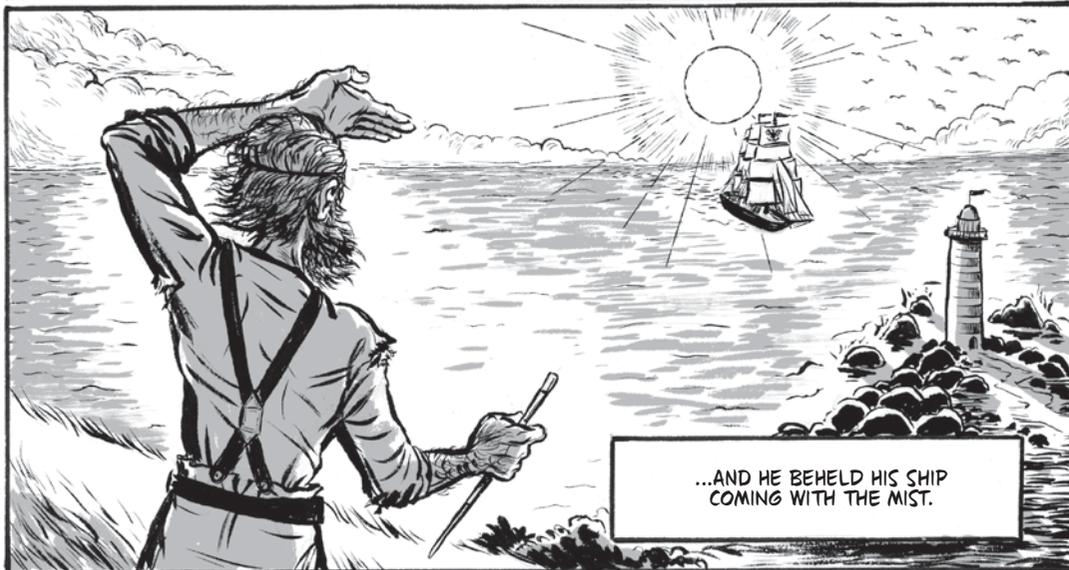
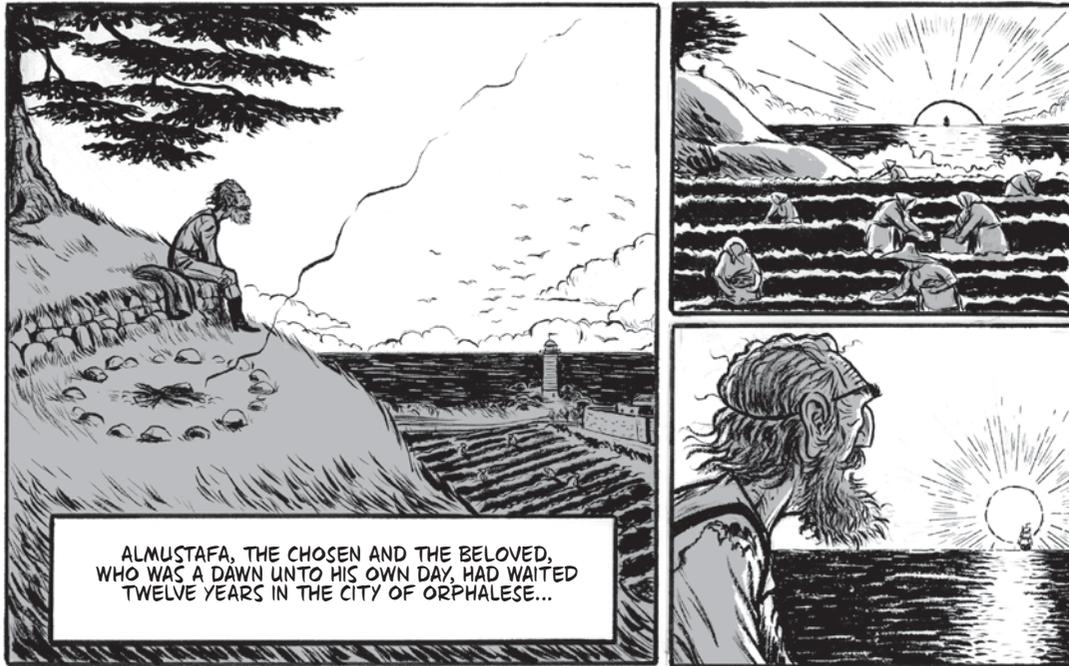
Peter Dunlap-Shohl worked as a cartoonist for the *Anchorage Daily News* for twenty-five years and has won various prizes, including the First Amendment Award from the Alaska Press Club. He is the author of *My Degeneration: A Journey Through Parkinson's*, also published by Penn State University Press.

NOVEMBER 6, 1971, WAS THE DAY I LOST MY FAITH IN THE COMFORTING CERTAINTY THAT THE ADULTS IN CHARGE KNOW WHAT THEY ARE DOING.



"Nobody's better than Peter Dunlap-Shohl at using small pictures to tell big stories, and that's never been more evident than in this tour-de-force history of Alaska's atomic heritage. Groundbreaking."
 —Howard Weaver, Pulitzer Prize-winning former editor of the *Anchorage Daily News* and former Vice President for News, McClatchy

THAT INSIGHT STRUCK WHEN THE ENTIRE STUDENT BODY OF SAND LAKE ELEMENTARY SCHOOL WAS MARCHED OUT TO THE PLAYGROUND TO AWAIT THE OUTCOME OF THE LARGEST U.S. TEST OF A NUCLEAR WARHEAD 1,350 MILES AWAY ON THE ISLAND OF AMCHITKA.



112 pages | 6.875 x 10 | June
 ISBN 978-1-63779-050-2
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 Comics & Graphic Novels

The Prophet

A Graphic Novel Adaptation

Kahlil Gibran
 Script by A. David Lewis
 Art by Justin Rentería

The sea that calls all things unto her calls me, and I must embark.

One of the best known and most translated works of free-verse poetry ever published in the English language, *The Prophet*, by Lebanon-born Kahlil Gibran, tells the story of Almustafa, who was banished from his homeland and who has lived the last twelve years of his life as a refugee among the good people of Orphalese. One day, as he prepares to board the ship that will take him home, Almustafa addresses a gathering of townspeople who have come to see him off. His parting words of wisdom about the human condition reveal him to be a man who sees deeply into the hearts, minds, and souls of his peers.

While remaining faithful to the original text, the adaptation by A. David Lewis provides backstory details that provide greater insight into the enigmatic main character. The illustrations by Justin Rentería, inspired by a 1920s Ottoman

style, are vibrant, authentic, and skillfully paced. Appearing exactly one hundred years after the original 1923 publication of Gibran's masterpiece, and at a time when entire groups of people are being forced to seek refuge elsewhere, this fresh and compelling rendering of *The Prophet* conveys the original work's bracing and inspirational message about what it means to live well in today's world.

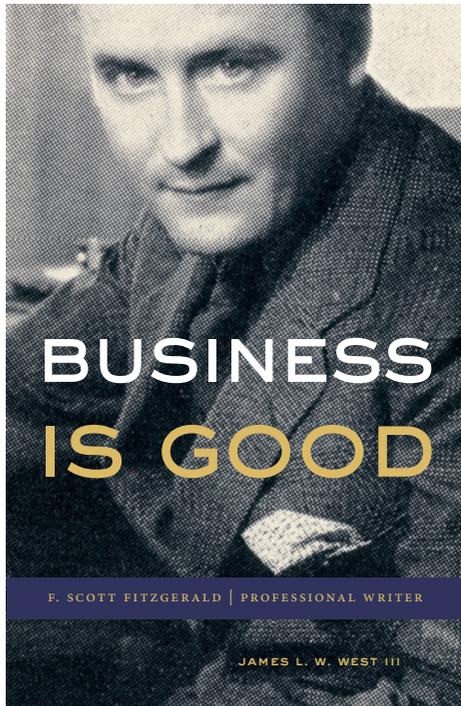
A. David Lewis is an Eisner Award-nominated writer whose graphic novels include an award-winning adaptation of Exodus, entitled *The Lone and Level Sands*, and his revival of the first Muslim superhero: *Kismet, Man of Fate*.

Justin Rentería is an award-winning illustrator. His illustrations have been published in the *New Yorker* and the *Atlantic* and as frequent contributions to the *New York Times's* op-ed pages.



scholarly

F. W. ...



Business Is Good

F. Scott Fitzgerald, Professional Writer

James L. W. West III

“James L. W. West III uses Fitzgerald’s original documents—many of which have never been studied—to illuminate new aspects of the writer’s life and career. As a textual scholar, a damned good historicist, and the only person who has examined this archival material in such depth, West is the ideal scholar to write this book, which will be a guide to future textual scholars.”

—ROBERT W. TROGDON, author of *The Lousy Racket: Hemingway, Scribners, and the Business of Literature*

Widely regarded as one of America’s great authors, F. Scott Fitzgerald led a life of drama and extravagance that often overshadowed his writing career. This book refocuses attention on how Fitzgerald viewed and approached the business of writing. Fitzgerald scholar James L. W. West III explores the writer’s professional life through personal letters, manuscripts, his business ledger, editions of his novels, and even a “seven-year plan.” In assessing these diverse materials, West reveals fascinating details about what led Fitzgerald to follow authorship as a calling, why he took on certain projects, how he managed his finances, and what influenced his writing style.

A keen, engaging, and intimate look at Fitzgerald’s day-to-day work of writing for a living, *Business Is Good* is a must-have for anyone who wants a better understanding of this American literary giant.

James L. W. West III is Edwin Erle Sparks Professor of English Emeritus at Penn State University. He is the author of five books, including *The Perfect Hour: The Romance of F. Scott Fitzgerald and Ginevra King* and *William Styron: A Life*, which was nominated for the Pulitzer Prize. From 1994 to 2019, West was General Editor of the Cambridge Edition of the Works of F. Scott Fitzgerald, for which he edited sixteen volumes. He has held fellowships from the Guggenheim Foundation, National Humanities Center, and National Endowment for the Humanities.

184 pages | 8 b&w illus. | 5.5 x 8.5 | March
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Two years Old

16

S | S 2023 scholar

Sept He made up shows in Dugham's attic, all based on the American Revolution and a red sash and three cornered hat. He did tricks and mysteriously vanished a dime. Gus Sky's play put him temporarily in the shade but he was impressed with Gus's rhymes and imitations and passed on the destiny ones to another new girl. He told one cook "he'd been good to her" but would cease unless she gave him rocks. Finally the man... Gus's uncle gave him eclipsed Gus... sided against him as w... President and then res... on the Highland corner, g... sully. He played pow... Miss McGraw at Hadden's Tea Central America. He used the Tech Stock Company.

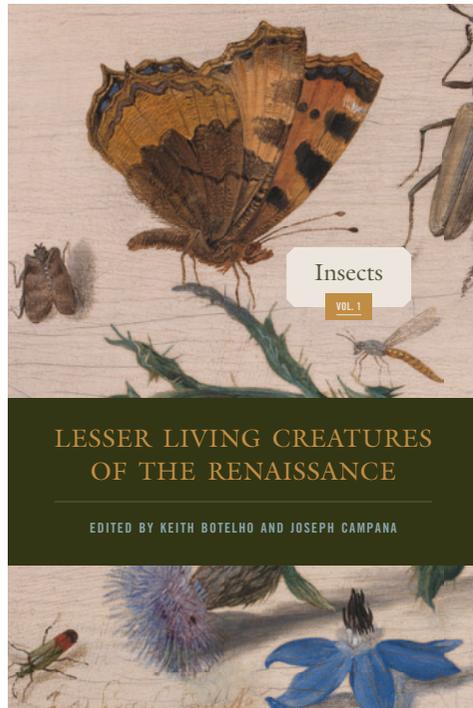
“As a textual scholar, a damned good historicist, and the only person who has examined this archival material in such depth, West is the ideal scholar to write this book, which will be a guide to future textual scholars.”

—Robert W. Trogdon, author of *The Lousy Racket: Hemingway, Scribners, and the Business of Literature*

1907 He went to the charity ball country club where he was chased by a cripple named Joe Powell took him to a... into admiration for a dark melancholy defiance. He so he performed "Way down my own" for all visitors. Also a detective story about a trapdoor under the carpet. Was celebrated away on George Washington & St. Ignace. Ah-Oie Olson free.

April He went as Little Jack Horner to the dancing school party. He went to the Jamestown Exposition at Norfolk & saw the Atlantic Fleet. The Stratmeyer books, football suits

June It was this summer we had the tree houses. Roller skates too - I had ball-bearing skates too fancy to be any good - and also we played diavolo, and collected cigar bands - wanted little pictures. Dick & Paul & Maria



Lesser Living Creatures of the Renaissance

Volume 1: Insects

Edited by Keith Botelho and Joseph Campana

“There has not previously been such a wide-ranging collection as this. *Lesser Living Creatures of the Renaissance* is a vital new contribution to not only early modern studies, not only animal studies and eco-criticism, but also the history of science, the history of medicine, and current debates about the environment.”

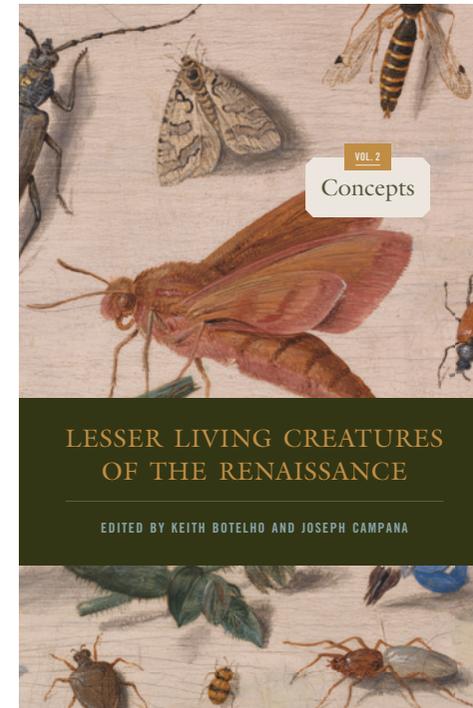
—**ERICA FUDGE**, author of *Quick Cattle and Dying Wishes: People and Their Animals in Early Modern England*

Lesser Living Creatures examines literary and cultural texts from early modern England in order to understand how people in that era thought about—and with—insect and arachnid life. Designed for the classroom, the book comprises two volumes—*Insects* and *Concepts*—that can be used together or independently. Each addresses the collaborative, multigenerational research that produced early modern natural history and provides new insights into the old question of what it means to be human in a world populated by beasts large and small.

Volume 1, *Insects*, examines how insects burrowed into the literal and symbolic economies of the era. The contributors consider diminutive creatures—such as bees and beetles, flies and fleas, silkworms and spiders—and their depictions in plays, poetry, fables, natural histories, and more. In doing so, they illuminate how early modern science and literature worked as intersecting systems of knowledge production about the natural world and show definitively how insect life was, and remains, intimately entangled with human life.

In addition to the editors, contributors to this volume include Chris Barrett, Roya Biggie, Bruce Boehrer, Gary M. Bouchard, Dan Brayton, Eric C. Brown, Mary Baine Campbell, Perry Guevara, Shannon Kelley, Emily L. King, Karen Raber, Kathryn Vomero Santos, Donovan Sherman, and Steven Swarbrick.

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Animalibus: Of Animals and Cultures
Animal Studies/History/Literary Studies



Lesser Living Creatures of the Renaissance

Volume 2: Concepts

Edited by Keith Botelho and Joseph Campana

“*Lesser Living Creatures of the Renaissance* brings a welcome and timely focus on early modern understandings of insect life, ideas, and work that stood, as the authors convincingly argue, in the midst of the transformation of natural history ‘as literary authority’ to embodying the new scientific ideas and observational methods of the era.”

—**MARTHA FEW**, author of *Baptism Through Incision: The Postmortem Cesarean Operation in the Spanish Empire*

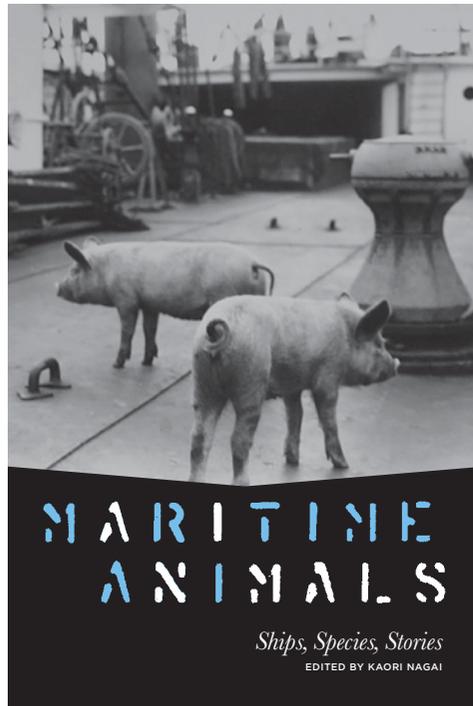
Volume 2, *Concepts*, explores ideas that cut across species, insect and otherwise, both building on and invigorating critical vocabularies developed over nearly two decades of early modern animal studies. The contributors explore topics such as the medical and culinary consumption of insects; extermination campaigns; the auditory and emotive effects of a swarm; insects and politics; and notions of infestation, stinging, and creeping. Throughout, they illuminate how early modern science and literature worked as intersecting systems of knowledge production about the natural world and show definitively how insect life was, and remains, intimately entangled with human life.

In addition to the editors, contributors to this volume include Lucinda Cole, Frances E. Dolan, Lowell Duckert, Andrew Fleck, Rebecca Laroche, Jennifer Munroe, Amy L. Tigner, Jessica Lynn Wolfe, Derek Woods, and Julian Yates.

Keith Botelho is Professor of English at Kennesaw State University. He is the author of *Renaissance Earwitnesses: Rumor and Early Modern Masculinity*.

Joseph Campana is Alan Dugald McKillop Chair and Associate Professor of English at Rice University. He is the author of *The Pain of Reformation: Spenser, Vulnerability, and the Ethics of Masculinity* and the coeditor, with Scott Maisano, of *Renaissance Posthumanism*.

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Maritime Animals

Ships, Species, Stories

Edited by Kaori Nagai

“*Maritime Animals* challenge[s] academic norms, be it through the unusual species being written about (snails, worms, reptiles), or via the uncanny theorizations of space and time, as explored from the perspective of nonhuman species. This collection pushes maritime studies into new directions, including a better appreciation of relationships between animals and shipping, history and ecology, pests and colonialism.”

—**ANDREW KINCAID**, author of *Postcolonial Dublin: Imperial Legacies and the Built Environment*

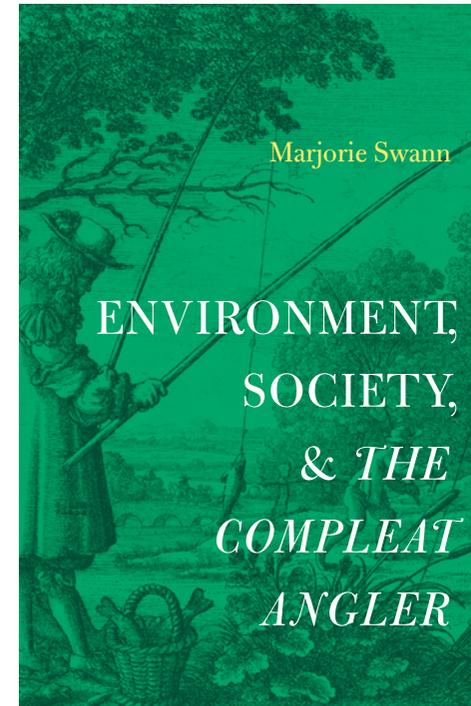
This volume explores nonhuman animals' involvement with human maritime activities in the age of sail—as well as the myriad multi-species connections formed across different geographical locations knitted together by the long history of global ship movement.

Maritime Animals considers the ship's connections to broader contexts and networks and covers a variety of locations, from the Canadian Arctic to the Pacific Islands. Each chapter focuses on the oceanic experiences of a particular species—from ship vermin, animals transported onboard as food, and animal specimens for scientific study to livestock, companion and working animals, deep-sea animals that find refuge in shipwrecks, and terrestrial animals that hunker down on flotsam and jetsam. Drawing on recent scholarship in animal studies, maritime studies, environmental humanities, and a wide range of other perspectives and storytelling approaches, *Maritime Animals* challenges an anthropocentric understanding of maritime history. Instead, this volume highlights the ways in which species, through their interaction with the oceans, tell stories and make histories in significant and often surprising ways.

In addition to the editor, the contributors to this volume include Anna Boswell, Nancy Cushing, Lea Edgar, David Haworth, Donna Landry, Derek Lee Nelson, Jimmy Packham, Laurence Publicover, Killian Quigley, Lynette Russell, Adam Sundberg, and Thom van Dooren.

Kaori Nagai is Lecturer in Victorian Literature at the University of Kent. She is the author of *Empire of Analogies: Kipling, India and Ireland* and *Imperial Beast Fables: Animals, Cosmopolitanism, and the British Empire*.

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Environment, Society, and *The Compleat Angler*

Marjorie Swann

“One of the earliest and most popular precursors of nature writing in English has at last received the critical attention it deserves. Marjorie Swann’s book is arguably the most complete study of *The Compleat Angler* ever written—and a vital corrective to outdated New Historicist interpretations.”

—**TODD ANDREW BORLIK**, author of *Ecocriticism and Early Modern English Literature: Green Pastures*

First published in 1653, *The Compleat Angler* is one of the most influential environmental texts ever written. Addressing a politically and religiously polarized nation devastated by warfare, disease, ecological degradation, and climate change, Izaak Walton’s famous fishing treatise stages a radical thought experiment: how might humanity’s enhanced relationship with the natural world generate a new kind of sustaining—and sustainable—social order beyond the traditional boundaries of the church, the state, and the biological family?

Challenging the current scholarly consensus that reads Walton’s how-to manual as a conservative polemic camouflaged by fishlore, Marjorie Swann examines this richly complicated portrayal of the natural world through an ecocritical lens and explores other neglected aspects of Walton’s writings, including his depictions of social hierarchy, gender, and sexuality. In the process, Swann analyzes a host of noncanonical environmental texts and provides a groundbreaking reappraisal of Charles Cotton’s “Part II” of *The Compleat Angler*. This study demonstrates how, as a genre, angling manuals provide new insights into the environmental, cultural, social, and literary history of early modern England.

Taking its place alongside landmark works of ecocriticism such as *Green Shakespeare* and *Milton and Ecology*, this fresh and timely reassessment of *The Compleat Angler* rightly ranks Izaak Walton among the most important environmental writers of the early modern era.

Marjorie Swann is Professor of English at Ottawa University. She is the author of *Curiosities and Texts: The Culture of Collecting in Early Modern England* and editor of a new critical edition of *The Compleat Angler* (Oxford University Press, 2014).

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Cultural Inquiries in English Literature, 1400–1700 Series
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African American Artists and the New Deal Art Programs

Opportunity, Access, and Community

Mary Ann Calo

Epilogue by Jacqueline Francis

“African American Artists and the New Deal Art Programs contributes importantly to the literature on New Deal art and race, exploring the opportunities and limits the art projects created for Black visual artists. Drawing on under-researched records, especially the Black extension galleries in the South, Calo shows how the art projects provided new resources for Black artists while maintaining racial discrimination and segregation.”

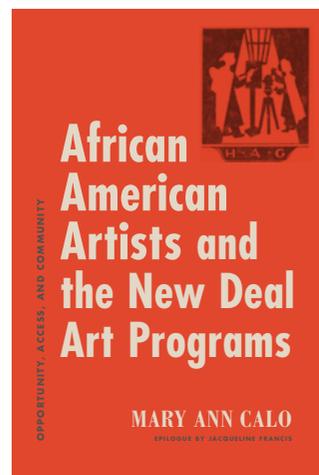
—SHARON MUSHER, author of *Democratic Art: The New Deal's Influence on American Culture*

This book examines the involvement of African American artists in the New Deal art programs of the 1930s and makes the case that the revolutionary vision of these federal art projects is best understood in the context of access to opportunity, mediated by the reality of racial segregation.

Focusing primarily on the Federal Art Project (FAP) of the Works Progress Administration (WPA), Calo documents African American artists' participation in community art centers in Harlem and Chicago as well as lesser-known initiatives in the South. She examines the internal workings of the Harlem Artists' Guild and its alliances with other groups, such as the Artists' Union and the National Negro Congress. Calo also explores African American artists' representation in the exhibitions sponsored by WPA administrators and the critical reception of their work. In doing so, she elucidates the evolving meanings of the terms *race*, *culture*, and *community* in the interwar era. The book concludes with an essay by Jacqueline Francis on Black art in the early 1940s, after the end of the FAP program.

Presenting essential new archival information and important insights into the experiences of Black New Deal artists, this study expands the factual record and positions the cumulative evidence within the landscape of critical race studies. It will be welcomed by art historians and American studies scholars specializing in early twentieth-century race relations.

Mary Ann Calo is Batza Professor of Art and Art History Emerita at Colgate University.



208 pages | 15 b&w illus. | 6 x 9 | May
ISBN 978-0-271-09493-9
hardcover: \$74.95/£64.95/€76.95 sh
African American Studies/Art
History & Architecture/History

ALSO OF INTEREST
Designing a New Tradition
Lois Mailou Jones and the
Aesthetics of Blackness
Rebecca VanDiver
ISBN 978-0-271-08604-0
HC: \$64.95/£55.95/€66.95 sh



Debt and Redemption in the Blues

The Call for Justice

Julia Simon

“Debt and Redemption in the Blues is a major work of blues scholarship.”

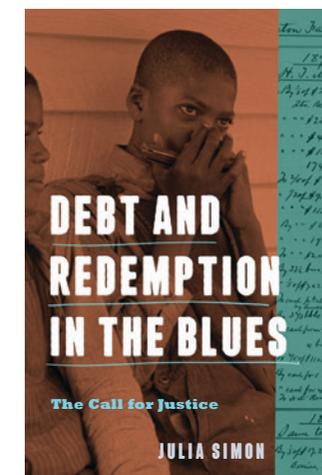
—ADAM GUSSOW, author of *Beyond the Crossroads: The Devil and the Blues Tradition*

This volume explores concepts of freedom and bondage in the blues and argues that this genre of music explicitly calls for a reckoning while expressing faith in a secular justice to come.

Placing blues music within its historical context of the post-Reconstruction South, Jim Crow America, and the civil rights era, Julia Simon finds a deep symbolism in the lyrical representations of romantic and sexual betrayal. The blues calls out and indicts the tangled web of deceit and entrapment constraining the physical, socioeconomic, and political movement of African Americans. Surveying blues music from the 1920s to the early twenty-first century, Simon's analyses focus on economic relations, such as sharecropping, house contract sales, debt peonage, criminal surety, and convict lease. She demonstrates how the music reflects this exploitative economic history and how it is shaped by commodification under racialized capitalism. As Simon assesses the lyrics, technique, and styles of a wide range of blues musicians, including Bessie Smith, Blind Lemon Jefferson, Big Bill Broonzy, Muddy Waters, B. B. King, Albert Collins, and Kirk Fletcher, she argues forcefully that the call for racial justice is at the heart of the blues.

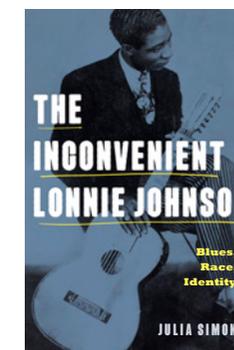
A highly sophisticated interpretation of the blues tradition steeped in musicology, social history, and critical-cultural hermeneutics, *Debt and Redemption* not only clarifies the blues as an aesthetic tradition but, more importantly, proves that it advances a theory of social and economic development and change.

Julia Simon is Professor of French and is on the faculty of the Cultural Studies Graduate Group at the University of California, Davis. She is the author of five books, including *The Inconvenient Lonnie Johnson: Blues, Race, Identity*, also published by Penn State University Press.



264 pages | 6 x 9 | April
ISBN 978-0-271-09495-3
hardcover: \$104.95/£90.95/€106.95 sh
African American Music History Series
African American Studies/ Music/
History

ALSO OF INTEREST
**The Inconvenient
Lonnie Johnson**
Blues, Race, Identity
Julia Simon
ISBN 978-0-271-09255-3
HC: \$109.95/£94.95/€111.95 sh
American Music History Series





Storied Strings The Guitar in American Art

Leo G. Mazow
With contributions by Philip J. Deloria and Jayson Dobney

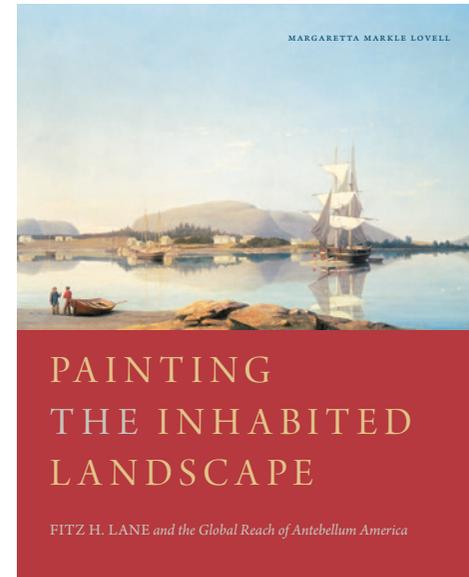
Explore the guitar as visual subject, enduring symbol, and storyteller's companion. Strummed everywhere from parlors and front porches to protest rallies and rock arenas—the guitar also appears far and wide in American art. Its depictions enable artists and their human subjects to address topics that otherwise go untold or under-told. Experience paintings, sculpture, works on paper, and music in a multimedia presentation that unpacks the guitar's cultural significance, illuminating matters of class, gender, race, ethnicity, and identity.

Storied Strings: The Guitar in American Art is the catalogue of its namesake exhibition, the first to explore the instrument's symbolism in American art from the early 19th century to the present day. Chapters cover how the guitar has been depicted in American art through the lenses of race, gender, cultural storytelling, aesthetics, politics, guitars, and cold hard cash.

Featuring 273 full-color illustrations selected from the exhibition, *Storied Strings* tells the absorbing story of how guitars figure prominently into the visual stories Americans tell themselves about themselves—their histories, identities, and aspirations.

Leo G. Mazow is Louise B. and J. Harwood Cochrane Curator of American Art at the Virginia Museum of Fine Arts.

264 pages | 273 color illus. | 9 x 12 | January
ISBN 978-1-934351-22-2
hardcover: \$40.00/£34.95/€40.95 sh
Distributed by Penn State University Press for Virginia Museum of Fine Arts
Art History & Architecture



Painting the Inhabited Landscape Fitz H. Lane and the Global Reach of Antebellum America Margretta Markle Lovell

“By far the most insightful study of Lane and his art to date. Margretta Lovell’s close examination of Lane’s life, art, and the historical contexts within which he worked represents not only a quantum leap for our understanding of Lane and his world but also a new standard of scholarship for the field of American art.”

—**ALAN WALLACH**, author of *Exhibiting Contradiction: Essays on the Art Museum in the United States*

The impulse in much nineteenth-century American painting and culture was to describe nature as a wilderness on which the young nation might freely inscribe its future. Insofar as it exhibited evidence of a past, its traces pointed to a geologic or cosmic past, not a human one. The work of the New England artist Fitz H. Lane, however, was decidedly different.

Margretta Markle Lovell singles out the more modestly scaled, explicitly inhabited landscapes of Fitz H. Lane and investigates the patrons who supported his career, with an eye to understanding how New Englanders thought about their land, their economy, their history, and their links with widely disparate global communities. What emerges is a picture not of a “virgin wilderness” but of a land deeply resonant with its former uses—and a human history that incorporates, rather than excludes, Native Americans as shapers of land and as agents in that history.

Calling attention to unexplored dimensions of nineteenth-century painting, *Painting the Inhabited Landscape* is a major intervention in the scholarship on American art of the period that examines how that body of work commented on American culture and informs our understanding of canon formation.

Margretta Markle Lovell is Jay D. McEvoy, Jr. Professor of American Art History at the University of California, Berkeley. Her many publications include the prizewinning *Art in a Season of Revolution: Painters, Artisans, and Patrons in Early America* and *A Material World: Culture, Society, and the Life of Things in Early Anglo-America*, the latter also published by Penn State University Press.

Publication of this book has been aided by a grant from Furthermore: a program of the J. M. Kaplan Fund.
408 pages | 84 color/80 b&w illus. | 9 x 11 | April
ISBN 978-0-271-09278-2
hardcover: \$94.95/£81.95/€96.95 sh
Art History & Architecture / History



A Constellation of Authority

Castilian Bishops and the Secular Church
During the Reign of Alfonso VIII

Kyle C. Lincoln

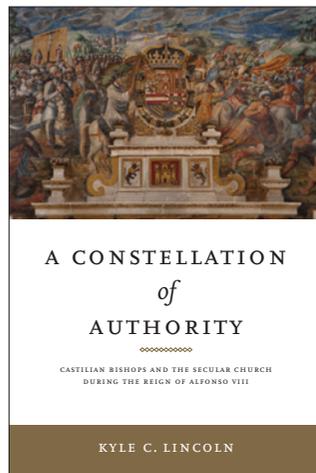
“As a work of Iberian ecclesiastical history, *A Constellation of Authority* participates in the vigorous scholarly conversation of the last few decades. As a study of the twelfth-century Castilian episcopate, it is wholly original—its painstaking archival research has uncovered previously unknown documentary evidence.”

—JANNA BIANCHINI, author of *The Queen's Hand: Power and Authority in the Reign of Berenguela of Castile*

During the long reign of Alfonso VIII, Castilian bishops were crusaders, castellans, cathedral canons, and collegiate officers, and they served as powerful intermediaries between the pope and the king of Castile. The relationships that local prelates cultivated with Alfonso VIII and the Castilian royal family existed in tension with how they related to the reigning pope. Drawing on diocesan archives, monastic collections, and chronicles, Kyle C. Lincoln reconstructs the complex negotiations and navigations these bishops undertook to maintain the balance among the papal and royal agendas and their own interests. Lincoln examines the bishops' ties to crusades and political influence, the growth of canon and Roman law, religious and church reform, and the canonization of local leaders. In the process, he makes the case that the medieval past is best illuminated by the combined luminescence of a “constellation of authority” represented, at least in part, by a conglomerate of bishops.

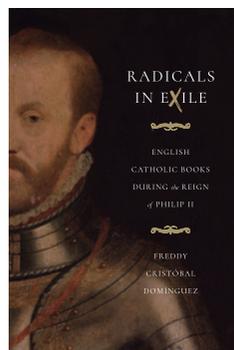
Through seven case studies, each examining a prelate in his individual historical context, *A Constellation of Authority* improves our understanding of the politics of thirteenth-century Castile and provides an important foundation for further consideration of the ties between Castile and the broader European medieval world. It will appeal to medieval Hispanists and historians of the medieval church and episcopacy.

Kyle C. Lincoln is Assistant Professor of Pre-Modern European History and Interdisciplinary Humanities at Southeastern Oklahoma State University. He is coauthor of *The Remaking of the Medieval World, 1204* and coeditor of *King Alfonso VIII of Castile: Government, Family, and War*.



230 pages | 1 map | 6 x 9 | January
ISBN 978-0-271-09437-3
hardcover: \$114.95/£99.95/€116.95 sh
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Murder and Madness on Trial

A Tale of True Crime from Early Modern Bologna

Mònica Calabritto

“*Murder and Madness on Trial*, in dialogue with both historians of medicine and social and legal historians, paints a complex and rich picture of early modern madness. Thanks to the unusual abundance of the documentation of the case—legal, medical, literary—Calabritto describes in detail a nuanced case of murder, illness, and conflict of expertise, interpretation, and political cultures.”

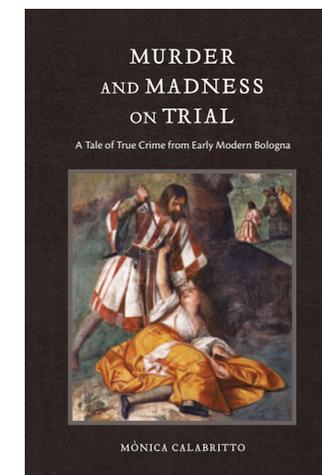
—PAOLO SAVOIA, author of *Gaspere Tagliacozzi and Early Modern Surgery: Faces, Men, and Pain*

On October 24, 1588, Paolo Barbieri murdered his wife, Isabella Caccianemici, stabbing her to death with his sword. Later, Paolo would claim to have acted in a fit of madness—but was he criminally insane or merely pretending to be? In this riveting book, Mònica Calabritto addresses this controversy by reconstructing Paolo's life, prosecution, and medical diagnoses.

Skillfully combining archival documents unearthed throughout Italy, Calabritto brings to light the case of one person and his family as insanity ravaged their financial security, honor, and reputation. The very notion of insanity is as much on trial in Paolo's case as the defendant himself. A case study in the diagnosis of insanity in the early modern era, Barbieri's story reveals discrepancies between medical and legal definitions of a person's mental state at the time of a crime. *Murder and Madness on Trial* bridges the micro-historical dimensions of Paolo's murder case and the macro-historical perspectives on medical and legal evidence used to identify intermittent madness.

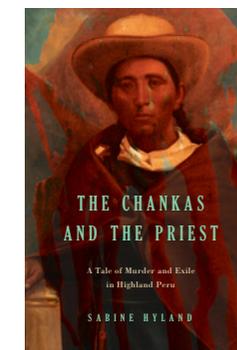
A tragic and gripping tale, *Murder and Madness on Trial* allows readers to look “through a glass darkly” at early modern violence, madness, criminal justice, medical and legal expertise, and the construction and circulation of news. This erudite and engaging book will appeal to early modern historians and true crime fans alike.

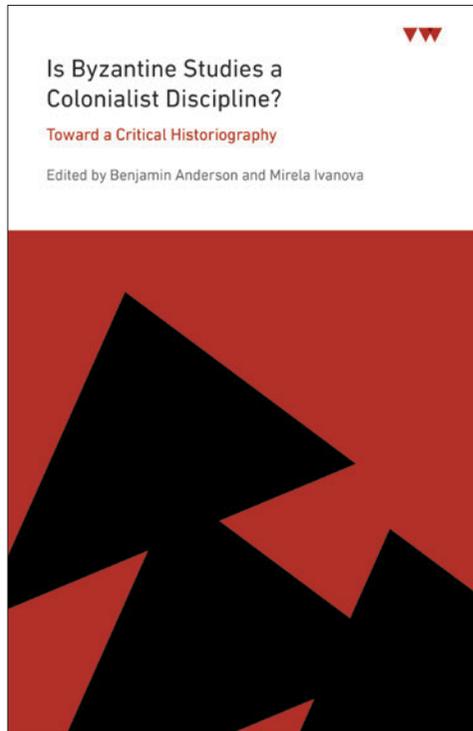
Mònica Calabritto is Associate Professor of Italian and Comparative Literature at Hunter College and the CUNY Graduate Center.



176 pages | 5 b&w illus./1 map
6 x 9 | June
ISBN 978-0-271-09508-0
hardcover: \$114.95/£99.95/€116.95 sh
ISBN 978-0-271-09509-7
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Is Byzantine Studies a Colonialist Discipline? Toward a Critical Historiography

Edited by Benjamin Anderson
and Mirela Ivanova

“With this slim yet rich and thoughtful volume, the field of Byzantine studies has finally joined the project of excavating the colonialist, imperialist, and white supremacist foundations of modern academia.”

—**IVAN DRPIĆ**, author of *Epigram, Art, and Devotion in Later Byzantium*

In this volume, scholars of art, history, and literature address the entanglements, past and present, of the academic discipline of Byzantine studies and the practice and legacies of European colonialism. Starting with the premise that Byzantium and the field of Byzantine studies are simultaneously colonial and colonized, the chapters address topics ranging from the material basis of philological scholarship and its uses in modern politics to the colonial plunder of art and its consequences for curatorial practice in the present. The book concludes with a bibliography that serves as a foundation for a coherent and systematic critical historiography. Bringing together insights from scholars working in different disciplines, regions, and institutions, *Is Byzantine Studies a Colonialist Discipline?* urges practitioners to reckon with the discipline’s colonialist, imperialist, and white supremacist history.

In addition to the editors, the contributors to this volume include Andrea Myers Achi, Nathanael Aschenbrenner, Bahattin Bayram, Averil Cameron, Stephanie R. Caruso, Şebnem Dönbekci, Hugh G. Jeffery, Anthony Kaldellis, Matthew Kinloch, Nicholas Matheou, Maria Mavroudi, Zeynep Olgun, Arietta Papaconstantinou, Jake Ransohoff, Alexandra Vukovich, Elizabeth Dospel Williams, and Arielle Winnik.

Benjamin Anderson is Associate Professor of the History of Art and Classics at Cornell University. He is the author of *Cosmos and Community in Early Medieval Art* and coeditor of *Antiquarianisms: Contact, Conflict, Comparison and The Byzantine Neighbourhood: Urban Space and Political Action*.

Mirela Ivanova is Lecturer in Medieval History at the University of Sheffield. She is the author of *Inventing Slavonic: Cultures of Writing Between Rome and Constantinople*.

208 pages | 18 b&w illus. | 5.5 x 8.5 | June
ISBN 978-0-271-09526-4 | paper: \$24.95/£21.95/€25.95 sh
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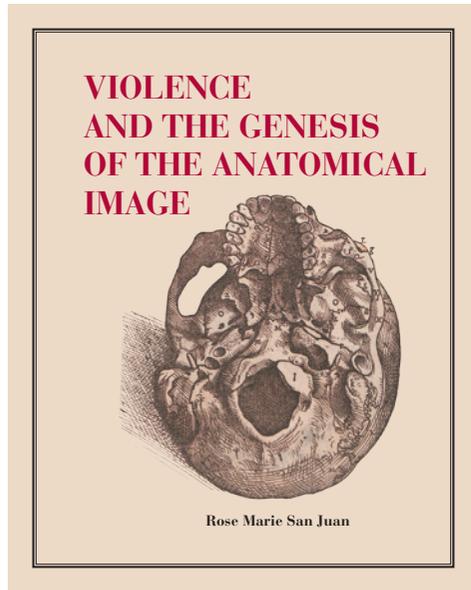
Destroyed—Disappeared— Lost—Never Were

Edited by Beate Fricke and
Aden Kumler

“Both as a whole and as individual essays, the contents of *Destroyed—Disappeared—Lost—Never Were* contribute significantly to various urgent scholarly conversations in art history today. Highly original and written by experts in their respective fields, each of the book’s chapters focuses on serious lacunae in the medieval discipline, unpacking them in creative ways in relation to both primary and secondary materials. Between them, these exciting essays offer novel readings of previously untreated objects, important revisions to existing historical and theoretical narratives, and original critiques of received historiographies.”

—Jack Hartnell, author of *Medieval Bodies: Life, Death and Art in the Middle Ages*

168 pages | 19 b&w illus. | 5.5 x 8.5 | 2022
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Violence and the Genesis of the Anatomical Image

Rose Marie San Juan

“It is a rare thing to discover a book that is both engaging and profound. *Violence and the Genesis of the Anatomical Image* will change the way scholars approach early modern anatomical images, for, although the issue of violence has never been out of sight, no scholar has attempted anything like this sustained meditation on the problem. This book should be consulted by anyone interested in the early modern body, not to mention anatomy, medicine, art, and religion.”

—CHRISTIAN K. KLEINBUB, author of *Michelangelo's Inner Anatomies*

In his 1543 treatise, Andreas Vesalius boasts that he was able to feel life itself through the membranes of a heart belonging to a man who had just been executed, a comment that appears near the woodcut of a person being dissected while still hanging from the gallows. In this highly original book, Rose Marie San Juan confronts the question of violence in the making of the early modern anatomical image.

Engaging the ways in which power operated in early modern anatomical images in Europe and, to a lesser extent, its colonies, San Juan examines literal violence upon bodies in a range of civic, religious, pedagogical, and “exploratory” contexts. She then works through the question of how bodies were thought to be constituted—systemic or piecemeal, singular or collective—and how gender determines this question of constitution. In confronting the issue of violence in the making of the anatomical image, San Juan explores not only how violence transformed the body into a powerful and troubling double but also how this kind of body permeated attempts to produce knowledge about the world at large.

Provocative and challenging, this book will be of significant interest to scholars across fields in early modern studies, including art history and visual culture, science, and medicine.

Rose Marie San Juan is Professor of Art History at University College London.

238 pages | 26 color/54 b&w illus. | 8 x 10 | January
ISBN 978-0-271-09335-2
hardcover: \$119.95/£103.95/€112.95 sh

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



The First Viral Images Maerten de Vos, Antwerp Print, and the Early Modern Globe

Stephanie Porras

“Forging an exemplary path through both decolonial and reception studies, this book leaves in the rearview mirror the privileging of authorship, centers, and points of origins as it attempts to recuperate localities and agents occluded by colonial erasure.”

—STEPHANIE LEITCH, author of *Mapping Ethnography in Early Modern Germany: New Worlds in Print Culture*

As a social phenomenon and a commonplace of internet culture, virality provides a critical vocabulary for addressing questions raised by the global mobility and reproduction of early modern artworks. This book uses the concept of virality to study artworks’ role in the uneven processes of early modern globalization.

Drawing from archival research in Asia, Europe, and the Americas, Stephanie Porras traces the trajectories of two interrelated objects made in Antwerp in the late sixteenth century: Gerónimo Nadal’s *Evangelicae historiae imagines*, an illustrated devotional text published and promoted by the Society of Jesus, and a singular composition by Maerten de Vos, *St. Michael the Archangel*. Porras examines how and why these objects traveled and were adopted as models by Spanish and Latin American painters, Chinese printmakers, Mughal miniaturists, and Filipino ivory carvers in the seventeenth century. Reassessing the creative labor underpinning the production of a diverse array of copies, citations, and reproductions, Porras uses virality to elucidate the interstices of the agency of individual artists or patrons, powerful gatekeepers and social networks, and economic, political, and religious infrastructures. In doing so, she tests and contests several analytical models that have dominated art-historical scholarship of the global early modern, putting pressure on notions of copying, agency, context, and viewership.

Vital and engaging, *The First Viral Images* sheds new light on how artworks, as agents of globalization, navigated and contributed to the emerging and intertwined global infrastructures of Catholicism, commerce, and colonialism.

Stephanie Porras is Associate Professor of Art History at Tulane University.

200 pages | 27 color/61 b&w illus. | 8 x 10 | February
ISBN 978-0-271-09283-6
hardcover: \$109.95/£94.95/€111.95 sh

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

COLD WAR IN THE WHITE CUBE



U.S. EXHIBITIONS OF LATIN AMERICAN ART, 1959–1968

DELIA SOLOMONS

Cold War in the White Cube

U.S. Exhibitions of Latin American Art, 1959–1968

Delia Solomons

“Exciting and exemplary. . . . Highly sophisticated in its methodology, clear in its language and exposition, fair in its conclusions, and committed overall to uncovering new knowledge, *Cold War in the White Cube* is a model of progressive scholarship.”

—LEONARD FOLGARAIT, author of *Painting 1909: Pablo Picasso, Gertrude Stein, Henri Bergson, Comics, Albert Einstein, and Anarchy*

In 1959, the very year the Cuban Revolution amplified Cold War tensions in the Americas, museumgoers in the United States witnessed a sudden surge in major exhibitions of Latin American art. Surveying the 1960s boom of such exhibits, this book documents how art produced in regions considered susceptible to communist influence was staged on U.S. soil for U.S. audiences.

Held in high-profile venues such as the Guggenheim Museum, the Walker Art Center, MoMA, and the Art Institute of Chicago, the exhibitions of the 1960s Latin American art boom did not define a single stylistic trend or the art of a single nation but rather attempted to frame Latin America as a unified whole for U.S. audiences. Delia Solomons calls attention to disruptive artworks that rebelled against the curatorial frames purporting to hold them and reveals these exhibitions to be complex contact zones in which competing voices collided. Ultimately, through multiple means—including choosing to exclude artworks with readily decipherable political messages and evading references to contemporary inter-American frictions—the U.S. curators who organized these shows crafted projections of Pan-American partnership and harmony, with the United States as leader, interpreter, and good neighbor, during an era of brutal U.S. interference across the Americas.

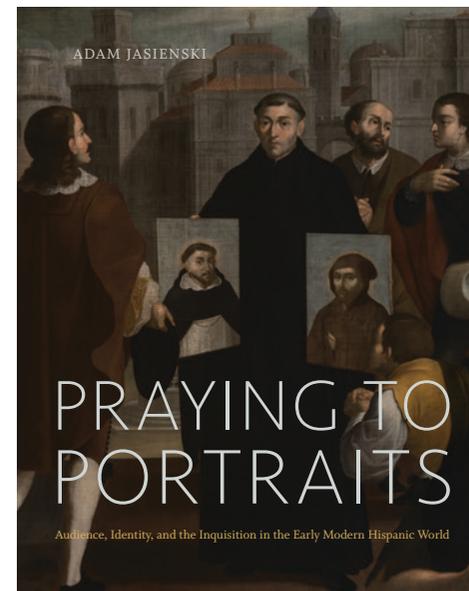
Theoretically sophisticated and highly original, this survey of Cold War-era Latin American art exhibits sheds light on the midcentury history of major U.S. art museums and makes an important contribution to the fields of museum studies, art history, and Latin American modernist art.

Delia Solomons is Assistant Professor of Art History at Drexel University.

244 pages | 32 color/45 b&w illus. | 9 x 9.5 | February
ISBN 978-0-271-09329-1

hardcover: \$114.95/£99.95/€116.95 sh
Refiguring Modernism Series

Art History & Architecture/History/Latin American Studies



Praying to Portraits

Audience, Identity, and the Inquisition in the Early Modern Hispanic World

Adam Jasienski

“This brilliantly original book illuminates the relationship, long debated by scholars, between portraiture and religious images in early modern Spain and its empire. . . . *Praying to Portraits* is a book of great interpretive breadth and depth, and it makes a major contribution to our understanding of the visual culture of the Spanish world.”

—TANYA J. TIFFANY, author of *Diego Velázquez’s Early Paintings and the Culture of Seventeenth-Century Seville*

In *Praying to Portraits*, art historian Adam Jasienski examines the history, meaning, and cultural significance of a crucial image type in the early modern Hispanic world: the sacred portrait.

Across early modern Spain and Latin America, people prayed to portraits. They prayed to “true” effigies of saints, to simple portraits that were repainted as devotional objects, and even to images of living sitters depicted as holy figures. Jasienski places these difficult-to-classify image types within their historical context. He shows that rather than being harbingers of secular modernity and autonomous selfhood, portraits were privileged sites for mediating an individual’s relationship to the divine. Using Inquisition records, hagiographies, art-theoretical treatises, poems, and plays, Jasienski convincingly demonstrates that portraiture was at the very center of broader debates about the status of images in Spain and its colonies.

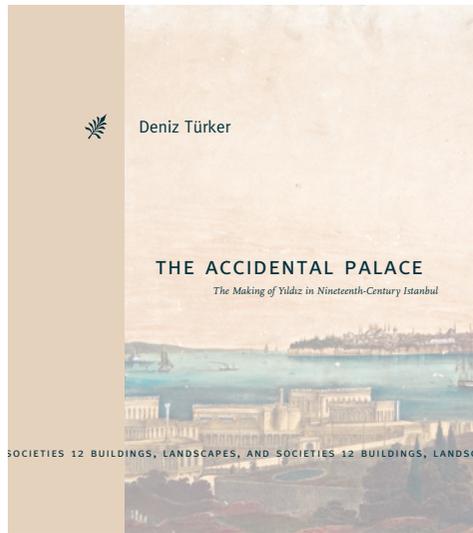
Highly original and persuasive, *Praying to Portraits* profoundly revises our understanding of early modern portraiture. It will intrigue art historians across geographical boundaries, and it will also find an audience among scholars of architecture, history, and religion in the early modern Hispanic world.

Adam Jasienski is Assistant Professor of Art History in the Meadows School of the Arts at Southern Methodist University in Dallas, Texas.

224 pages | 50 color/15 b&w illus. | 8 x 10 | May
ISBN 978-0-271-09344-4

hardcover: \$119.95/£103.95/€122.95 sh

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



The Accidental Palace

The Making of Yıldız in Nineteenth-Century Istanbul

Deniz Türker

“An erudite analysis of the nexus of artistic activity represented by Yıldız Palace. . . . Deniz Türker engages in a stealthy refutation of Eurocentric frameworks for late Ottoman visual synthesis by doing the archival work that allows the myriad actors involved—patrons, gardeners, builders, diplomats, and more—to materialize their own artistic autonomy, resulting in a truly fresh look at artistic agency.”

—PETER H. CHRISTENSEN, author of *Precious Metal: German Steel, Modernity, and Ecology*

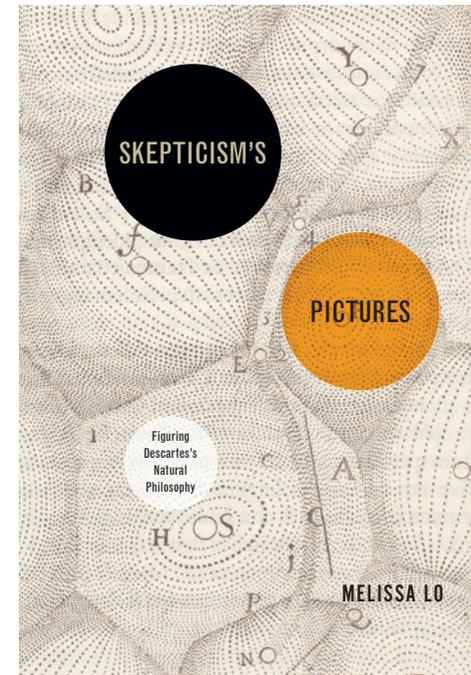
This book tells the story of Yıldız Palace in Istanbul, the last and largest imperial residential complex of the Ottoman Empire. Today, the palace is physically fragmented and has been all but erased from Istanbul’s urban memory. At its peak, however, Yıldız was a global city in miniature and the center of the empire’s vast bureaucratic apparatus.

Following a chronological arc from 1795 to 1909, *The Accidental Palace* shows how the site developed from a rural estate of the queen mothers into the heart of Ottoman government. Nominally, the palace may have belonged to the rarefied realm of the Ottoman elite, but as Deniz Türker reveals, the development of the site was profoundly connected to Istanbul’s urban history and to changing conceptions of empire, absolutism, diplomacy, reform, and the public. Türker explores these connections, framing Yıldız Palace and its grounds not only as a hermetic expression of imperial identity but also as a product of an increasingly globalized consumer culture, defined by access to a vast number of goods and services across geographical boundaries.

Drawn from archival research conducted in Yıldız’s imperial library, *The Accidental Palace* provides important insights into a decisive moment in the palace’s architectural and landscape history and demonstrates how Yıldız was inextricably tied to ideas of sovereignty, visibility, taste, and self-fashioning. It will appeal to specialists in the art, architecture, politics, and culture of nineteenth-century Turkey and the Ottoman Empire.

Deniz Türker is Assistant Professor of Islamic Art at Rutgers University–New Brunswick.

296 pages | 25 color/73 b&w illus./4 maps | 9 x 10 | May
ISBN 978-0-271-09391-8
hardcover: \$114.95/£99.95/€116.95 sh
Buildings, Landscapes, and Societies Series
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Skepticism’s Pictures

Figuring Descartes’s Natural Philosophy

Melissa Lo

“Lo gives us a fresh and lively framework for understanding anew both Descartes’s work in his time and the emergence of a Cartesianism fit for other purposes. *Skepticism’s Pictures* is an important intervention in several current historical and philosophical debates.”

—HAROLD J. COOK, author of *The Young Descartes: Nobility, Rumor, and War*

In seventeenth-century northern Europe, as the Aristotelian foundations of *scientia* were rocked by observation, experiment, confessional strife, and political pressure, natural philosophers came to rely on the printed image to fortify their epistemologies—and none more so than René Descartes. In *Skepticism’s Pictures*, historian of science Melissa Lo chronicles the visual idioms that made, sustained, revised, and resisted Descartes’s new philosophy.

Drawing on moon maps, political cartoons, student notebooks, treatises on practical mathematics, and other sources, Lo argues that Descartes transformed natural philosophy with the introduction of a new graphic language that inspired a wide range of pictorial responses shaped by religious affiliation, political commitment, and cultural convention. She begins by historicizing the graphic vocabularies of Descartes’s *Essais* and *Principia philosophiae* and goes on to analyze the religious and civic volatility of Descartes’s thought, which compelled defenders (such as Jacques Rohault and Wolfert Senguerd) to reconfigure his pictures according to their local visual cultures—and stimulated enemies (such as Gabriel Daniel) to unravel Descartes’s visual logic with devastating irony. In the epilogue, Lo explains why nineteenth-century French philosophers divorced Descartes’s thought from his pictures, creating a modern image of reason and a version of philosophy absent visuality.

Lively and accessible, *Skepticism’s Pictures* will appeal to historians of early modern European science, philosophy, art, and culture and to art historians interested in histories that give images their argumentative power.

Melissa Lo is a historian of early modern European science, medicine, and visual culture and a program officer at the Getty Foundation.

240 pages | 70 b&w illus. | 7 x 10 | May
ISBN 978-0-271-09482-3
hardcover: \$104.95/£90.95/€106.95 sh
Art History & Architecture/History/Philosophy



Prints of a New Kind

Political Caricature in the United States, 1789-1828

Allison M. Stagg

*“Thoroughly engaging with a well-crafted narrative, *Prints of a New Kind* is a long-awaited study filling a significant void in the history of American print culture. . . . This elegantly written book, lavishly illustrated, places the American tradition of caricature as separate from its European origins, with its own merits and history worthy of detailed examination.”*

—NANCY SIEGEL, author of *Along the Juniata: Thomas Cole and the Dissemination of American Landscape Imagery*

Prints of a New Kind details the political strategies and scandals that inspired the first generation of American caricaturists to share news and opinions with their audiences in shockingly radical ways. Complementing studies on British and European printmaking, this book is a survey and catalog of all known American political caricatures created in the country's transformative early years, as the nation sought to define itself in relation to European models of governance and artistry.

Allison Stagg examines printed caricatures that mocked events reported in newspapers and politicians in the United States' fledgling government, reactions captured in the personal papers of the politicians being satirized, and the lives of the artists who satirized them. Stagg's work fills a large gap in early American scholarship, one that has escaped thorough art-historical attention because of the rarity of extant images and the lack of understanding of how these images fit into their political context.

Featuring 125 images, many published here for the first time since their original appearance, and a comprehensive appendix that includes a checklist of caricature prints with dates, titles, artists, references, and other essential information, *Prints of a New Kind* will be welcomed by scholars and students in early American history and art history as well as visual, material, and print culture.

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

256 pages | 71 color/54 b&w illus. | 7 x 10 | April
ISBN 978-0-271-09332-1
hardcover: \$109.95/£94.95/€111.95 sh
Art History & Architecture/History/Political Science

A Laughable Empire

The US Imagines the Pacific World, 1840-1890

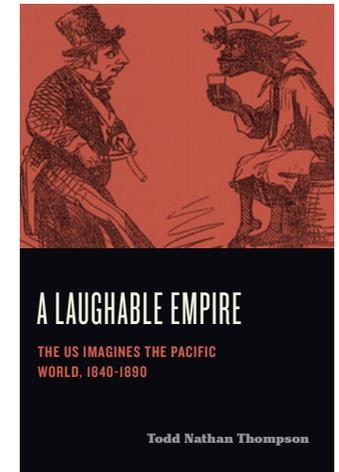
Todd Nathan Thompson

In the nineteenth-century United States, jokes, comic anecdotes, and *bons mots* about the Pacific Islands and Pacific Islanders tried to make the faraway and unfamiliar either understandable or completely incomprehensible (i.e., “other”) to American readers. *A Laughable Empire* examines this substantial archival corpus, attempting to make sense of nineteenth-century American humor about Hawai'i and the Pacific world.

Todd Nathan Thompson collects and interprets these comic—and often racist—depictions of Pacific culture in nineteenth-century American print culture. Drawing on an archive of almanac humor, sea yarns, jest books, and literary comedy, Thompson demonstrates how jokes and humor functioned sometimes in the service of and sometimes in resistance to US imperial ambitions. Thompson also includes Indigenous voices and jokes lampooning Americans and their customs to show how humor served as an important cultural contact zone between the United States and the Pacific world. He considers how nineteenth-century Americans and Pacific Islanders alike used humor to employ stereotypes or to question them, to “other” the unknown or to interrogate, laughingly, the process by which “othering” occurs and is disseminated.

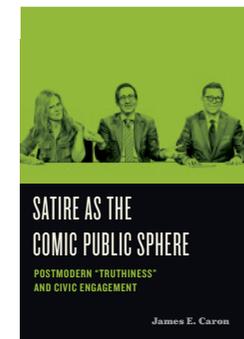
Incisive and detailed, *A Laughable Empire* documents a revealing and tragic form of American humor about Pacific geography, food, dress, speech, and customs. Thompson sheds new light not only on nineteenth-century America's imperial ambitions but also on its deep anxieties.

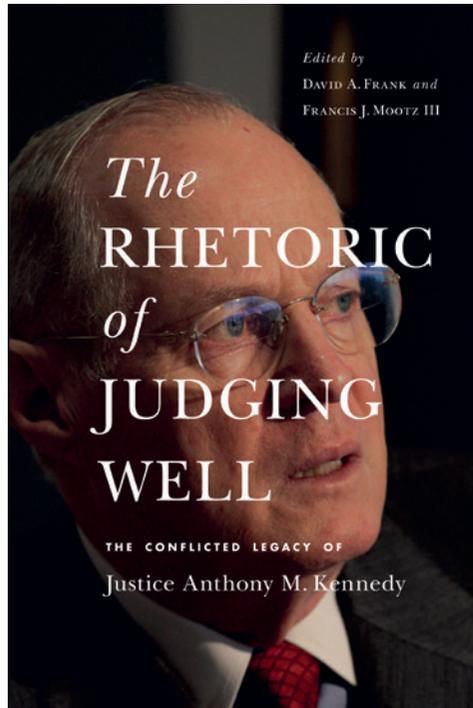
Todd Nathan Thompson is Professor of English at Indiana University of Pennsylvania. He is the author of *The National Joker: Abraham Lincoln and the Politics of Satire* and contributing editor to *Studies in American Humor*.



224 pages | 13 b&w illus. | 6 x 9 | April
ISBN 978-0-271-09504-2
hardcover: \$104.95/£90.95/€106.95 sh
Humor in America Series
History/Political Science

ALSO OF INTEREST
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James E. Caron
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The Rhetoric of Judging Well

The Conflicted Legacy of Justice Anthony M. Kennedy

Edited by David A. Frank and Francis J. Mootz III

“The Rhetoric of Judging Well truly blazes a trail about how to take the rhetoric of legal reasoning out of the partisan, polarized world of legal journalism and bring it intelligibly into public discourse. Rhetoricians will gain copious insights about legal reasoning and legal scholars will discover rhetorical tools for their research.”

—WILLIAM M. KEITH, coauthor of *Beyond Civility: The Competing Obligations of Citizenship*

Known as the “swing justice,” Justice Anthony M. Kennedy provided the key vote determining which way the Supreme Court would decide on some of the most controversial cases in US history. Though criticized for his unpredictable rulings, Kennedy also gained a reputation for his opinion writing and, more so, for his legal rhetoric.

This book examines Justice Kennedy’s legacy through the lenses of rhetoric, linguistics, and constitutional law. Essays analyze Kennedy’s opinion writing in landmark cases such as *Romer v. Evans*, *Obergefell v. Hodges*, and *Planned Parenthood v. Casey*. Using the justice’s rhetoric as an entry point into his legal philosophy, this volume reveals Kennedy as a justice with contradictions and blind spots—especially on race, women’s rights, and immigration—but also as a man of empathy deeply committed to American citizenship.

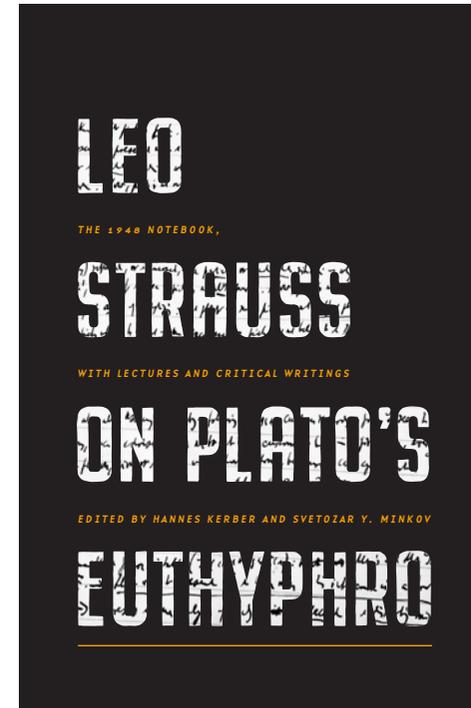
A sophisticated assessment of Justice Kennedy’s jurisprudence, this book provides new insight into Kennedy’s legacy on the Court and into the role that rhetoric plays in judging and in communicating judgment.

In addition to the editors, the contributors to this volume are Ashutosh Bhagwat, Elizabeth C. Britt, Martin Camper, Michael Gagarin, James A. Gardner, Eugene Garver, Leslie Gielow Jacobs, Sean Patrick O’Rourke, Susan E. Provenzano, Clarke Rountree, Leticia M. Saucedo, Darien Shanske, Kathryn Stanchi, and Rebecca E. Zietlow.

David A. Frank is Professor of Rhetoric at the University of Oregon.

Francis J. Mootz III is Professor of Law at the University of the Pacific.

288 pages | 6 x 9 | March
ISBN 978-0-271-09484-7
hardcover: \$124.95/£107.95/€127.95 sh
Rhetoric and Democratic Deliberation Series
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Leo Strauss on Plato's *Euthyphro*

The 1948 Notebook, with Lectures and Critical Writings

Edited by Hannes Kerber and Svetozar Y. Minkov

“A most valuable work of scholarship . . . of tremendous interest, and even indispensable, to scholars and students of political philosophy, religion, philosophy, and classics as a whole and of Leo Strauss and Plato in particular.”

—PETER AHRENSDORF, author of *Homer and the Tradition of Political Philosophy: Encounters with Plato, Machiavelli, and Nietzsche*

Leo Strauss famously asserted that the fundamental, defining debate within Western civilization is that between Jerusalem and Athens, piety and philosophy, the Bible and Plato. And yet, surprisingly, Strauss never published any of his thoughts on Plato’s dialogue on piety, the *Euthyphro*.

This volume presents, for the first time, Strauss’s 1948 notebook on the dialogue, written in preparation for a class at the New School for Social Research. Featuring close analysis and line-by-line commentary, the notebook opens a window onto a philosophic mind in action, as Strauss asks questions of the classic text, jots down observations and formulations, and analyzes very specific terms and arguments but also steps back, reviews the overall movement of the dialogue, and reconsiders previous conclusions. Beyond the notebook, the volume also brings together all the known materials that lay out Strauss’s thoughts on the *Euthyphro*. This includes newly transcribed and edited public lectures, illuminating appendixes, critical essays by volume editors Hannes Kerber and Svetozar Y. Minkov and scholar Wayne Ambler, an account of Strauss’s public lecture, and a new English translation of Plato’s *Euthyphro* by Seth Benardete, a classicist and one of Strauss’s students.

Engaging and inspiring, *Leo Strauss on Plato's "Euthyphro"* is a vital resource for scholars and students of political theory, readers interested in the intersection of philosophy and religion, and a must-have for anyone who studies Strauss.

Hannes Kerber is Lecturer at the University of Munich and Postdoctoral Fellow at Harvard University.

Svetozar Y. Minkov is Professor of Philosophy and directs the philosophy program at Roosevelt University.

208 pages | 6 x 9 | April
ISBN 978-0-271-09531-8
hardcover: \$74.95/£64.95/€76.95 sh
Philosophy/Religious Studies/Political Theory



Every Living Thing

The Politics of Life in Common

Jenell Johnson

“Rhetoric needs more audacious scholarship, and *Every Living Thing* is audacious yet rigorous. The inclusive nature of Johnson’s approach is exemplary. Scholars of rhetoric will be citing from all parts of this book for years to come.”

—**DEBRA HAWHEE**, author of *Rhetoric in Tooth and Claw: Animals, Language, Sensation*

This book examines the question of what we mean when we talk about life, revealing new insights into what life is, what it does, and why it matters. Jenell Johnson studies arguments on behalf of life—not just of the human or animal variety, but all life. She considers, for example, the Standing Rock Sioux tribe’s fight for water, deep ecologists’ Earth First! activism, the Voluntary Human Extinction Movement, and astrophysicists’ positions on Martian microbes. What she reveals is that this advocacy—vital advocacy—expands our view of what counts as life and shows us what it would mean for the moral standing of human life to be extended to life itself.

Including short interviews with celebrated ecological writer Dorion Sagan, former NASA Planetary Protection Officer Catharine Conley, and leading figure in Indigenous and environmental studies Kyle Whyte, *Every Living Thing* provides a capacious view of life in the natural world. This book is a must-read for anyone interested in biodiversity, bioethics, and the environment.

Jenell Johnson is Associate Professor of Rhetoric, Politics, and Culture at the University of Wisconsin–Madison. She is the author of *American Lobotomy* and has edited or coedited numerous volumes, including *The Neuroscientific Turn*, *Biocitizenship*, *Rhetoric of Health and Medicine As/Is*, and *Graphic Reproduction*, the latter also published by Penn State University Press.

198 pages | 4 b&w illus. | 6 x 9 | March
 ISBN 978-0-271-09456-4
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Rhetoric in Debt

Kellie Sharp-Hoskins

“*Rhetoric in Debt* gets to the granular level, explaining not only how indebted subjectification happens but also how we might look for indebted subjectification in other places.”

—**MARK GARRETT LONGAKER**, author of *Rhetorical Style and Bourgeois Virtue: Capitalism and Civil Society in the British Enlightenment*

In recent years, household indebtedness in the United States reached its highest levels in history. From mortgages to student loans, from credit card bills to U.S. deficit spending, debt is widespread and increasing.

Drawing on scholarship from economics, accounting, and critical rhetoric and social theory, Kellie Sharp-Hoskins critiques debt not as an economic indicator or a tool of finance but as a cultural system. Through case studies of the student-loan crisis, medical debt, and the abuses of municipal bonds, Sharp-Hoskins reveals that debt is a rhetorical construct entangled in broader systems of wealth, rule, and race. Perhaps more than any other social marker or symbol, the concept of “debt” indicates differences between wealthy and poor, productive and lazy, secure and risky, worthy and unworthy. Tracking the emergence and work of debt across temporal and spatial scales reveals how it exacerbates vulnerabilities and inequities under the rhetorical cover of individual, moral, and volitional calculation and equivalency.

A new perspective on a serious problem facing our society, *Rhetoric in Debt* not only reveals how debt organizes our social and cultural relations but also provides a new conceptual framework for a more equitable world.

Kellie Sharp-Hoskins is Associate Professor of Rhetoric and Professional Communication at New Mexico State University. She is coeditor of *Kenneth Burke + The Posthuman*, also published by Penn State University Press.

208 pages | 6 x 9 | June
 ISBN 978-0-271-09530-1
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 RSA Series in Transdisciplinary Rhetoric
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God on the Western Front

Soldiers and Religion in World War I

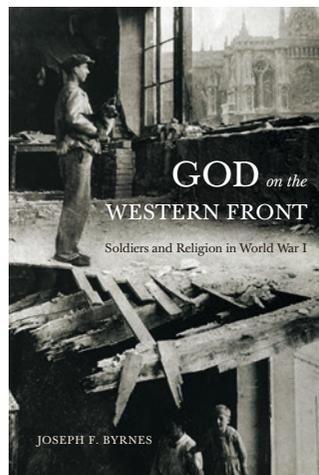
Joseph F. Byrnes

From 1914 to 1918, religious believers and hopeful skeptics tried to find meaning and purpose behind divinely willed destruction. *God on the Western Front* is a history of lived religion across national boundaries, religious affiliations, and class during World War I, utilizing an expansive record of primary sources.

Joseph F. Byrnes takes readers on a tour of the battlefields of France, listening to the words of German, French, and English soldiers; going behind the lines to hear from the men and women who provided pastoral and medical care; and reviewing the religious writings of priests, bishops, ministers, and rabbis as they tried to make sense of it all. The story begins with citizens at home as they responded to the obligation to make war and then focuses on the “God-talk” and “nation-talk” that soldiers used to express their foundational religious experiences. Byrnes’s study attends to the words of average men who struggled to articulate their religious sentiments, alongside the generals Helmuth von Moltke, Ferdinand Foch, and Douglas Haig and the soldier-theologians Franz Rosenzweig, Paul Tillich, Pierre Teilhard de Chardin, and Geoffrey Studdert Kennedy. In doing so, he shows how religious and battle experiences are intertwined and showcases the wide range of spiritual responses that emerged across boundaries.

Going beyond the typical constraints of studies focused either on one nation or one confessional affiliation, Byrnes’s international and interfaith approach breaks new ground. It will appeal to scholars and students of modern European history, religious history, and the history of war.

Joseph F. Byrnes is Emeritus Professor of Modern European History at Oklahoma State University. He is the author and coauthor of several books, including *Priests of the French Revolution* and *Catholic and French Forever*, both of which were published by Penn State University Press.



268 pages | 30 b&w illus. | 6 x 9 | May
 ISBN 978-0-271-09510-3
 hardcover: \$114.95/£99.95/€116.95 sh
 History/Jewish Studies/Religious Studies

ALSO OF INTEREST
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 Joseph F. Byrnes
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Oneness Pentecostalism

Race, Gender, and Culture

Edited by Lloyd D. Barba, Andrea Shan Johnson, and Daniel Ramírez

Foreword by Grant Wacker

This volume traces the history of Oneness Pentecostalism in North America. It maps the major ideas, arguments, periodization, and historical figures; corrects long-standing misinterpretations; and draws attention to how race and gender impacted the growth and trajectories of this movement.

Oneness Pentecostalism first emerged in the United States around 1913, baptizing its members in the name of Jesus Christ rather than the Father, Son, and Holy Spirit, and splintering from trinitarian Pentecostals. With its rapid growth throughout the twentieth century, especially among ethnic minorities, Oneness Pentecostalism assumed a diversity of theological, ethnic, and cultural expressions. This book reckons with the multiculturalism of the movement over the course of the twentieth century. While common interpretations tend to emphasize the restorationist impulse of Oneness Pentecostalism, leading to notions of a static, unchanging movement, the contributors to this work demonstrate that the movement is much more fluid and that the interpretation of its history and theology should be grounded in the variegated North American contexts in which Oneness Pentecostalism has taken root and dynamically developed.

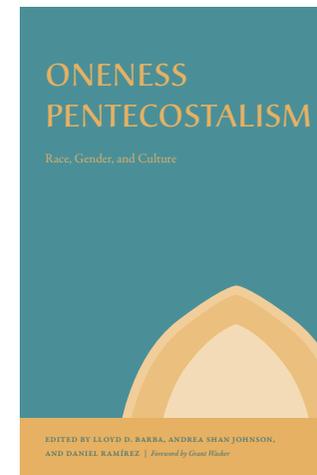
Groundbreaking and interdisciplinary, this volume presents diverse perspectives on a significant religious movement whose modern origins are embedded within the larger Pentecostal story. It will be welcomed by religious studies scholars and by practitioners of Oneness Pentecostalism.

In addition to the editors, the contributors to this volume are Daniel Chiquete, Dara Coleby Delgado, Patricia Fortuny-Loret de Mola, Manuel Gaxiola, David Reed, Rosa Sailes, and Daniel Segraves.

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

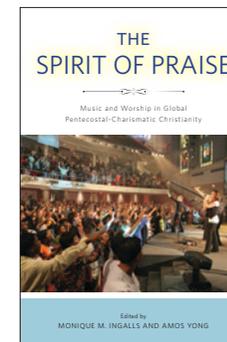
Andrea Shan Johnson is Associate Professor of History at California State University, Dominguez Hills.

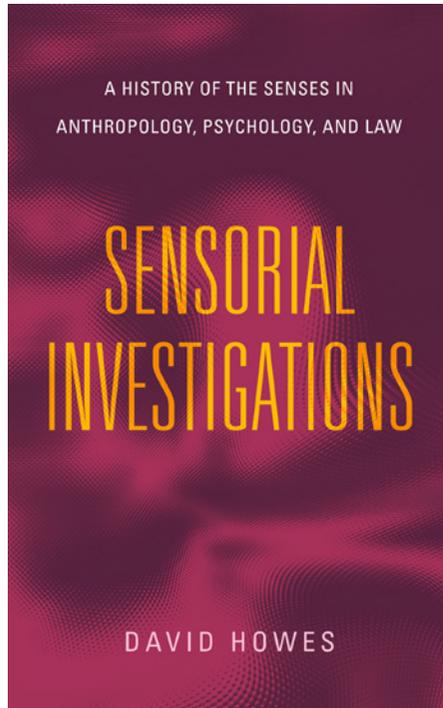
Daniel Ramírez is Associate Professor of Religion at Claremont Graduate University.



280 pages | 10 b&w illus. | 6 x 9
 February
 ISBN 978-0-271-09454-0
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Sensorial Investigations

A History of the Senses in
Anthropology, Psychology, and Law

David Howes

“A timely, exciting, and vitally important contribution to the interdisciplinary field of sensory studies, especially sensory anthropology and sensory history. Erudite and wide-ranging in scholarship, it is inventive in its argument and written in lively, engrossing prose by a leading light in the field.”

—**PETER DENNEY**, coeditor of *Transcultural Ecocriticism: Global, Romantic and Decolonial Perspectives*

David Howes's sweeping history of the senses in the disciplines of anthropology and psychology and in the field of law lays the foundations for a sensational jurisprudence, or a way to do justice to and by the senses of other people.

In part 1, Howes demonstrates how sensory ethnography has yielded alternative insights into how the senses function and argues convincingly that each culture should be approached on its own sensory terms. Part 2 documents how the senses have been disciplined psychologically within the Western tradition, starting with Aristotle and moving through the rise of Lockean empiricism and cognitive neuroscience. Here, Howes presents an anthropologically informed critique of experimental and cognitive psychology, sensory science, and phenomenology. In part 3, he introduces the paradigm of the “historical anthropology of the senses and sensation” and applies it to the analysis of trade relations between Europe and China in the early modern period, to the treaty-making process in North America during the colonial period, and to all the unresolved disputes over land rights and Indigenous sovereignty that continue to this day, arguing that these differences are rooted in a cultural clash of sensoria.

Designed for the classroom, *Sensorial Investigations* displays an expansive critical engagement with generations of scholarship. It is essential reading for students and scholars of the history and anthropology of the senses, the psychology of sensation, and socio-legal studies.

David Howes is Professor of Anthropology and the Director of the Centre for Sensory Studies at Concordia University and Adjunct Professor in the Faculty of Law at McGill University.

232 pages | 12 b&w illus. | 5 x 8 | April
ISBN 978-0-271-09500-4
hardcover: \$114.95/£99.95/€116.95 sh
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paper: \$29.95/£25.95/€30.95 sh
Perspectives on Sensory History Series
History/Sociology

Stigma

Marking Skin in the Early Modern World

Edited by Katherine Dauge-Roth
and Craig Koslofsky

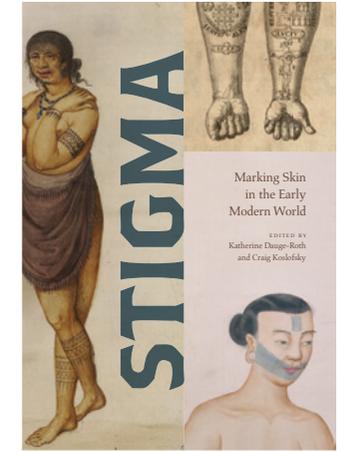
Deliberate, permanent, meaningful marks on human skin are as old as humanity itself. But the early modern period launched a new era in the history of dermal marking as intensifying global travel and trade, especially the slave trade, brought skin-marking practices into contact as never before. *Stigma* examines how the distinctive practices in Asia, Europe, Africa, and the Americas began to circulate and reshape one another in the early modern era.

By highlighting the interwoven histories of tattooing, branding, stigmata, baptismal and beauty marks, wounds, and scars, this volume shows that early modern readers of marked skin did not think about different kinds of cutaneous signs as separate from one another. On the contrary, Europeans described tattooing in North America, Thailand, and the Philippines by referring their readers to the tattoos Christian pilgrims received in Jerusalem or Bethlehem. When explaining the devil's mark on witches, theologians claimed that it was an inversion of holy marks such as divine stigmata. Informed by early modern thinkers' recognition of the fundamental comparability of dermal marking, this book shows how early modern signs on skin both affirmed traditional roles and beliefs and transformed such practices to meet new challenges and demands.

In addition to the editors, the contributors to this volume are Xiao Chen, Ana Fonesca Conboy, Peter Erickson, Claire Goldstein, Matthew S. Hopper, Katrina H. B. Keefer, Mordechay Lewy, Nicole Nyffenegger, Mairin Odle, and Allison Stedman.

Katherine Dauge-Roth is Associate Professor of Romance Languages and Literatures at Bowdoin College in Brunswick, Maine. She is the author of *Signing the Body: Marks on Skin in Early Modern France*.

Craig Koslofsky is Professor of History and Germanic Languages and Literatures at the University of Illinois, Urbana-Champaign. He is the author of *Evening's Empire: A History of the Night in Early Modern Europe* and *The Reformation of the Dead: Death and Ritual in Early Modern Germany, 1450–1700*, and the coeditor of *A German Barber-Surgeon in the Atlantic Slave Trade: The Seventeenth-Century Journal of Johann Peter Oettinger*.

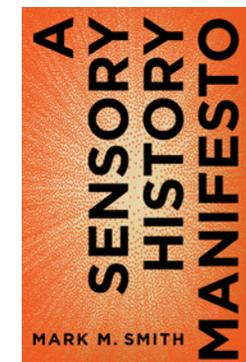


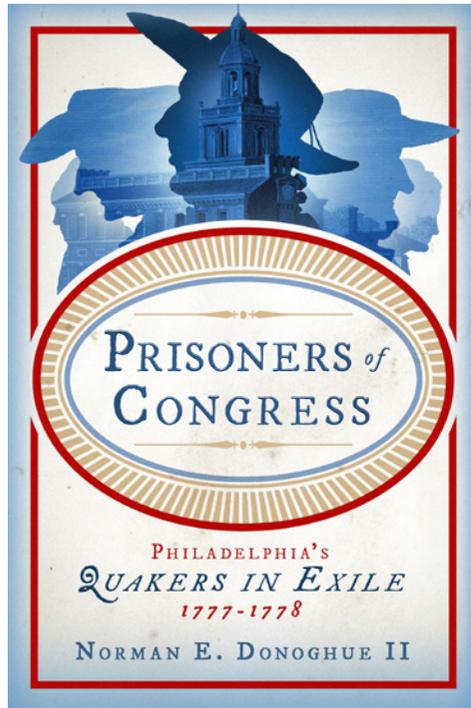
296 pages | 11 color/40 b&w illus.
7 x 10 | March
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Perspectives on Sensory History Series
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ALSO OF INTEREST

A Sensory History Manifesto

Mark M. Smith
ISBN 978-0-271-09018-4
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Perspectives on Sensory History Series





Prisoners of Congress

Philadelphia's Quakers
in Exile, 1777-1778

Norman E. Donoghue II

“Anybody interested in the tensions between politics and religion, a matter so urgent to us today, should read Donoghue’s account of the Quaker exiles. Almost novelistic in its compelling narrative, this study marshals familiar and unfamiliar sources to recover the story of America’s first political prisoners.”

—**SCOTT PAUL GORDON**, author of *The Letters of Mary Penry: A Single Moravian Woman in Early America*

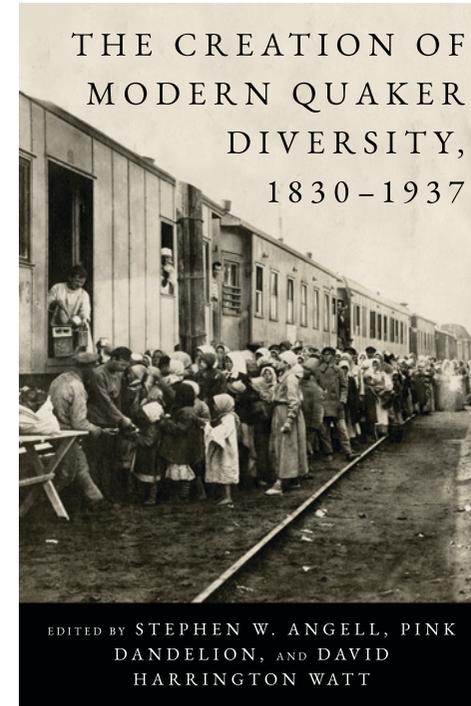
In 1777, Congress labeled Quakers who would not take up arms in support of the War of Independence as “the most Dangerous Enemies America knows” and ordered Pennsylvania and Delaware to apprehend them. In response, Keystone State officials sent twenty men—seventeen of whom were Quakers—into exile, banishing them to Virginia, where they were held for a year.

Prisoners of Congress reconstructs this moment in American history through the experiences of four families: the Drinkers, the Fishers, the Pembertons, and the Gilpins. Identifying them as the new nation’s first political prisoners, Norman E. Donoghue II relates how the Quakers, once the preeminent power in Pennsylvania and an integral constituency of the colonies and early republic, came to be reviled by patriots who saw refusal to fight the English as borderline sedition.

Surprising, vital, and vividly told, this narrative of political and literal warfare waged by the United States against a pacifist religious group during the Revolutionary War era sheds new light on an essential aspect of American history. It will appeal to anyone interested in learning more about the nation’s founding.

Norman E. Donoghue II is an independent historian of American Quakerism based in Philadelphia.

262 pages | 18 b&w illus./2 maps | 6 x 9 | June
ISBN 978-0-271-09507-3
hardcover: \$44.95/£38.95/€45.95 sh
History/Pennsylvania & the Mid-Atlantic



The Creation of Modern Quaker Diversity, 1830-1937

Edited by Stephen W. Angell, Pink
Dandelion, and David Harrington Watt

“The authoritative assessment of global Quakerism from 1830 to 1937.”

—**JON R. KERSHNER**, author of *John Woolman and the Government of Christ: A Colonial Quaker’s Vision for the British Atlantic World*

“This collection of essays represents the most significant scholarship on modern Quakerism produced to date. It will be the go-to source for all future students and scholars working on Quakerism during the key period of its modernization.”

—**MATTHEW S. HEDSTROM**, author of *The Rise of Liberal Religion: Book Culture and American Spirituality in the Twentieth Century*

The period from 1830 to 1937 was transformative for modern Quakerism. Practitioners made significant contributions to world culture, from their heavy involvement in the abolitionist and women’s rights movements to large-scale post-World War I humanitarian relief efforts.

The Creation of Modern Quaker Diversity, 1830-1937 explores these developments and the impact they had on the Quaker religion and on the broader world. Chapters examine the changes taking place within the denomination at the time, including separations, particularly in the United States, that resulted in the establishment of distinct branches, and a series of all-Quaker conferences in the early twentieth century that set the agenda for Quakerism.

In addition to the editors, the contributors include Joanna Clare Dales, Richard Kent Evans, Douglas Gwyn, Thomas D. Hamm, Robynne Rogers Healey, Julie L. Holcomb, Sylvester A. Johnson, Stephanie Midori Komashin, Emma Jones Lapsansky, Isaac Barnes May, Nicola Sleafwood, Carole Dale Spencer, and Randall L. Taylor.

Stephen W. Angell is Leatherock Professor of Quakerism at the Earlham School of Religion.

Pink Dandelion directs the work of the Centre for Research in Quaker Studies at Woodbrooke and is Professor of Quaker Studies at the University of Birmingham and a Research Fellow at Lancaster University.

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

352 pages | 1 b&w illus. | 6 x 9 | June
ISBN 978-0-271-09502-8
hardcover: \$124.95/£107.95/€127.95 sh
The New History of Quakerism Series
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oor deze POORT niet Staan.
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euwt Bied. u de Schoonste Vreugd
rgel Spel Vertoning naar 't Leven
aan u Veel stof tot Blijdschap Geven



lichtgeel
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het woord schoone meer uit. Alexander

dit bord heeft gestaan op de Prinsengraaf
voor de ingang

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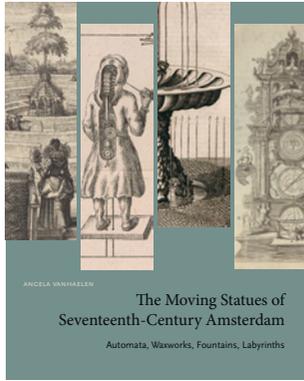
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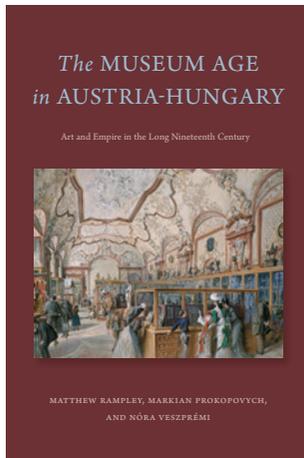
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The Moving Statues of Seventeenth-Century Amsterdam

Automata, Waxworks, Fountains, Labyrinths
Angela Vanhaelen

Doolhoven were a type of labyrinth unique to early modern Amsterdam. Offering guest lodgings, these licensed public houses also housed remarkable displays of artwork in their gardens and galleries. The main attractions were inventive displays of moving mechanical figures (automata) and a famed set of waxwork portraits of the rulers of Protestant Europe. This book presents an evocative tour through the *doolhoven* pub gardens—where drinking, entertainment, and the acquisition of knowledge mingled in encounters with lively displays of animated artifacts—and shows that the exhibits had a forceful and transformative impact on visitors, one that moved them toward Protestant reform.

Angela Vanhaelen is Professor of Art History at McGill University.



300 pages | 47 b&w illus. | 7 x 10
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The Museum Age in Austria-Hungary

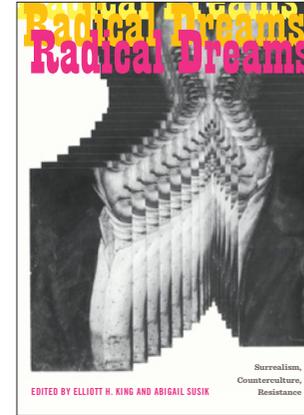
Art and Empire in the Long Nineteenth Century
Matthew Rampley, Markian Prokopovych,
and Nóra Veszprémi

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.

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

Markian Prokopovych is Assistant Professor of History at Durham University.

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



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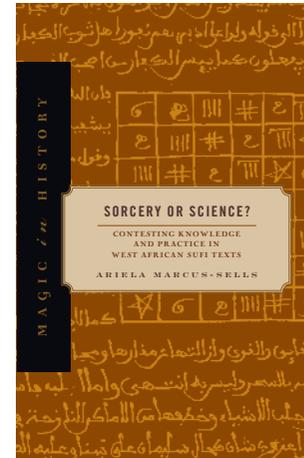
Surrealism, Counterculture, Resistance
Edited by Elliott H. King and Abigail Susik

Surrealism is widely thought of as an artistic movement that flourished in Europe between the two world wars. However, during the 1960s, '70s, and '80s, diverse radical affinity groups, underground subcultures, and student protest movements proclaimed their connections to surrealism. *Radical Dreams* argues that surrealism was more than an avant-garde art movement; it was a living current of anti-authoritarian resistance.

In addition to the editors, the contributors to this volume include Mikkel Bolt Rasmussen, Jonathan P. Eburne, David Hopkins, Claire Howard, Michael Löwy, Alyce Mahon, Gavin Parkinson, Grégory Pierrot, Penelope Rosemont, Ron Sakolsky, Marie Arleth Skov, Ryan Standfest, and Sandra Zalman.

Elliott H. King is Associate Professor of Art History at Washington and Lee University.

Abigail Susik is Associate Professor of Art History at Willamette University.



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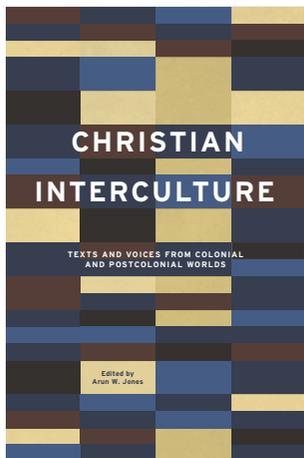
Sorcery or Science?

Contesting Knowledge and Practice
in West African Sufi Texts
Ariela Marcus-Sells

Sorcery or Science? examines how two Sufi Muslim theologians who rose to prominence in the western Sahara Desert in the late eighteenth century, Sīdi al-Mukhtār al-Kuntī (d. 1811) and his son and successor, Sīdi Muḥammad al-Kuntī (d. 1826), decisively influenced the development of Sufi Muslim thought in West Africa.

Erudite and innovative, this volume connects the Islamic sciences of the unseen with the reception of Hellenistic discourses of magic and proposes a new methodology for reading written devotional aids in historical context. It will be welcomed by scholars of magic and specialists in Africana religious studies, Islamic occultism, and Islamic manuscript culture.

Ariela Marcus-Sells is Assistant Professor and Distinguished Emerging Scholar in the Department of Religious Studies at Elon University.



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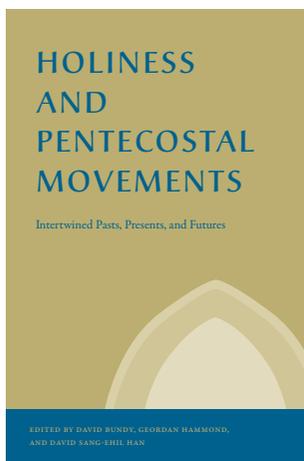
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Despite the remarkable growth of Christianity in Africa, Asia, and Latin America in the twentieth century, there is a dearth of primary material produced by these Christians. This volume explores the problem of writing the history of Indigenous Christian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

In addition to the editor, the contributors to this volume include J. J. Carney, Adrian Hermann, Paul Kollman, Kenneth Mills, Esther Mombo, Mrinalini Sebastian, Christopher Vecsey, Haruko Nawata Ward, and Yanna Yannakakis.

Arun W. Jones is Associate Professor of World Evangelism and Director of the Master of Theology Program at Emory University.



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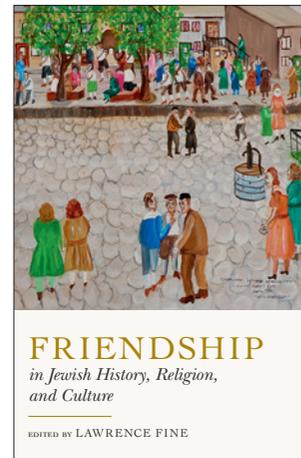
Edited by David Bundy, Geordan Hammond, and David Sang-Ehil Han

Since the 1830s, Holiness and Pentecostal movements have had a significant influence on many Christian churches, and they have been a central force in producing what is known today as World Christianity. This book examines the relationships, influences, and circulation of ideas among these movements in the United States, the United Kingdom, India, and Southeast and East Asia.

David Bundy is Associate Director of the Manchester Wesley Research Centre.

Geordan Hammond is Senior Lecturer in Church History and Wesley Studies at Nazarene Theological College, Manchester, and Director of the Manchester Wesley Research Centre.

David Sang-Ehil Han is Dean of the Faculty/Vice President for Academics and Professor of Theology and Pentecostal Spirituality at Pentecostal Theological Seminary.



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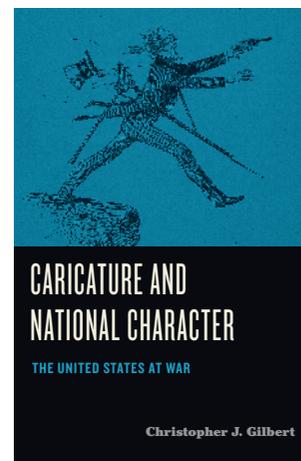
Friendship in Jewish History, Religion, and Culture

Edited by Lawrence Fine

The ubiquity of friendship in human culture contributes to the fallacy that ideas about friendship have remained consistent throughout history. 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.

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.



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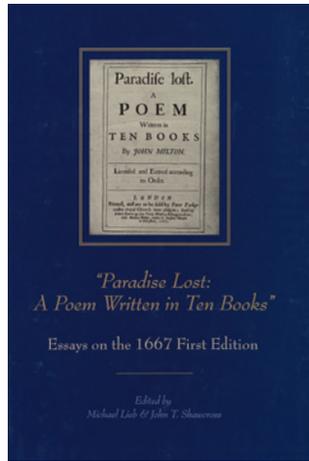
The United States at War

Christopher J. Gilbert

According to the popular maxim, a nation at war reveals its true character. In this incisive work, Christopher Gilbert examines the long history of U.S. war politics through the lens of political cartoons. Tracing the comic representation of American values from the First World War to the War on Terror, Gilbert examines the artwork of four exemplary American cartoonists—James Montgomery Flagg, Dr. Seuss, Ollie Harrington, and Ann Telnaes—to craft a trenchant image of Americanism.

Rich with examples of hilarious and masterfully drawn caricatures, this unflinching look at the evolution of our conflicted national character illustrates how American cartoonists use farce, mockery, and wit to put national character in the comic looking glass.

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



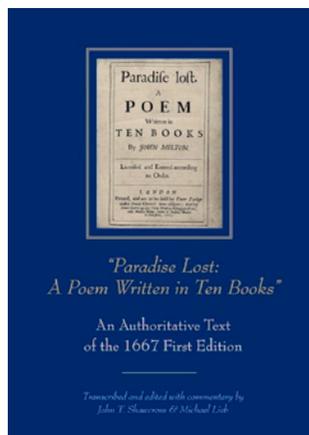
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Michael Lieb (1940–2022) was Professor Emeritus of English at the University of Illinois at Chicago.
John T. Shawcross (1924–2011) was Professor Emeritus of English at the University of Kentucky.



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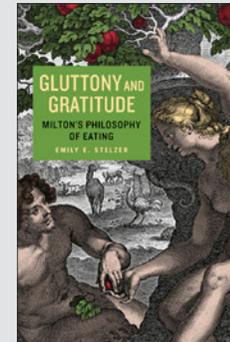
“Paradise Lost: A Poem Written in Ten Books” An Authoritative Text of the 1667 First Edition

Edited by John T. Shawcross and Michael Lieb

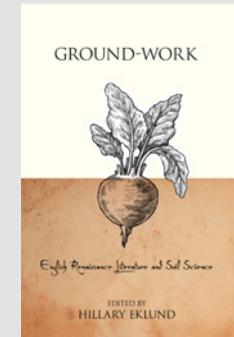
This authoritative text of the first edition of John Milton’s *Paradise Lost* transcribes the original ten-book poem, records its textual problems and numerous differences from the second edition, and discusses in critical commentary the importance of these issues.

John T. Shawcross (1924–2011) was Professor Emeritus of English at the University of Kentucky.
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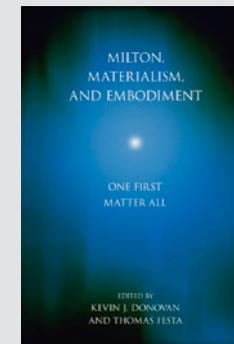
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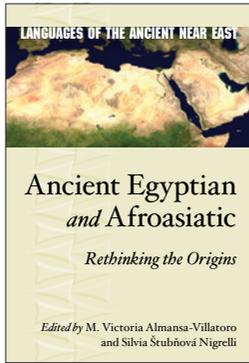
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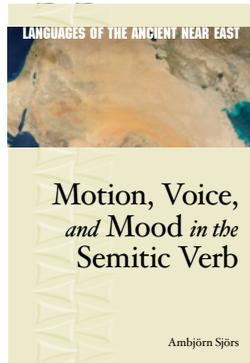


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Edited by M. Victoria Almansa-Villatoro and Silvia Štubňová Nigrelli

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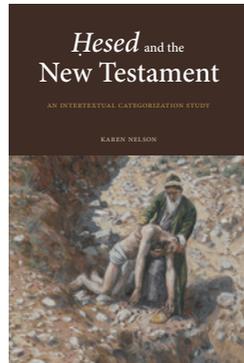


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This book explores the relationship between the so-called ventive morpheme in Akkadian (-am) and the related suffixes -n and -a in other Semitic languages, including Amarna Canaanite, Ugaritic, Hebrew, and Arabic. Using formal reconstructions of the various morphemes and a functional analysis of their different usages, Ambjörn Sjörs convincingly argues that these endings are cognate morphemes that were formally and functionally related to the ventive morpheme in Akkadian.

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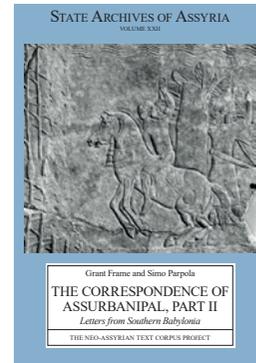


Ḥesed and the New Testament
An Intertextual Categorization Study

Karen Nelson

Ḥesed (steadfast love, loyalty, devotion) denotes an important concept in the Hebrew Bible. In this book, Karen Nelson investigates New Testament approaches to that concept and the exegetical value of recognizing such engagement. Nelson's work challenges assertions that the concept corresponding to *ḥesed* in the New Testament is *agapē* (love) or *charis* (grace). Rather, she contends that the parallel meaning is more likely to be evoked by *eleos* (the usual LXX rendering of *ḥesed*) or *hosios* (the usual LXX rendering of *ḥasid*).

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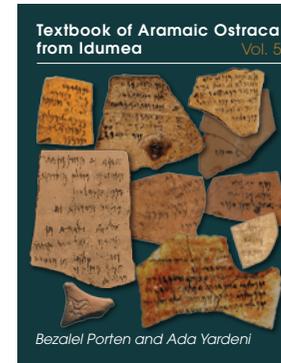


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Edited by Grant Frame and Simo Parpola

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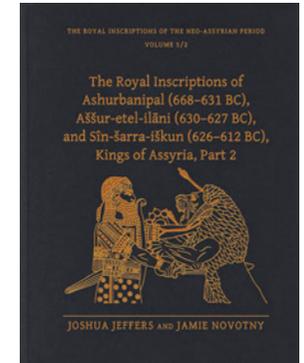


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Since the early 1990s, about two thousand Idumean Aramaic ostraca have found their way onto the antiquities market and are now scattered across a number of museums, libraries, and private collections. This fifth and final volume of the *Textbook of Aramaic Ostraca from Idumea* completes the work of bringing these ostraca together in a single publication. It presents 485 ostraca, including land descriptions, uncertain texts, and assorted remains, scribal exercises, and forgeries, along with useful indexes and tables and a comparative list of entries.

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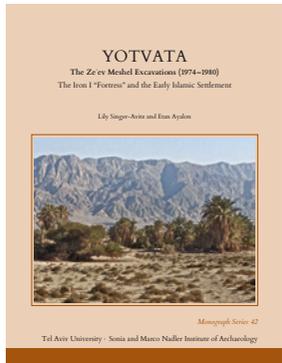


The Royal Inscriptions of Ashurbanipal (668-631 BC), Aššur-etel-ilāni (630-627 BC), and Sîn-šarra-iškun (626-612 BC), Kings of Assyria, Part 2

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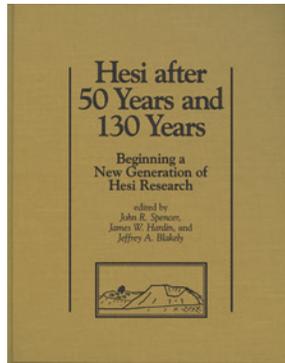
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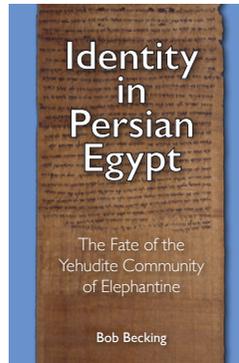
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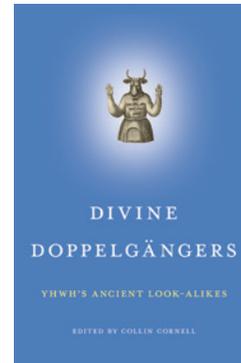
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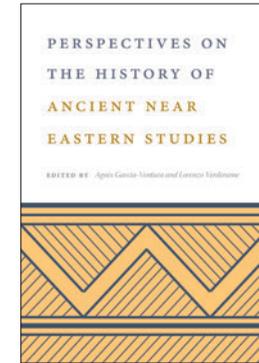
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YHWH's Ancient Look-Alikes

Edited by Collin Cornell

The Bible says that YHWH alone is God and that there is none like him—but sooner or later, whether in a religion class or a seminary course, students bump up against the fact that the biblical God was one among other, comparable gods. The essays in this volume address the theological challenge these parallels create, providing reflections on how Jews and Christians can keep faith in YHWH as God while acknowledging the reality of YHWH's divine doppelgängers. It will be welcomed by undergraduates studying religion; seminarians and graduate students of Bible, theology, and the ancient world; and adult education classes.

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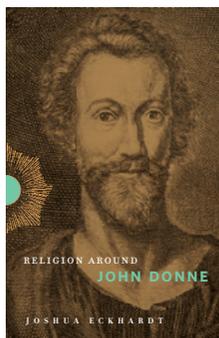
Edited by Agnès García-Ventura and Lorenzo Verderame

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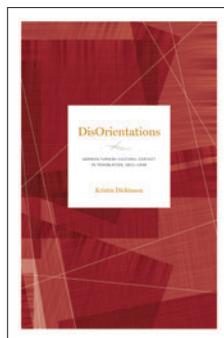


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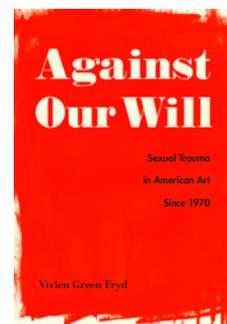
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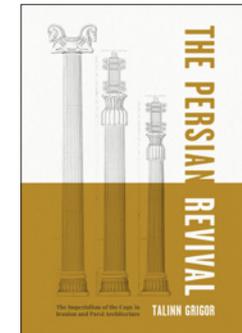


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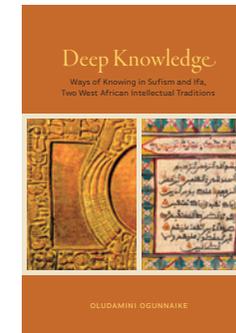
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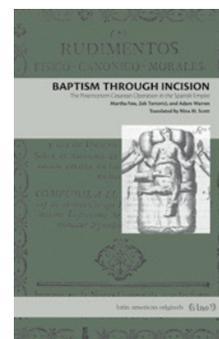


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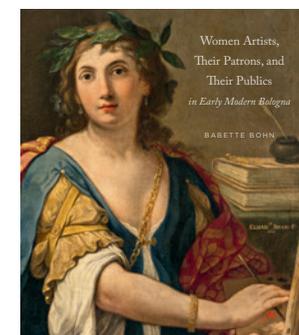
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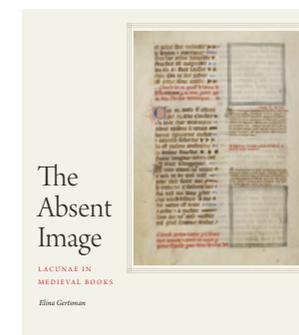
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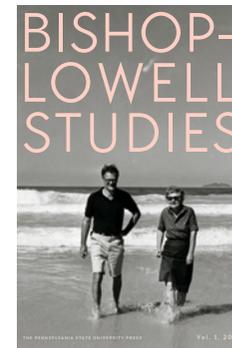
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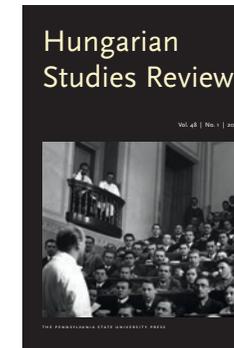


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index

<i>The Accidental Palace</i>	32	<i>Holiness and Pentecostal Movements</i>	50	<i>Oneness Pentecostalism</i>	41
<i>African American Artists and the New Deal Art Programs</i>	20	Howes, David	42	<i>Painting the Inhabited Landscape</i>	23
Anderson, Benjamin	26	<i>Is Byzantine Studies a Colonialist Discipline?</i>	26	<i>"Paradise Lost: A Poem Written in Ten Books"</i>	52
Angell, Stephen W.	45	Ivanova, Mirela	26	Porras, Stephanie	29
Barba, Lloyd D.	41	Jasienski, Adam	31	<i>Praying to Portraits</i>	31
Botelho, Keith	16, 17	Johnson, Andrea Shan	41	<i>Prints of a New Kind</i>	34
Bundy, David	50	Johnson, Jenell	38	<i>Prisoners of Congress</i>	44
<i>Business Is Good</i>	14	Jones, Arun W.	50	Prokopovych, Markian	48
Byrnes, Joseph F.	40	Kerber, Hannes	37	<i>The Prophet</i>	11
Calabritto, Mònica	25	King, Elliott H.	49	<i>Radical Dreams</i>	49
Calo, Mary Ann	20	Kirby, Rob	4	Ramírez, Daniel	41
Campana, Joseph	16, 17	Koslofsky, Craig	43	Rampley, Matthew	48
<i>Caricature and National Character</i>	51	<i>A Laughable Empire</i>	35	Rentería, Justin	11
<i>Christian Interculture</i>	50	<i>Leo Strauss on Plato's Euthyphro</i>	37	<i>Rhetoric in Debt</i>	39
<i>Cold War in the White Cube</i>	30	<i>Lesser Living Creatures of the Renaissance</i>	16, 17	<i>The Rhetoric of Judging Well</i>	36
<i>A Constellation of Authority</i>	24	Lewis, David	11	San Juan, Rose Marie	28
<i>The Creation of Modern Quaker Diversity, 1830-1937</i>	45	Lieb, Michael	52	<i>Sensorial Investigations</i>	42
Dandelion, Pink	45	Lincoln, Kyle C.	24	Sharp-Hoskins, Kellie	39
Dauge-Roth, Katherine	43	Lo, Melissa	33	Shawcross, John T.	52
<i>Debt and Redemption in the Blues</i>	21	Lovell, Margaretta Markle	23	Simon, Julia	21
Deloria, Philip J.	22	Marcus-Sells, Ariela	49	<i>Skepticism's Pictures</i>	33
Dobney, Jayson	22	<i>The Mare</i>	7	Solomons, Delia	30
Donoghue, Norman E., II	44	<i>Maritime Animals</i>	18	<i>Sorcery or Science?</i>	49
Dunlap-Shohl, Peter	8	<i>Marry Me a Little</i>	4	Stagg, Allison M.	34
<i>Environment, Society, and The Compleat Angler</i>	19	Martel, Seth Christian	7	<i>Stigma</i>	43
<i>Every Living Thing</i>	38	Mazow, Leo G.	22	<i>Storied Strings</i>	22
Fine, Lawrence	51	Minkov, Svetozar Y.	37	Susik, Abigail	49
<i>The First Viral Images</i>	29	Mootz, Francis J., III	36	Swann, Marjorie	19
Francis, Jacqueline	20	<i>The Moving Statues of Seventeenth-Century Amsterdam</i>	48	Thompson, Todd Nathan	35
Frank, David A.	36	<i>Murder and Madness on Trial</i>	25	Türker, Deniz	32
<i>Friendship in Jewish History, Religion, and Culture</i>	51	<i>The Museum Age in Austria-Hungary</i>	48	Vanhaelen, Angela	48
Gibran, Kahlil	11	Nagai, Kaori	18	Veszprémi, Nóra	48
Gilbert, Christopher J.	51	<i>Nuking Alaska</i>	8	<i>Violence and the Genesis of the Anatomical Image</i>	28
<i>God on the Western Front</i>	40			Wacker, Grant	41
Hammond, Geordan	50			Watt, David Harrington	45
Han, David Sang-Ehil	50			West, James L. W., III	14

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