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

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Abbreviations

tr: trade discount; sh: short discount

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David Aycok
Executive Director

**Dear readers and friends of
Penn State University Press,**

It is an honor to introduce myself as the new Executive Director of Penn State University Press. My passion for academic publishing has always been driven by the belief that scholarship can inform, inspire, and provoke meaningful change. This belief, along with PSUP's reputation for championing transformative thinking, drew me to this remarkable institution.

One of the most exciting aspects of PSUP is the impressive range and scope of its publications. Our catalog encompasses a wide variety of fields—from history and the arts to religion and environmental studies. PSU Press also has two imprints—Eisenbrauns, focused on ancient Near Eastern studies, and the innovative Graphic Mundi, which uses graphic novels to explore social and environmental issues—that exemplify the press's ability to engage a global readership with diverse interests.

In this catalog, I call your attention to a few particularly unique and noteworthy projects. Pennsylvanians will surely love *Keystone Poetry: Contemporary Poets on Pennsylvania*. Nearly 180 rich poetic contributions covering the commonwealth's hometowns, history, traditions, and culture bring the reader close to home. Moving abroad, *African Venice: A Guide to Art, Culture, and People* presents Venetian art as you've never seen it. In it you'll find walking tours, essays, and poems that reflect on Venice's Black past and present—an excellent companion for travelers and classrooms alike. Finally, don't miss *A Tale of Two Surrogates: A Graphic Narrative on Assisted Reproduction*. Published in our distinguished Graphic Medicine series, the story follows two fictional women—one from the United States and one from Israel—and contrasts their stories as each begins to think about the prospect of becoming a surrogate and then goes on to carry and deliver the baby.

For over sixty years, Penn State University Press has been a trusted name in academic publishing. I am honored to lead its next chapter and invite you to join us—whether through reading, contributing to, or sharing our work. Together, we will continue to bring transformative scholarship to life.

Warm regards,

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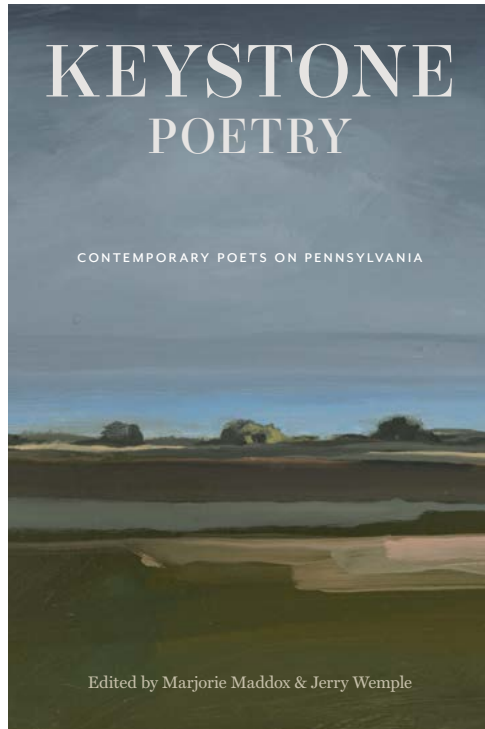
Cover illustration: detail, Paul Cézanne, *The Gulf of Marseille Seen from L'Estaque*, 1878-79, Musée d'Orsay, Paris (Christopher Campbell). Additional credits: pages 4-5, detail, Jacopo de' Barbari, *Venice, Bird's-Eye View*, 1500, Museo Correr, Venice (2023 © Archivio Fotografico-Fondazione Musei Civici di Venezia); 8, detail, portrait of Samuel Gibson Dixon, in Edward James Nolan, *A Short History of the Academy of Natural Sciences of Philadelphia* (Philadelphia, 1909) (Wikimedia Commons); 11, detail, Vittore Carpaccio, *Miracle of the True Cross at Rialto*, ca. 1496 (© G.A.V.E-Photo Archive-Concession of Ministero della Cultura); 18-19, detail, plate from Jean-Louis Baudelocque, *A System of Midwifery*, trans. John Heath (London, 1790) (Wellcome Collection); 29, detail, Leipzig Mahzor, southwestern Germany, ca. 1310, Leipzig, Universitätsbibliothek, MS Vollers 1102/1-2, vol. 2, fol. 129v; 38-39, detail, portrait of "Frenchy" Chartrand, D. E. Parkes, ca. 1938, HCRE-30-07, Vancouver Maritime Museum.



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312 pages | 6 × 9 | May
 ISBN 978-0-271-09990-3 | PB: \$27.95/£23.95/€27.95 TR
 Keystone Books
 Poetry / Literary Studies / Pennsylvania & the Mid-Atlantic

Keystone Poetry

Contemporary Poets on Pennsylvania

Edited by Marjorie Maddox and Jerry Wemple

A landmark poetry anthology that celebrates the rich tapestry of Pennsylvania.

From Philadelphia to Erie, and from the shale fields to the coal mines, *Keystone Poetry* celebrates the varied landscapes and voices of Pennsylvania. This collection brings together the work of 182 poets who, with keen eyes and sharp language, commemorate the hometowns, history, traditions, and culture of the Commonwealth.

Organized geographically, the poems traverse county lines, ancestral lineage, and thematic concerns—as well as gender, racial, and socio-economic barriers. The poems in this collection seek to bring the reader close to home, while simultaneously fostering discovery of new places and a deeper understanding of all those who live in the Keystone state.

Keystone Poetry also includes resources for teachers. Drawing from this collection of place-based literature, high school and college educators can use students' hometown

experiences to make disciplines such as literature, composition, creative writing, history, geography, sociology, political science, and psychology more engaging and accessible.

Marjorie Maddox is Professor of English and Creative Writing at Commonwealth University of Pennsylvania, Lock Haven. Maddox has published seventeen collections of poetry, including *Seeing Things* and *Begin with a Question*.

Jerry Wemple is Professor of English at Commonwealth University of Pennsylvania, Bloomsburg. Wemple is the award-winning author of four poetry collections, including *We Always Wondered What Became of You* and *Artemas and Ark: The Ridge and Valley Poems*.

Together, Maddox and Wemple are the coeditors of *Common Wealth: Contemporary Poets on Pennsylvania*, also published by Penn State University Press.

A Pennsylvania Journal

Jay Parini

I had a mostly silent boyhood,
 shifting in the streets that wobbled underfoot.
 The coal mines tunneled underneath my life,
 and corners of my house would fill with soot.

I listened as the women weaved about me,
 offering their stories, naming names.
 I didn't always care what they would say
 in those repetitive and heated rooms.

The neighborhood was ice or mud or dust
 in yards where I would often stop to think.

Words are the world's ten thousand eyes:
 I opened some of them with my own ink

in that thick journal underneath my pillow.

All the empty pages meant so much,
 could still be formulated, gathered
 in my hand, a new life wakened by the touch

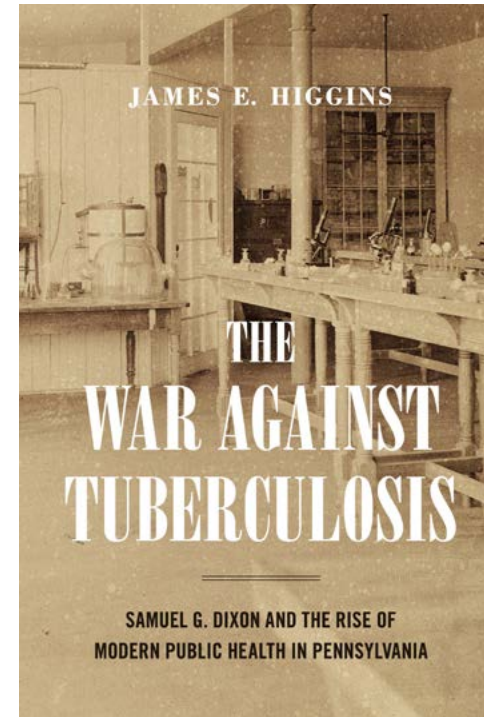
of pen to soft, white paper. Year by year,
 through seasons of the skin, I wrote my way.

My steps were wandering and often slow.
 Time told me gradually what I could say.



“No hagiography, Higgins’s deeply researched and lively book introduces a prominent figure to the public health history canon.”

—GEORGE DEHNER, author of *Global Flu and You: A History of Influenza*



212 pages | 10 b&w illus. | 6 x 9 | January
ISBN 978-0-271-09921-7 | HC: \$104.95/£87.95/€101.95 SH
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Keystone Books

Biography & Memoir / Pennsylvania & Mid-Atlantic / History

The War Against Tuberculosis

Samuel G. Dixon and the Rise of Modern Public Health in Pennsylvania

James E. Higgins

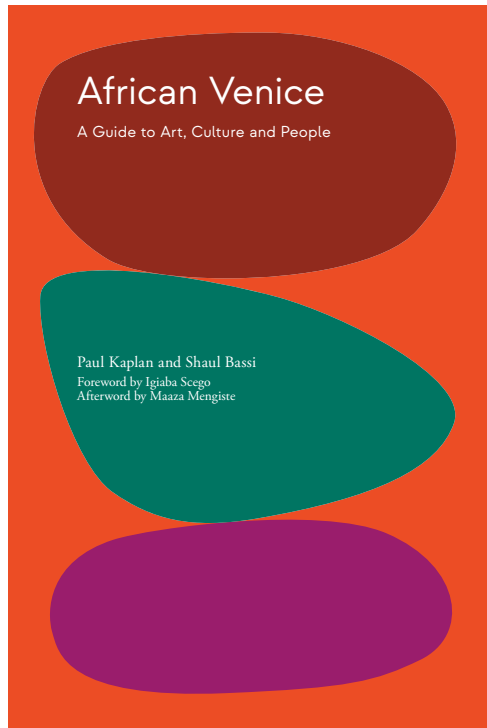
In 1905, sanitary conditions in Pennsylvania were appalling. Thousands of children died of preventable and curable diseases, tens of thousands in the coal regions hacked themselves to death from black lung disease, and pollution in the commonwealth’s water killed tens of thousands more. In the wake of an alarming typhoid outbreak in Butler, the Pennsylvania legislature formed a modern state department of health. At its head was Samuel G. Dixon, who would rise to fame as one of the most respected public health experts of his day.

While the legislation that created Pennsylvania’s department of health cleared space for its aggressive action, it was Dixon’s deft political touch and keen insight that enabled the department to avoid destruction at the hands of a people notoriously hostile to government encroachment. As commissioner, Dixon constructed the world’s largest, most sophisticated

system of tuberculosis controls, with thousands of beds in three great sanatoria. As his reputation grew, Dixon was recognized as one of the nation’s greatest public health reformers and a champion of technology as the answer to great societal problems. At the same time, Dixon was a eugenicist who helped author a marriage law prohibiting unions between the diseased, those with intellectual disabilities or psychiatric disorders, alcoholics, and the “unfit.”

This compelling history of Pennsylvania’s first commissioner of public health provides a fascinating view into the changes wrought by germ theory and the public health efforts that stemmed from it during the Progressive Era in the United States.

James E. Higgins is the author of *The Health of the Commonwealth: A Brief History of Medicine, Public Health, and Disease in Pennsylvania*.



272 pages | 46 color illus./10 maps | 5.5 x 8.25 | April
 ISBN 978-0-271-09993-4 | PB: \$34.99/£29.95/€33.95 SH
 Art History & Architecture / Africana Studies / History

African Venice

A Guide to Art, Culture, and People

Paul Kaplan and Shaul Bassi
 Foreword by Igiaba Scego
 Afterword by Maaza Mengiste

African Venice is the first guidebook to the extensive historical and contemporary African presence in the city of the lagoons. A set of ten walking tours highlights images of Black people in Venetian art from the Middle Ages to the present, the afterlife of Shakespeare's *Othello*, the painful local legacies of slavery and Italian colonialism, and the remarkable visibility of African and Afro-descendant artists at the Venice Biennale. These tours are enriched by more than twenty essays, poems, and reflections that celebrate, question, and reimagine Venice's Black past and present. From premodern paintings and sculpture to contemporary artworks, *African Venice* will show you the city as you have never seen it.

The book includes contributions from Giuseppina Bakhita, Marilena Umuhoza Delli, Rita Dove, Emiliano Guaraldo, Eddy L. Harris,

Lorenzo Lazzarini, Ibrahima Lö, Vittorio Longhi, Olga Manente, Maaza Mengiste, Tony Mochama, Yvonne Adhiambo Owuor, Caryl Phillips, Igiaba Scego, Sandra Stocchetto, Sami Tchak, Ngūgĩ wa Thiong'o, and Alessandra Viola.

Paul Kaplan is Professor of Art History at Purchase College, SUNY. He is the author of *Contraband Guides: Race, Transatlantic Culture, and the Arts in the Civil War Era* and *The Rise of the Black Magus in Western Art*, the former published by Penn State University Press.

Shaul Bassi is Professor of English and the Director of the Center for Humanities and Social Change at Ca' Foscari University of Venice. He is the author of *Shakespeare's Italy and Italy's Shakespeare: Place, "Race," Politics* and coeditor of *Venice and the Anthropocene: An Ecocritical Guide*.



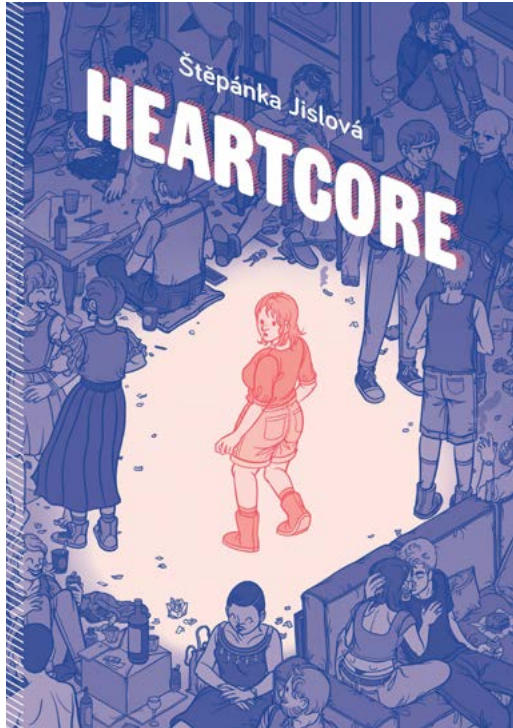
singular narratives
diverse perspectives
universal stories

New worlds of comics.

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240 pages | 6.5 x 9.25 | May
 ISBN 978-1-63779-090-8 | PB: \$29.95/£24.95/€28.95 TR
 Comics & Graphic Novels

Heartcore

Štěpánka Jislová

Translated by Martha Kuhlman

Where does love come from?

What is at the core of romantic attachment? Does our upbringing play a part, or is falling in love a magical, uncontrollable process? Are we doomed to repeat the same mistakes over and over, or can we break unhealthy cycles and learn new ways to love?

These are the questions asked in *Heartcore*, an award-winning graphic memoir from comics creator Štěpánka Jislová. In this empowering story of self-discovery, the author reflects on her troubled experiences in dating and love and finally seeks to understand the reasons behind her many toxic relationships. She explores topics such as normative gender roles, online dating and casual sex, alcohol abuse, sexual violence, and the psychology behind interpersonal attachment, all in an

engaging graphic-novel format. By confronting her unhealthy behaviors and seeking help to come to terms with her trauma, the author provides an inspiring example of how people can change for the better.

Štěpánka Jislová is an award-winning comics artist based in Prague and the cofounder of the Czech branch of Laydeez do Comics, an international organization that promotes female comic artists and their work. Jislová collaborated with Czech writer Tereza Čechová on the 2021 Muriel prize-winning *Bez vlasů*, later published by Graphic Mundi in English as *Bald. Srdcovka* (the original Czech edition of *Heartcore*) received the Muriel Award in three categories in 2024, including the main prize.



I always had the feeling I was missing something important.

Unlike everyone else, I didn't get something fundamental about relationships.

The motivations of characters in romantic movies seemed contrived to me.

Why do people move in together? Why are they able to put each other first?

Mike never "dated" anyone. The same could be said for me. I've never been myself in a relationship.

Rejection was the default state of affairs. I curated different versions of myself for each partner—versions I thought would have the greatest chance for success.

In the end, I blamed my partners for liking someone who never existed...

“[An] emotionally resonant memoir.”

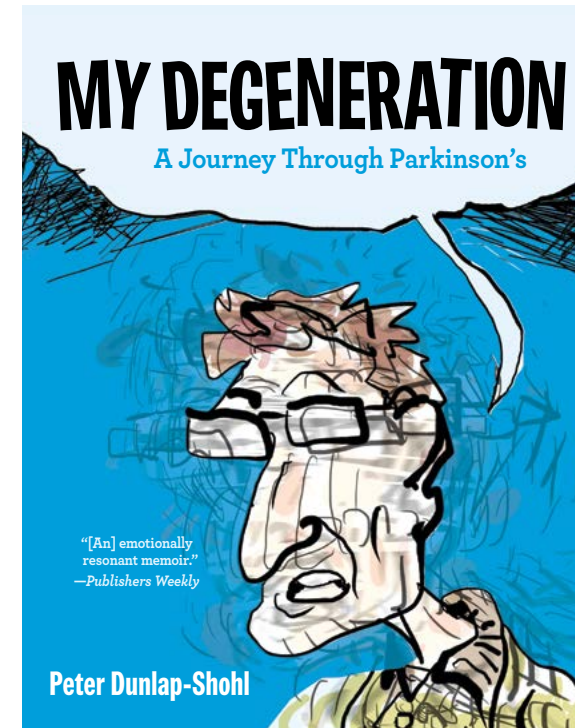
—Publishers Weekly

“My Degeneration opens up a powerful new purpose for comics—as an effective tool to educate doctors, patients, and others about both the clinical and the personal sides of living with a disease. This book should be required reading for any specialist.”

—Foreword Reviews

“Going beyond patient-education booklets, Dunlap-Shohl’s journey of setbacks and triumphs contextualizes key disease information within a narrative suffused with emotion and wry humor. [Parkinson’s disease] patients, families, and caregivers will find it valuable; those who enjoy memoirs will appreciate its compelling real-life drama.”

—Library Journal



108 pages | 6.75 x 8.5 | April
ISBN 978-1-63779-089-2 | PB: \$24.95/£20.95/
€24.95 TR
Comics & Graphic Novels

My Degeneration

A Journey Through Parkinson's

Peter Dunlap-Shohl

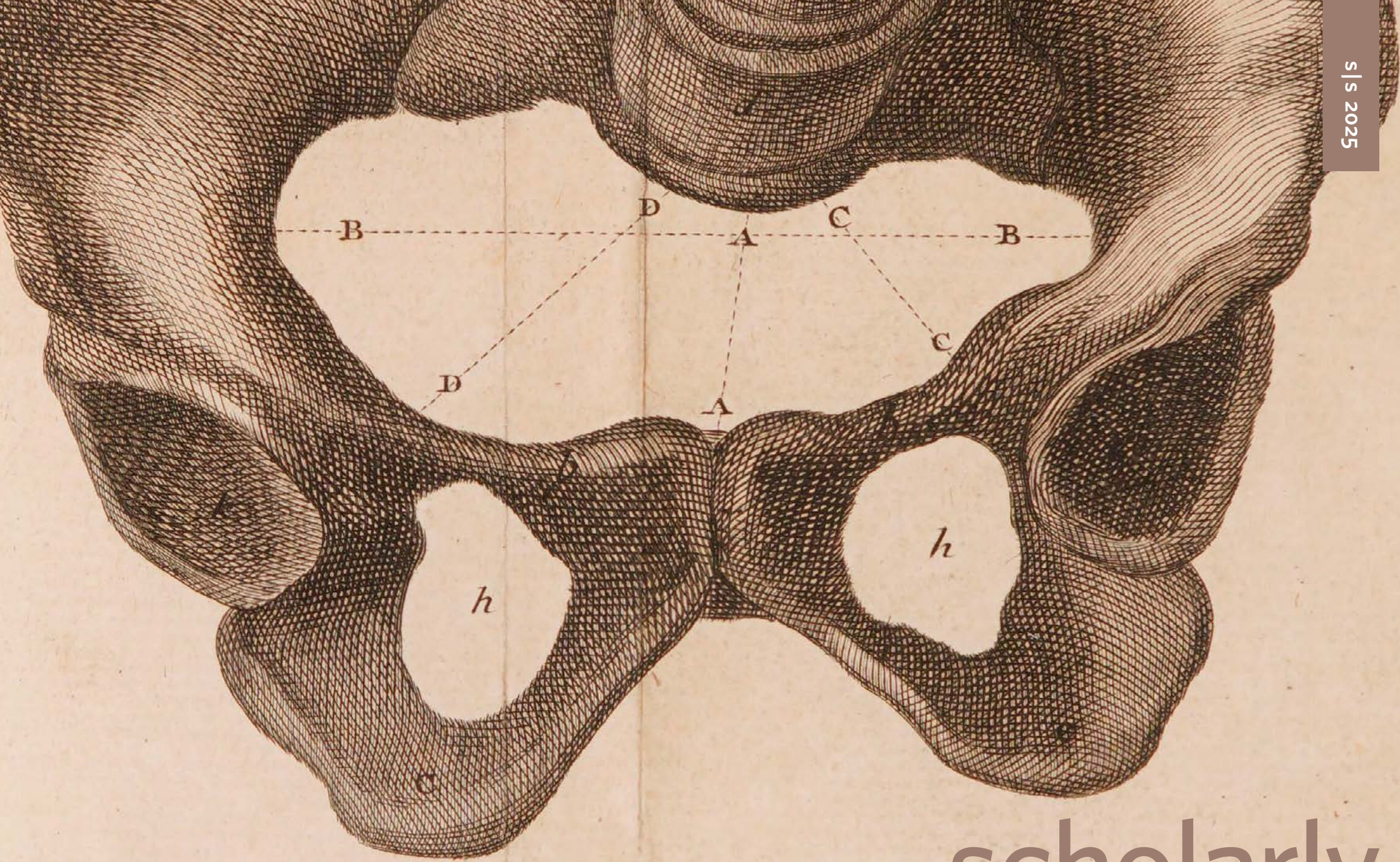
They say, “It is better to light a single candle than to curse the darkness.” Peter Dunlap-Shohl counters, “Why not do both?”

At the age of forty-three, former *Anchorage Daily News* staff cartoonist Peter Dunlap-Shohl was diagnosed with Parkinson's disease, a disorder that, among other things, can rob a person of their ability to speak or write and degrades their ability to deal with complexity. In *My Degeneration*, Dunlap-Shohl recounts his attempt to come to grips with the “malicious whimsy” of this chronic, progressive, and disabling disorder with his characteristic humor and passion.

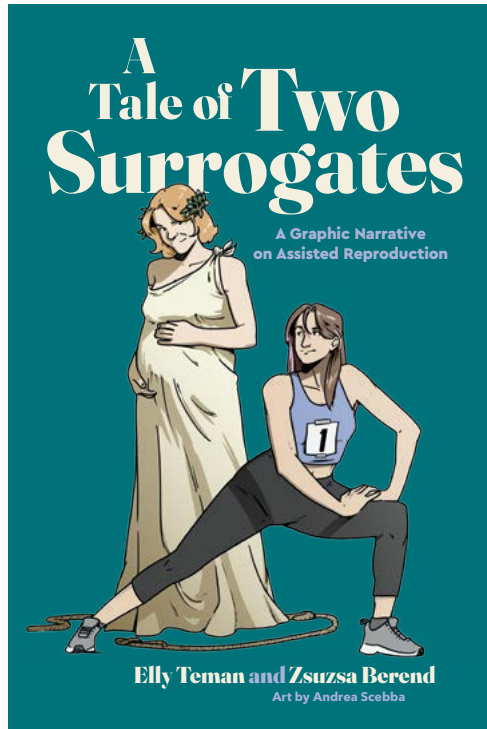
This graphic novel tracks the author's journey through depression, juggling medications and weathering their side effects, the impact of the diagnosis on his personal relationships, and the raft of mental and physical changes wrought by the disease.

But *My Degeneration* is more than a memoir—Dunlap-Shohl gives the person newly diagnosed with Parkinson's disease the information necessary to cope with it on a day-to-day basis. He chronicles the changes that life with the disorder can bring to the way one sees the world and the way one is seen by the wider community. Above all, Dunlap-Shohl imparts a realistic basis for hope—hope not only to carry on but to enjoy a decent quality of life.

Peter Dunlap-Shohl worked as a cartoonist for the *Anchorage Daily News* for more than twenty-five years. His journey with Parkinson's was recently featured in the PBS documentary *Matter of Mind: My Parkinson's*. He writes about living with the disease on his blogs, *Frozen Grin* and *Off & On: The Alaska Parkinson's Rag*. He is also the author of *Nuking Alaska: Notes of an Atomic Fugitive*, available from Graphic Mundi.



scholarly



A Tale of Two Surrogates

A Graphic Narrative on Assisted Reproduction

Elly Teman and Zsuzsa Berend
Art by Andrea Scebba

A Tale of Two Surrogates explores the complicated emotional, medical, legal, and ethical issues surrounding assisted reproduction. Based on more than a decade of ethnographic research conducted by a sociologist and an anthropologist, this book presents, in an accessible graphic novel format, the intertwined stories of two fictional women who decide to become gestational surrogates. It immerses the reader in the worlds of Jenn, from California, and Dana, from Tel Aviv, as they decide to become surrogates and make sense of the process, involve their families, and manage their relationships with the intended parents. The experiences of these composite characters highlight various paths, interpretations, and experiences that are common in surrogacy. Interspersed throughout the narrative are short interludes that depict surrogacy in other

countries, putting the stories of Dana and Jenn in a more global context.

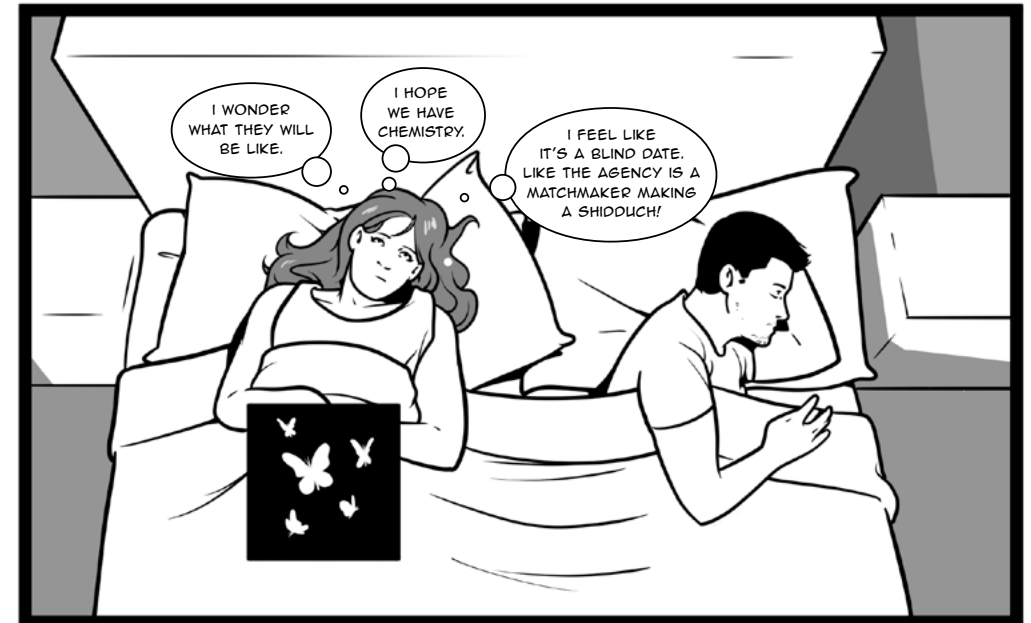
With a substantial scholarly apparatus, including a discussion guide and suggestions for further reading, this entertaining graphic narrative is an excellent tool for classes in graphic medicine, medical ethics, gender and family studies, and medical anthropology. It also offers valuable perspective to anyone involved in the surrogacy process—not only surrogates and intended parents but also medical providers, lawyers, legislators, and family members.

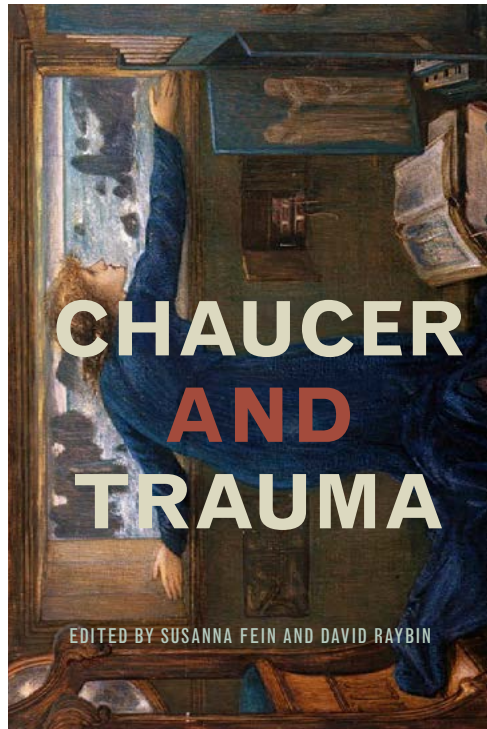
Elly Teman is Associate Professor of Social Anthropology in the Department of Behavioral Sciences at Ruppin Academic Center in Israel and the author of *Birth of a Mother: The Surrogate Body and the Pregnant Self*.

Zsuzsa Berend teaches sociology at the University of California, Los Angeles. She is the author of *The Online World of Surrogacy*.

210 pages | 3 color / 12 b&w illus. | 7 × 10.5 | May
ISBN 978-0-271-09884-5 | HC: \$109.95/£91.95/€106.95 SH
ISBN 978-0-271-09885-2 | PB: \$29.95/£24.95/€28.95 SH
Graphic Medicine Series

Comics & Graphic Novels / Anthropology & Archaeology / Sociology





Chaucer and Trauma

Edited by Susanna Fein and David Raybin

Trauma is an inescapable condition of Chaucer's works. From the ravaging of Troy and the abandonment of Dido to the devastating aftereffects of sexual assault, Chaucer portrayed the most unsettling, searing aspects of human experience. While the term "trauma" was not part of Chaucer's vocabulary, the author was assuredly aware of its causes and consequences, its victims and symptoms.

This timely volume explores depictions of violence, victimhood, and overwhelming grief or loss in Chaucer's most ambitious texts, *Troilus and Criseyde* and the *Canterbury Tales*. The authors examine layers of deep emotional suffering in Chaucer's works, as well as those forces that perpetrate injustices against human beings. The essays scrutinize Chaucer's narratives through close textual analysis and modern theoretical approaches, offering original perspectives and treating subjects relevant to contemporary concerns—rape, domestic violence, slavery, forced

consent, family separation, natural catastrophe, pandemic, and more. Written by leading voices in the field, *Chaucer and Trauma* is designed to introduce readers of Chaucer to a topic of intense present interest.

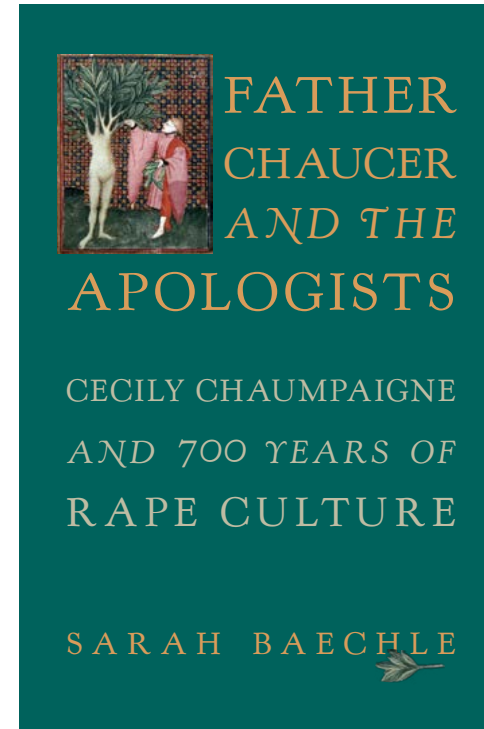
Along with the volume editors, the contributors include Sarah Baechle, David K. Coley, Suzanne M. Edwards, Carissa M. Harris, Matthew W. Irvin, Kate Koppelman, Samuel F. McMillan, and Lynn Staley.

Susanna Fein is Professor of English Emerita at Kent State University. Her most recent book is *The Owl and the Nightingale and the English Poems of Oxford, Jesus College, MS29 (II)*.

David Raybin is Distinguished Professor of English Emeritus at Eastern Illinois University.

Together, Fein and Raybin are the coeditors of *Chaucer: Visual Approaches* and *Chaucer: Contemporary Approaches*, both published by Penn State University Press, and joint editors of *The Chaucer Review*.

244 pages | 6 × 9 | May
ISBN 978-0-271-09981-1 | HC: \$84.95/£70.95/€82.95 SH
Medieval and Early Modern Studies / Gender Studies / Literary Studies



Father Chaucer and the Apologists

Cecily Champaigne and 700 Years of Rape Culture

Sarah Baechle

On May 4, 1380, Cecily Champaigne filed a quitclaim with the Chancery in Westminster, releasing the poet Geoffrey Chaucer from any prosecution *de raptu meo* (on account of my rape). This legal document, lost for centuries, has haunted Chaucer studies since its rediscovery in 1873.

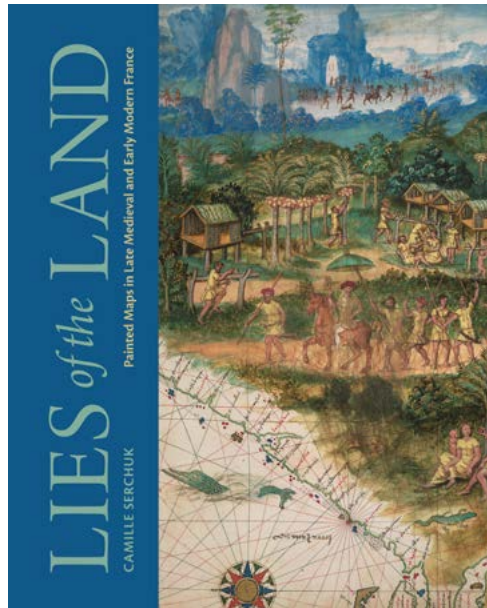
Over the past 150 years since it reemerged, many Chaucer scholars have sought to discount, sanitize, or excuse the release. Through a careful examination of the long Chaucer historiography, Sarah Baechle shows how critics have read the question of Chaucer's potential culpability for rape through prevailing attitudes toward sexual violence. They did so, moreover, in ways that will be very familiar to contemporary readers versed in rape culture—practices that dismiss sexual violence by centering and promoting accused perpetrators, erasing or attacking the victim-survivor,

and minimizing the violence of the crime. Baechle pairs the necessary excavation of this critical history with reparative readings of the poet's narratives of sexual violence, including the *Miller's Tale*, the *Reeve's Tale*, the *Wife of Bath's Tale*, and *Troilus and Criseyde*, and she theorizes "assailant speech" as a counterpart to survivor speech, proposing it as a new means of understanding Chaucer's place in feminist studies of the Middle Ages.

Father Chaucer and the Apologists is an urgently needed examination of the discourse surrounding Champaigne's quitclaim that reveals the ties between Chaucer studies and the persistence of rape culture. This book will appeal to students and scholars of Chaucer and of gender and sexual violence more broadly.

Sarah Baechle is Assistant Professor of English at the University of Mississippi. She is the coeditor of *Rape Culture and Female Resistance in Late Medieval Literature*, also published by Penn State University Press.

248 pages | 6 × 9 | May
ISBN 978-0-271-09968-2 | HC: \$74.95/£62.95/€72.95 SH
Medieval and Early Modern Studies / Gender Studies / Literary Studies



Lies of the Land

Painted Maps in Late Medieval and Early Modern France

Camille Serchuk

Lies of the Land examines the artistic roots of map-making practice in early modern France, offering an original perspective on discourses of accuracy and their relationship to the pictorial origins of modern mapmaking.

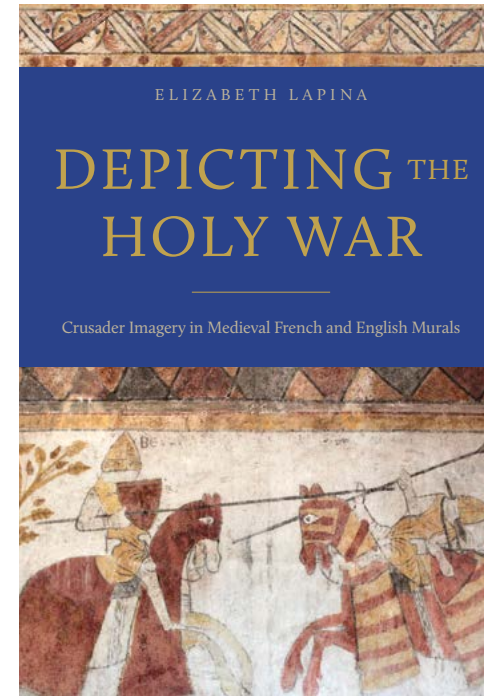
Until the seventeenth century, most map-makers in France were painters. Schooled in techniques of drawing and perspective—and in the careful study of nature that we associate with early modernity—they also learned the more expressive and imaginative artistic forms that dominated French painting in this period. Their maps draw on conventions of both painting and mapmaking to create beautiful, informative, and persuasive images for a wide variety of contexts and purposes. In this book, Camille Serchuk explores the strategies these cartographers deployed to weave together accuracy, ornament, and artifice in maps at all scales. Situating the maps in the context of eyewitness observation and looking beyond the techniques of measurement and perspective, Serchuk shows how painterly interventions framed and manipulated the appearance and reception of cartographic objects.

Lies of the Land is an important new assessment of the character and status of late medieval and early modern cartography that challenges binary distinctions between art and science and between decorative and epistemic images. It will appeal especially to art historians and historians of sixteenth-century France as well as scholars of map history.

Camille Serchuk is Professor of Art History at Southern Connecticut State University. She is the cocurator, coauthor, and coeditor of the exhibition and prize-winning catalogue *Quand les artistes dessinaient les cartes: Vues et figures de l'espace français, Moyen Âge et Renaissance*.

234 pages | 55 color / 29 b&w illus. | 8 × 10 | January
ISBN 978-0-271-09773-2 | HC: \$99.95/£83.95/€96.95 SH

Art History & Architecture / Medieval and Early Modern Studies



Depicting the Holy War

Crusader Imagery in Medieval French and English Murals

Elizabeth Lapina

Depicting the Holy War examines the impact that crusades in the Middle East had on societies in western Europe through the analysis of a heretofore largely ignored type of source: mural paintings.

In this book, Elizabeth Lapina analyzes five programs of mural paintings from the early twelfth to the late thirteenth century in what is today France and England—in Hardham, Berzé-la-Ville, Poncé-sur-le-Loir, Cressac, and Tour Ferrande. These images provide rare sources of information about attitudes toward crusades in locations that have produced next to no written evidence about the subject, such as rural parishes. Four of the murals are found in ecclesiastical structures, themselves sacred and made more so as the location of the celebration of mass. This sacralization of violence, Lapina argues, led to changing attitudes toward the enemy and

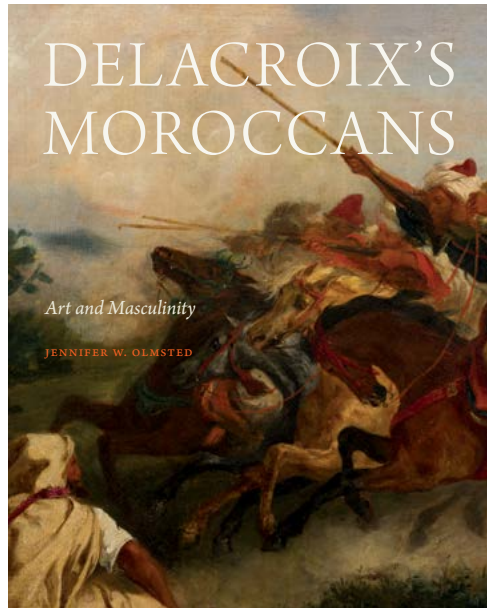
depictions of battles as “holy wars” between the forces of good and evil. The mural paintings come from England, Normandy, Aquitaine, Provence, and Burgundy, areas that supplied both numerous crusaders and ideas related to crusades. Taken together, the murals show a trend toward an acceptance and celebration of increasingly varied types of violence across the period.

This pathbreaking study employs new methods to open a window onto perceptions and representations of crusades in strata of society about which we know relatively little. It will be indispensable to historians and art historians who study crusades, warfare, and violence in medieval England and France.

Elizabeth Lapina is Professor of Medieval History at the University of Wisconsin–Madison. She is the author of *Warfare and the Miraculous in the Chronicles of the First Crusade*, also published by Penn State University Press.

204 pages | 16 color / 33 b&w illus./1 map | 7 × 10 | April
ISBN 978-0-271-09924-8 | HC: \$89.95/£74.95/€86.95 SH

Art History & Architecture / Medieval and Early Modern Studies



Delacroix's Moroccans

Art and Masculinity

Jennifer W. Olmsted

“Delacroix’s depictions of Morocco have always fascinated viewers, from the moment they were first exhibited right down to the present. It is therefore all the more impressive that Olmsted offers such an original, compelling account, especially by revising our understanding of how they relate to understandings of colonialism and masculinity.”

—**DAVID O’BRIEN**, author of *Exiled in Modernity: Delacroix, Civilization, and Barbarism*

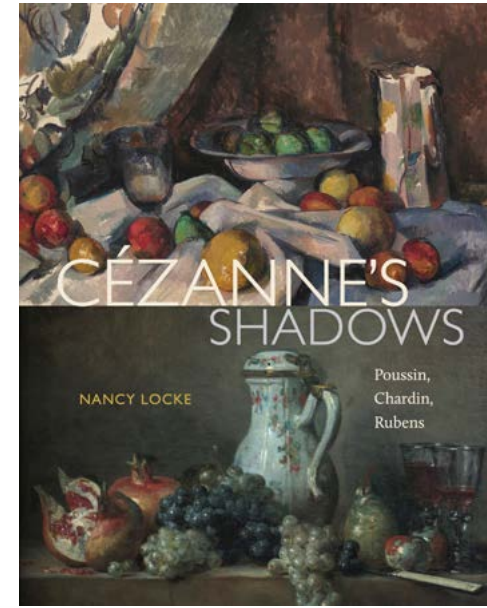
The Women of Algiers in Their Apartment is arguably Eugène Delacroix’s best-known work from his trip to Morocco in 1832, and the attention scholars have paid to it has obscured a crucial fact about Delacroix’s Moroccan subjects: most of his paintings of North Africa depict men rather than women.

After serving as a diplomat’s companion on a mission to Morocco, Delacroix went on to devote over three-quarters of his massive North African oeuvre to the military prowess, effective leadership, equestrian virtuosity, and elegant dress of Moroccan men. Using the evidence of his writings, sketches, and paintings, Olmsted argues that rather than embodying a typical colonialist fantasy, Delacroix’s paintings of Moroccan men instead show his subjects as models of heroic masculinity and political sovereignty, a position that ran counter to prevailing French attitudes toward North Africans. In this way, *Delacroix’s Moroccans* intervenes in the discourse of imperialism to examine the multiple, heterogeneous features of cultural response and provides nuanced readings of the artist’s work that support the idea that European constructions of non-European cultures were not monolithic.

Olmsted’s multifaceted analysis creates a powerful and original understanding of Delacroix’s Moroccan oeuvre and a counternarrative to the colonialist imagery of his era. Through close attention to Delacroix’s paintings, drawings, and writings, as well as their historical and political contexts, this book illuminates the artist’s practice and offers a fresh avenue for assessing colonialism and art produced within colonial contexts.

Jennifer W. Olmsted is Associate Professor of Art History at Wayne State University.

208 pages | 31 color / 49 b&w illus. | 8 × 10 | April
 ISBN 978-0-271-09896-8 | HC: \$84.95/£70.95/€82.95 SH
 Art History & Architecture / Gender Studies



Cézanne's Shadows

Poussin, Chardin, Rubens

Nancy Locke

“A major achievement and an unforgettable read.”

—**ANDRÉ DOMBROWSKI**, author of *Cézanne, Murder, and Modern Life*

“By conceiving of artistic influence as an unfinished conversation, Locke offers convincing accounts of not just Cézanne’s work but also that of the ‘source’ painters Poussin, Chardin, and Rubens. Allowing paintings to speak to one another across time challenges the conventional understanding of impact as moving in only one direction—forward—and makes clear how much our interpretations of artists are inflected by what came after them.”

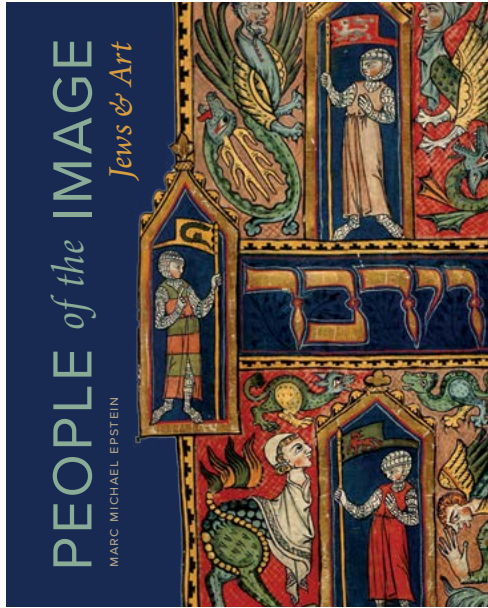
—**ALLISON DEUTSCH**, author of *Consuming Painting: Food and the Feminine in Impressionist Paris*

Modernism has often been described as a rejection of the art of the past, but *Cézanne’s Shadows* makes an eloquent case for precisely the opposite artistic practice. In this book, Nancy Locke argues that the idea of a modernist forgetting would never have taken hold if the modernist painters themselves, and Cézanne in particular, had not wrestled so fiercely with the work of their predecessors. Cézanne routinely interrupted his work with a model to go back to the Louvre or to consult sketches and studies he did after the old masters. Exploring the importance of Cézanne’s involvement with the art of the past in essays devoted to Poussin, Chardin, and Rubens, Locke argues that Cézanne’s art cannot be understood without an investigation into what he made of these earlier models and how they continued to haunt even his mature work.

Cézanne’s Shadows offers an elegant new model for understanding the relationship between modernist painting and the creative tradition it often feigns to reject. This study of artistic ambitions and an analysis of nineteenth-century art writing will be especially valuable to scholars of modernism and European art history.

Nancy Locke is Associate Professor of Art History at the Pennsylvania State University. She is the author of *Manet and the Family Romance*.

176 pages | 23 color / 52 b&w illus. | 8 × 10 | April
 ISBN 978-0-271-09879-1 | HC: \$84.95/£70.95/€82.95 SH
 Art History & Architecture



People of the Image

Jews and Art

Marc Michael Epstein

The Middle Ages provide us with one of the richest repositories of art in the West. Yet the rise in the production of art made for and by Jews—especially in the form of illuminated manuscripts—is often neglected in general surveys or viewed as a mere emulation of Christian art during this period.

In *People of the Image*, Marc Michael Epstein demonstrates how medieval Jews transformed their visual art into a vital site of critical commentary. Through bold speculation and radical interpretation, Epstein considers how viewers might have empathized with depicted emotions, how they envisioned the relationship between the monstrous and the human, and how they could effectively perpetrate subversive acts merely by anticipating what might occur next in a given image were it to be set in motion. Examining these artworks and imagining the circumstances of their production and reception, Epstein uncovers otherwise inaccessible social, political, and theological perceptions among Europe's major medieval minority. He goes on to illuminate the afterlives of medieval Jewish art in its

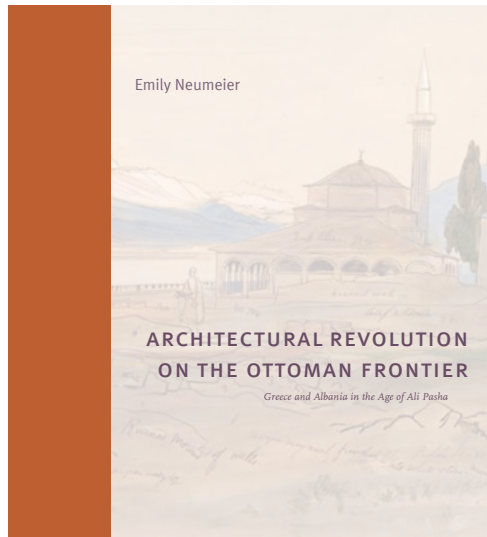
reimaginings by postmodern Jews struggling to establish a conceptual as well as a political space for themselves as a minority in majority Christian society.

Bringing together diverse currents from various fields and bodies of literature, *People of the Image* reveals how medieval Jews understood themselves, the world, and God. Provocative and engagingly written, the book will appeal to audiences across medieval studies, cultural studies, art history, and Jewish studies.

Marc Michael Epstein is Mackie M. Paschall (1899) and Norman Davis Chair in Religion and Visual Culture and Director of Jewish Studies at Vassar College. His book *Skies of Parchment, Seas of Ink* won the 2015 National Jewish Book Award in the arts category.

240 pages | 137 color illus. | 8 × 10 | June
 ISBN 978-0-271-09918-7 | HC: \$84.95/£70.95/€82.95 SH
 Dimyonot: Jews and the Cultural Imagination Series
 Art History & Architecture / Medieval and Early Modern Studies / Jewish Studies





Architectural Revolution on the Ottoman Frontier

Greece and Albania in the Age of Ali Pasha

Emily Neumeier

“A touchstone contribution—empirically and methodologically—to the study of the imperial periphery in art and architectural history.”

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

In the early nineteenth century, the most consequential developments in Ottoman architecture were taking place not in Istanbul but in the farthest reaches of imperial territory. Emily Neumeier investigates this wider phenomenon through a consideration of the architecture of Ali Pasha of Ioannina, one of the most prolific patrons in the history of the Ottoman Empire, who undertook a building program so ambitious that it ultimately got him killed.

Ali Pasha is still a household name in present-day Greece and Albania, where he served as Ottoman governor from 1788 to 1822. To consolidate his rule over an incredibly diverse population, the governor set out on a sweeping building program that included mosques, palaces, military fortifications, dervish lodges, and even Orthodox Christian monasteries. Drawing upon a wealth of primary sources, Neumeier reveals how Ali Pasha’s buildings shifted the sociopolitical order by testing the standards of patronage established by the imperial court and relocating administrative authority from center to province. To reconstruct the world that Ali Pasha built, Neumeier draws from both extensive fieldwork and abundant archival material, whose far-flung provenance—from Istanbul to London—reflects the impressively wide scope of Ali Pasha’s influence.

Rigorously researched and packed with fascinating stories, this book presents an innovative spatial history of the Ottoman frontier during the age of revolutions, a pivotal period in the late eighteenth and early nineteenth centuries when there was no obvious blueprint for power. It will be of interest to specialists in art and architectural history, the Ottoman Empire, and Mediterranean, Islamic, and Modern Greek studies.

Emily Neumeier is Assistant Professor of Islamic Art and Architecture at Temple University.

232 pages | 47 color / 52 b&w illus. | 9 × 10 | March
ISBN 978-0-271-09774-9 | HC: \$114.95/£95.95/€111.95 SH
Buildings, Landscapes, and Societies Series

Art History & Architecture / History



Visions of the Future

Modern Architecture, Catholicism, and the State in Central Europe, 1918-1939

Matthew Rampley

Some of the most striking examples of modernist architecture are churches, yet they have seldom been subject to extended critical analysis. In this book, Matthew Rampley provides just such an analysis, focusing on the Catholic church in interwar Austria, Czechoslovakia, and Hungary.

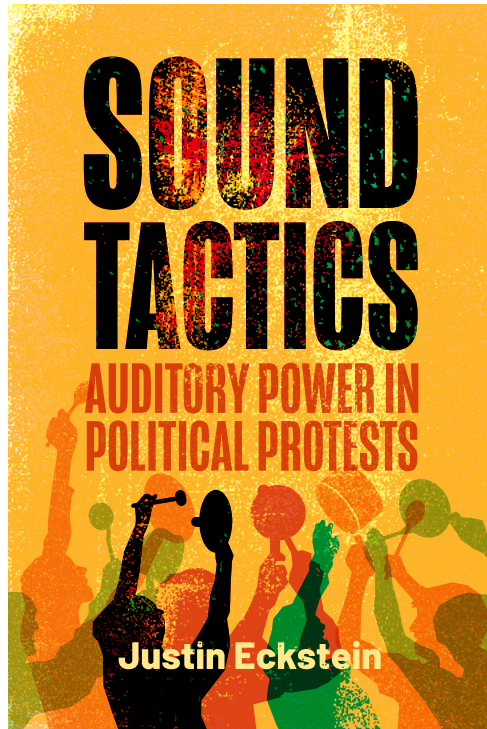
A powerful institution in the Habsburg Empire, the Catholic Church continued to be a central social, political, and cultural agent after 1918, working in alliance with political parties and national governments to promote visions of a new national culture. As a result, church building took on an important ideological and political function. Rampley’s study is set against the backdrop of two interrelated issues: the role of architecture in the Catholic Church’s response to an increasingly secular modernity, and church architecture as part of the Church’s attempts to shape social and political life in the states that emerged after the collapse of Austria-Hungary. Rampley also

examines the aesthetic, cultural, and political contexts that informed architectural projects, including the conflict between Catholicism and social democracy, the embrace of fascism, Catholic theories of technology, and discourses of regionalism and ruralism.

In bringing to light an untold chapter in the history of modern architecture, this book also engages in methodological reflection on the implications of the study of modern church architecture for the historiography of modernism. This book will appeal to students and scholars of architectural history, religious and political history, and interwar Central European history.

Matthew Rampley is Professor of Art History at Masaryk University. He is the author or coeditor of numerous books, including *The Vienna School of Art History: Empire and the Politics of Scholarship, 1847-1918*; *The Seductions of Darwin: Art, Evolution, Neuroscience*; and *The Museum Age in Austria-Hungary: Art and Empire in the Long Nineteenth Century*, all published by Penn State University Press.

304 pages | 16 color / 54 b&w illus. | 7 × 10 | June
ISBN 978-0-271-09939-2 | HC: \$124.95/£103.95/€120.95 SH
Art History & Architecture / German Studies / History



Sound Tactics

Auditory Power in Political Protests

Justin Eckstein

“Sound Tactics is a sophisticated, sonic account of kairos in contemporary social movements—in our streets and on our screens, through chants and screams and silences, and using voices and megaphones and amplified speakers.”

—JOSHUA GUNN, author of *Political Perversion: Rhetorical Aberration in the Time of Trumpeteering*

From call and response chants to the noise of pots and pans, protests are often defined by their sounds. In this book, Justin Eckstein argues that this is not merely the result of catchy slogans; it is due to sound’s ability to hold those in power accountable. *Sound Tactics* highlights how, in a world grappling with the uncertainty of emergent digital practices, social movements utilize the rhetorical power of sound.

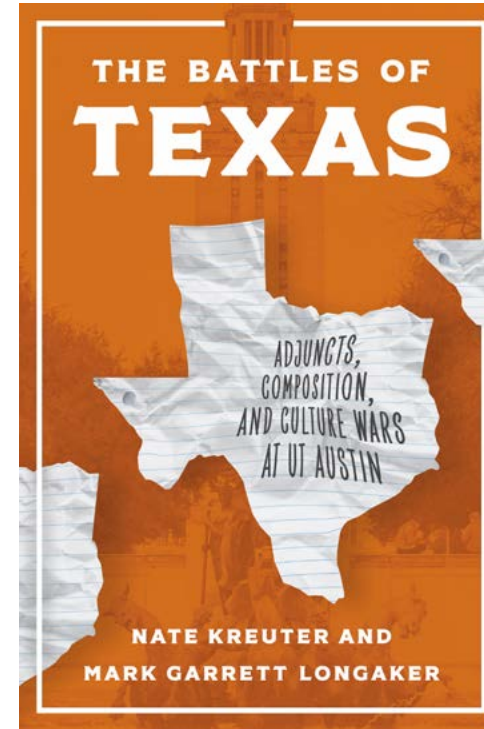
Eckstein uses the waveform as a metaphor for the persuasive potential of sound. Examining the case studies of the March for Our Lives protest, Howard University’s HUResist movement, and the Casseroles protest in Montreal, Eckstein demonstrates how changes to the immediacy, intensity, and immersiveness of sound can affect the power of an argument. The collective use of sound in these case studies conveys the unity of the protestors in their demand for change and underlines the strength of their argument to those in power.

More than just the written word spoken aloud, sound has unique layers of added meaning—it can convey length of time, demand attention, and signal disapproval. Eckstein’s study unpacks those layers for scholars and students, as well as activists interested in deploying sound for change.

Justin Eckstein is Associate Professor of Communication, Media, and Design Arts at Pacific Lutheran University and Affiliate Faculty in the Department of Communication at the University of Washington. He is the coeditor of *Cookery: Food Rhetorics and Social Production*.

180 pages | 6 × 9 | May
ISBN 978-0-271-09937-8 | HC: \$99.95/£83.95/€96.95 SH
ISBN 978-0-271-09938-5 | PB: \$29.95/£24.95/€28.95 SH
RSA Series in Transdisciplinary Rhetoric

Communication Studies / Political Science / Rhetoric / Sensory Studies



The Battles of Texas

Adjuncts, Composition, and Culture Wars at UT Austin

Nate Kreuter and Mark Garrett Longaker

“A keen microhistory. . . [Its] reader-centered approach to navigating multiple intersecting stories and their associated players makes the book a must-read.”

—KELLY A. RITTER, author of *Reframing the Subject: Postwar Instructional Film and Class-Conscious Literacies*

“A compelling, incisive, and well-written historical account.”

—LOIS P. AGNEW, coeditor of *After Plato: Rhetoric, Ethics, and the Teaching of Writing*

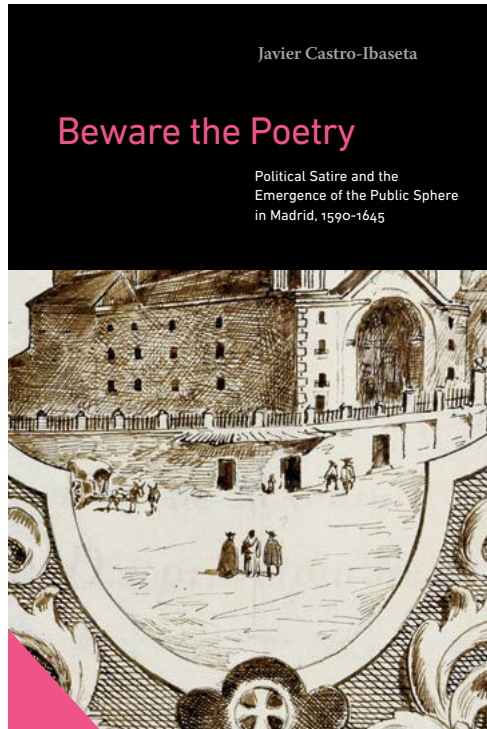
The 1980s were a consequential decade for universities. The marketization of higher education, the adjunctification of labor, and culture wars over curriculum transformed the landscape in a short period of time. *The Battles of Texas* traces the lived consequences of this upheaval by focusing on one influential institution: the writing program at the University of Texas at Austin.

Drawing from university records, newspaper archives, and present-day interviews, Nate Kreuter and Mark Garrett Longaker provide an on-the-ground perspective of the radical creation of UT Austin’s writing program and the subsequent events that made national headlines: the mass firing of lecturers in 1985, the national debate over “multicultural” content in the first-year curriculum, and the divorce of the writing program from the English Department in 1992. Despite these pressures, however, the authors also reveal how writing program administrators at UT Austin exerted their own agency to resist economic and political forces in service of their students and adjunct lecturers. By highlighting the parallels between the 1980s and current labor and political pressures in higher education, *The Battles of Texas* offers a strategic perspective for academics and administrators today.

Nate Kreuter is Associate Professor of English and Director of First-Year Writing at the University of Georgia. He is the coeditor of *Rhetoric and Guns*.

Mark Garrett Longaker is Professor of Rhetoric and Writing, English, Communication Studies, and European Studies at the University of Texas at Austin. His most recent book is *Rhetorical Style and Bourgeois Virtue*, also published by Penn State University Press.

212 pages | 6 × 9 | January
ISBN 978-0-271-09919-4 | HC: \$99.95/£83.95/€96.95 SH
ISBN 978-0-271-09920-0 | PB: \$24.95/£20.95/€24.95 SH
Communication Studies / Education / History



Beware the Poetry

Political Satire and the Emergence of the Public Sphere in Madrid, 1590–1645

Javier Castro-Ibaseta

In the early seventeenth century, Spanish rulers were confronted by an avalanche of political satires. *Beware the Poetry* shows how these poetic libels helped articulate an early form of the public sphere, profoundly transforming political culture.

Exploring a rich trove of mostly anonymous satirical works, together with newsletters, sermons, and plays, Javier Castro-Ibaseta reconstructs the experiences of Madrilenians during the reigns of Philip III and Philip IV. Castro-Ibaseta proposes an original theory of political publics that corrects approaches that assume early modern Spain's public sphere mirrored the politics of England or France. Instead, he shows that in Spain publicness was distinct because the satires—about the king's favorite, and even about the king himself—were consumed for pleasure and entertainment. But they did not create political communities or stir rebellious movements. Read

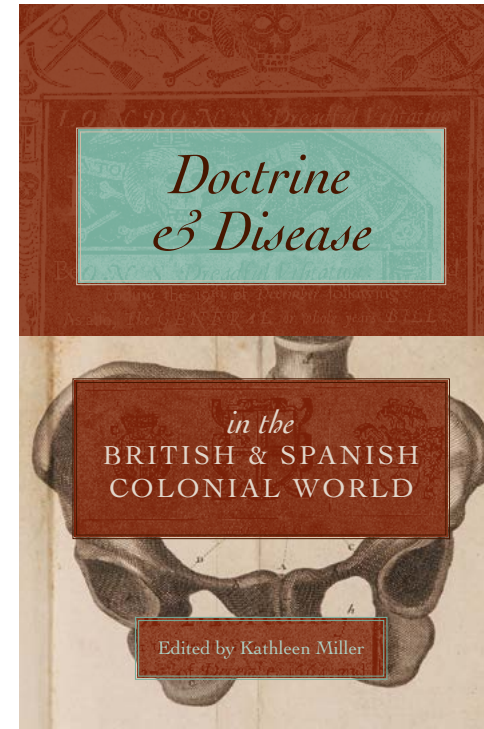
diachronically, the long, continuous, evolving collection of satires reveals not just the opinions of the poets but something far more difficult to reconstruct: the shifting demands, interests, uncertainties, and worldviews of the audience—that is, the structure and dynamics of Madrid's emerging public sphere.

Applying an interdisciplinary approach of literary criticism and historical method, *Beware the Poetry* presents an exciting new take on politics and poetry during the period often referred to as the Spanish Decadence. It will be of special interest to scholars of early modern politics and Spanish literature and culture.

Javier Castro-Ibaseta is Assistant Professor in the Department of Spanish and Portuguese Studies at Rutgers University.

264 pages | 5 b&w illus. | 6 × 9 | March
ISBN 978-0-271-09935-4 | HC: \$124.95/£103.95/€120.95 SH
Interactions in the Early Modern Age Series

Medieval and Early Modern Studies / Literary Studies



Doctrine and Disease in the British and Spanish Colonial World

Edited by Kathleen Miller

In the sixteenth century, unprecedented migration caused diseases to take hold in new locales, turning illness and the human body into battlegrounds for competing religious beliefs as well as the colonial agendas they were often ensnared in. This interdisciplinary volume follows the contours of illness, epidemics, and cures in the early modern British and Spanish Empires as these were understood in religious terms.

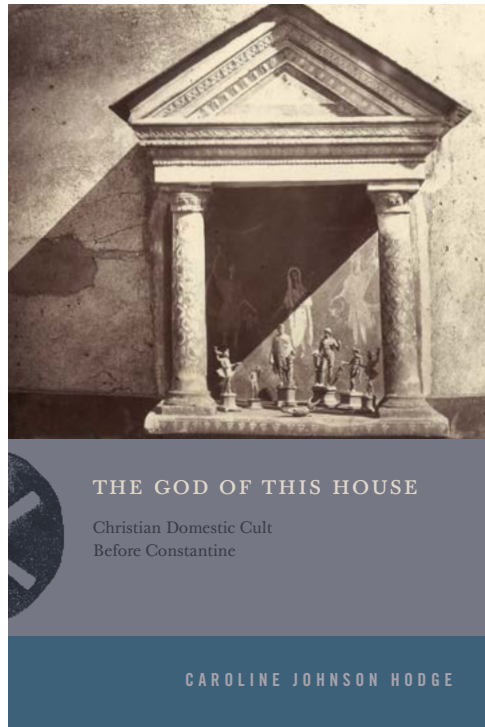
Each chapter of this volume centers on a key moment during this period of remarkable upheaval, including Jesuit co-optation of Indigenous knowledge in Peru, the Catholic Church's dissemination of the smallpox vaccine across the Spanish Empire, Puritan collective fasting during smallpox outbreaks, and the practice of eating dirt as Obeah resistance among enslaved people in Jamaica. Throughout, the contributors explore how the porous geographical borders

of the transatlantic world meant medicine and religion were translated through and against each other, over and over again. Residing at the nexus between two largely discrete areas of inquiry, this collection provides significant insight into the numerous points of juncture between medicine and religion in the Atlantic world.

In addition to the editor, the contributors to this volume include Matthew James Crawford, Crawford Gribben, Rana A. Hogarth, Philippa Koch, Allyson M. Poska, Catherine Reedy, and Rebecca Totaro.

Kathleen Miller is Visiting Scholar at Queen's University Belfast and a Residential Research Fellow at Folger Shakespeare Library. She is the author of *The Literary Culture of Plague in Early Modern England*.

214 pages | 7 b&w illus. | 6 × 9 | June
ISBN 978-0-271-09982-8 | HC: \$109.95/£91.95/€106.95 SH
Religious Studies & Religion / History



The God of This House

Christian Domestic Cult Before Constantine

Caroline Johnson Hodge

Christianity is often thought of as a tradition of belief, interpretation, teachings, and texts. However, a scholarly focus on ideas overlooks how early Christian doctrine interacted with social exchanges in lay spaces.

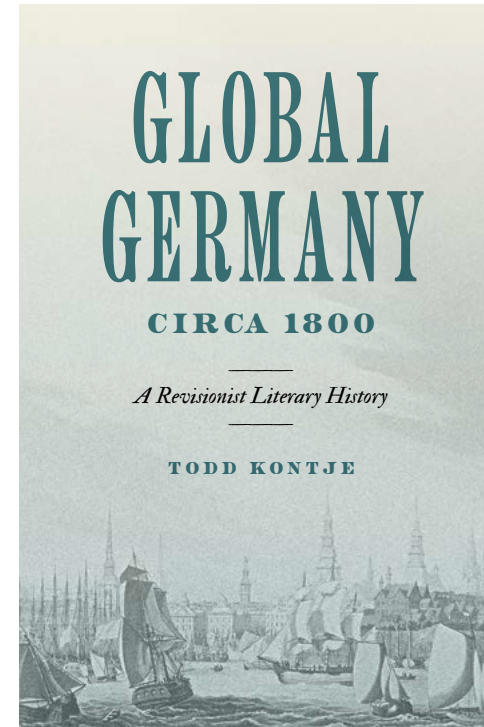
Author Caroline Johnson Hodge fills this gap, shifting our attention from liturgical settings to religion as it was lived outside the prescriptions of congregations. Through a careful reading of the material record alongside print sources, Johnson Hodge shows that early Christians developed household rituals akin to traditional domestic cult practices around the Roman Empire, a continuity that contributed to the success of the new cult in the Roman world. Rather than a well-organized, universal domestic cult, Johnson Hodge finds that practices from the first through the early fourth centuries were flexible and varied, ranging widely from established household observances

to unauthorized rituals, gravesite veneration, and the unpatrolled movements of women and slaves. Just as important as official representations were small gestures at hearths and doorways and the myriad ways in which followers of Christ incorporated divine beings into the rituals of their households, shops, and tombs.

In bringing the lived-religion approach to bear on this formative period, Johnson Hodge's study offers a fascinating portrait of a very "pagan" world within ancient Christianity. This book will be especially valuable to religious studies scholars and others interested in the origins of Christianity.

Caroline Johnson Hodge is Associate Professor of Religious Studies at College of the Holy Cross. She is the author of *If Sons, Then Heirs: A Study of Kinship and Ethnicity in the Letters of Paul* and coeditor of *"The One Who Sows Bountifully": Essays in Honor of Stanley K. Stowers*.

212 pages | 5 color / 10 b&w illus. | 6 × 9 | June
 ISBN 978-0-271-09987-3 | HC: \$104.95/£87.95/
 €101.95 SH
 Inventing Christianity Series
 Religious Studies and Religion / History



Global Germany Circa 1800

A Revisionist Literary History

Todd Kontje

Global Germany Circa 1800 asks two interrelated questions: How did Germans participate in the European conquest of the world, and how were they different from other imperial powers? In other words, what is the relation between the German form of empire, the old *Reich*, and the modern European empires that emerged in the global age?

In this book, Todd Kontje presents a revisionist literary and intellectual history, inviting readers to consider how we might understand "Germany" at the turn of the nineteenth century if we remove the nation-state as the inevitable goal of cultural and political development. Focusing on the pivotal era around 1800, when many of the concepts that define the modern era first came into being, Kontje investigates how thinkers in and around Weimar—from Goethe, Schiller, and Kant to Georg Forster, Heinrich von Kleist, and Alexander von Humboldt—worked within existing political

structures to make sense of the region's place in the world. Ultimately, he reveals how Weimar, a remote artist hub long thought to exemplify the insularity of a soon-to-be-unified nation, was in fact utterly worldly, and in a manner very different from the political capitals of imperial nation-states like London and Paris.

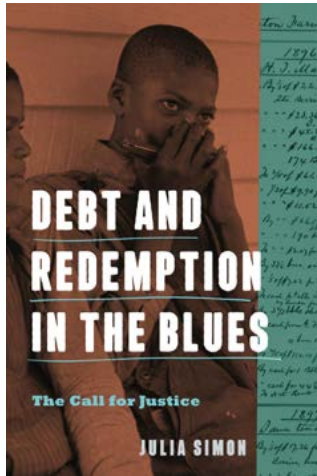
Accessible and entertaining, this literary history is essential reading for German studies students and scholars, and it will appeal to audiences in world history, empire studies, intellectual history, and comparative literature.

Todd Kontje is Professor of German and Comparative Literature at the University of California, San Diego. He is the author of four books, including *Georg Forster: German Cosmopolitan*, winner of the 2023 DAAD/GSA Prize for the Best Book in Literature and Cultural Studies.

264 pages | 6 × 9 | June
 ISBN 978-0-271-09966-8 | HC: \$59.95/£49.95/€57.95 SH
 Max Kade Research Institute: Germans Beyond Europe Series
 German Studies / Literary Studies / History



new in
paperback



Debt and Redemption in the Blues

The Call for Justice

Julia Simon

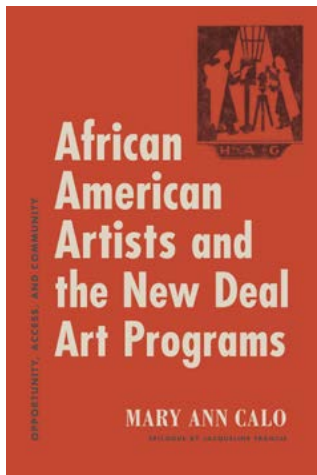
“A fresh and much-needed accounting of the economic and political ramifications of blues lyrics.”

—D. V. MOSKOWITZ, *Choice*

A highly sophisticated interpretation steeped in musicology, social history, and critical-cultural hermeneutics, *Debt and Redemption in the Blues* 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. Surveying blues music from the 1920s to the early twenty-first century, Julia Simon demonstrates how the blues reflects an exploitative economic history and how the music is shaped by commodification under racialized capitalism.

Julia Simon is Professor of French and is on the faculty of the Cultural Studies Graduate Group at the University of California, Davis.

254 pages | 6 × 9 | March
 ISBN 978-0-271-09496-0 | PB: \$32.95/
 £27.95/€31.95 SH
 American Music History Series
 African American Studies / Critical
 Race Studies / Music



African American Artists and the New Deal Art Programs

Opportunity, Access, and Community

Mary Ann Calo

Epilogue by Jacqueline Francis

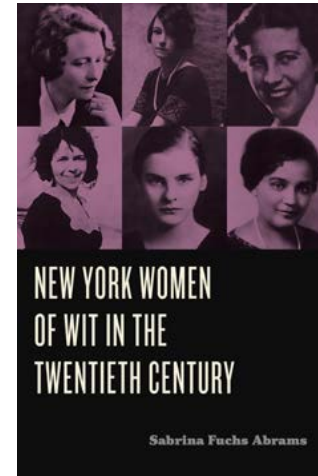
“A vital resource for scholars.”

—MADELEINE HARRISON, *caa.reviews*

Emphasizing broader issues informed by the uniqueness of Black experience rather than individual artists' works, Mary Ann Calo argues that the revolutionary vision of the New Deal art programs of the 1930s is best understood in the context of access to opportunity, mediated by the reality of racial segregation. Focusing primarily on the Federal Art Project of the Works Progress Administration, Calo documents African American artists' participation in community art centers, their 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.

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

216 pages | 15 b&w illus. | 6 × 9 | April
 ISBN 978-0-271-09494-6 | PB: \$29.95/
 £24.95/€28.95 SH
 African American Studies / Art
 History & Architecture / History



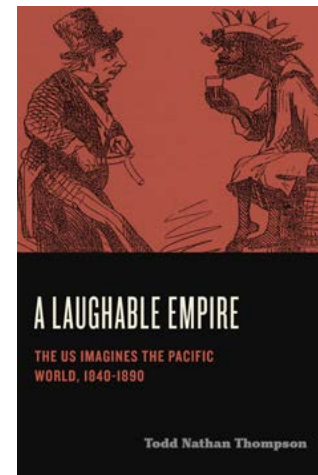
New York Women of Wit in the Twentieth Century

Sabrina Fuchs Abrams

This book shines a spotlight on the funny foremothers—including Nancy Boyd, Tess Slesinger, Dorothy Parker, Jessie Redmon Fauset, Dawn Powell, and Mary McCarthy—who used satire, irony, and wit as indirect forms of social protest. Sabrina Fuchs Abrams argues that the advent of modernism, the women's suffrage movement, the emergence of the New Woman and the New Negro Woman, and the growth of urban centers in the 1920s and '30s gave rise to a new voice of women's humor, one that was at once defiant and conflicted in defining female identity and the underlying assumptions about gender roles in American society.

Sabrina Fuchs Abrams is Professor of English in the School for Graduate Studies at the State University of New York, Empire State.

244 pages | 6 × 9 | February
 ISBN 978-0-271-09572-1 | PB: \$29.95/
 £24.95/€28.95 SH
 Humor in America Series
 History / Gender Studies / Literary
 Studies / American Literature



A Laughable Empire

The US Imagines the Pacific World, 1840-1890

Todd Nathan Thompson

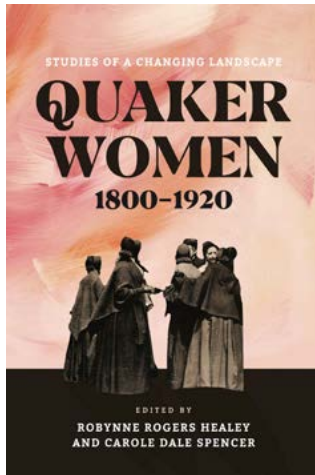
“A seminal work of meticulous, detailed, and documented scholarship.”

—*Midwest Book Review*

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 rest of the Pacific world. Todd Nathan Thompson considers how 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.

Todd Nathan Thompson is Professor of English at Indiana University of Pennsylvania.

244 pages | 13 b&w illus. | 6 × 9 | February
 ISBN 978-0-271-09505-9 | PB: \$39.95/
 £33.95/€38.95 SH
 Humor in America Series
 History / Political Science



310 pages | 4 b&w illus. | 6 × 9 | April
ISBN 978-0-271-09551-6 | PB: \$34.95/
£29.95/€33.95 SH
The New History of Quakerism Series
Gender Studies / History / Religious
Studies & Religion

Quaker Women, 1800–1920

Studies of a Changing Landscape

Edited by Robynne Rogers Healey
and Carole Dale Spencer

This collection brings to light the dynamic ways in which Quaker women were active agents of social change, cultural contestation, and gender transgression in the nineteenth century. Challenging the view that Quaker women were always treated equally with men and that people of color were welcomed into white Quaker activities, the contributors explore how diverse groups of Quaker women navigated the intersection of their theological positions and social conventions, asking how they challenged and supported traditional ideals of gender, race, and class.

Robynne Rogers Healey is Professor of History and Codirector of the Gender Studies Institute at Trinity Western University.

Carole Dale Spencer was Associate Professor of Christian Spirituality at Earlham School of Religion and Adjunct Professor of Spiritual Formation at Portland Seminary of George Fox University.



266 pages | 6 × 9 | February
ISBN 978-0-271-09275-1 | PB: \$34.95/
£29.95/€33.95 SH
Literary Studies / Religious Studies &
Religion

Reading Mennonite Writing

A Study in Minor Transnationalism

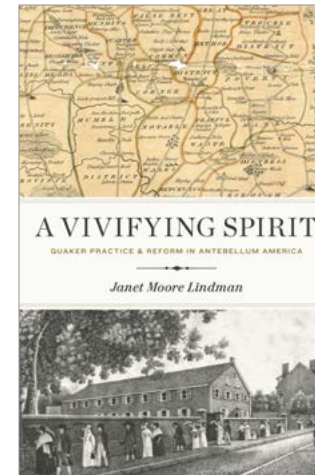
Robert Zacharias

“An exciting, daring book that anyone interested in North American literary studies should read.”

—DANIEL SHANK CRUZ, *Ancillary Review of Books*

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Robert Zacharias is Associate Professor of English at York University in Toronto.



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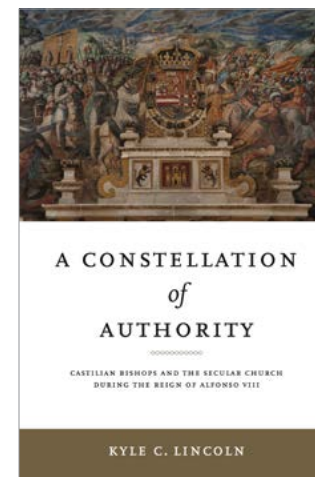
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A Constellation of Authority

Castilian Bishops and the Secular Church

During the Reign of Alfonso VIII

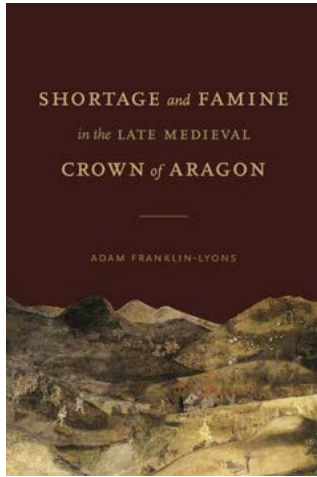
Kyle C. Lincoln

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Kyle C. Lincoln is Assistant Professor of Pre-Modern European History and Interdisciplinary Humanities at Southeastern Oklahoma State University.



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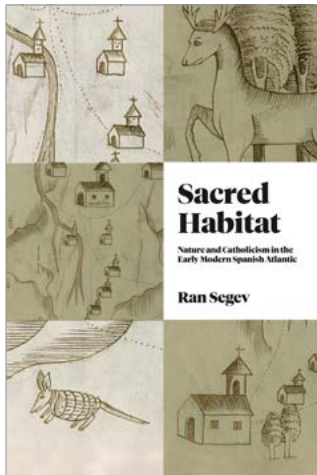
Shortage and Famine in the Late Medieval Crown of Aragon

Adam Franklin-Lyons

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Adam Franklin-Lyons is Associate Professor at the Marlboro Institute for Liberal Arts and Interdisciplinary Studies at Emerson College.



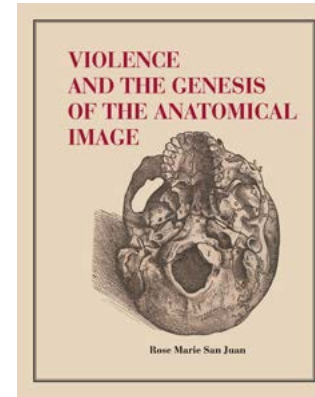
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Sacred Habitat Nature and Catholicism in the Early Modern Spanish Atlantic

Ran Segev

Known as a time of revolutions in science, the early modern era in Europe was characterized by the emergence of new disciplines and ways of thinking. Taking this conceit a step further, *Sacred Habitat* shows how Spanish friars and missionaries used new scholarly approaches, methods, and empirical data from their studies of ecology to promote Catholic goals and incorporate American nature into centuries-old church traditions. Weaving together historical narratives on Spain and its colonies with scholarship on the Catholic Reformation, Atlantic science, and environmental history, Ran Segev contends that knowledge about American nature allowed pious Catholics to reconnect with their religious traditions and enabled them to apply their beliefs to a foreign land.

Ran Segev is Minerva Stiftung Postdoctoral Fellow at the Akademie der Weltreligionen, Universität Hamburg.



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Violence and the Genesis of the Anatomical Image

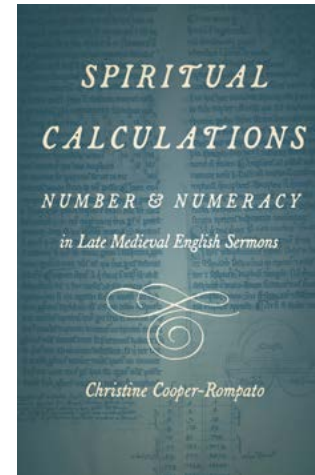
Rose Marie San Juan

“In its exhilarating breadth and its acute observations, San Juan’s most recent book will, I suspect, set forth increasingly interdisciplinary approaches to early modern anatomy— approaches in which the threshold, wherein violence and its effects appear, will no longer be off-center.”

—ALEJANDRO NODARSE, *21: Inquiries into Art, History, and the Visual*

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



204 pages | 6 × 9 | April
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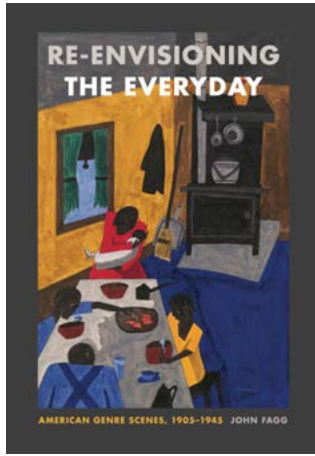
Christine Cooper-Rompato

“This book, with its focus on medieval numeracy, as an overlooked counterpart to medieval literacy, fills a significant gap within scholarship. It adds to our understanding of the complexity and ingenuity of medieval sermons, and it sheds new light on the multivalent understandings of number possessed by audiences.”

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Medieval sermonists promoted numeracy as a way for audiences to appreciate divine truth. Analyzing both published and previously unpublished sermons and sermon cycles, Christine Cooper-Rompato explores the use of numbers, arithmetic, and other mathematical operations to better understand how medieval laypeople used math as a means to connect with God.

Christine Cooper-Rompato is Professor of English and an affiliated member of Religious Studies at Utah State University.



Re-envisioning the Everyday

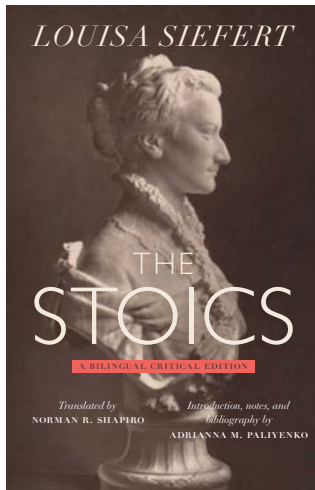
American Genre Scenes, 1905-1945

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Working with and against the established narrative of American genre painting's late nineteenth-century decline into obsolescence, John Fagg explores how artists and illustrators used elements of the tradition to picture everyday life in a rapidly changing society. Fagg argues that genre painting enabled twentieth-century artists to look slowly and carefully at scenes of everyday life and, on some occasions, to understand those scenes as sites of political oppression and resistance. But it also limited them to anachronistic ways of seeing and tied them to a freighted history of stereotyping and condescension.

John Fagg is Senior Lecturer in American Literature and Culture at the University of Birmingham.

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The Stoics

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Louisa Siefert

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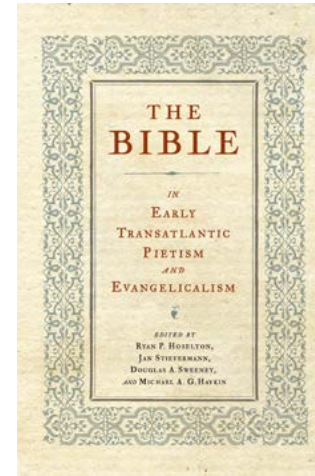
Introduction, notes, and bibliography by Adrianna M. Paliyenko

Louisa Siefert was a prolific author who published many bestsellers in nineteenth-century France. Siefert's intellectual power and aesthetic originality are especially pronounced in her *Les Stoïques*, a volume that exemplifies her transdisciplinary mind and rich sonnet practice. This bilingual critical edition of *Les Stoïques* aims to restore her intellectual legacy while providing ample material for further scholarship on her unique poetic voice.

The more than forty poems collected here are presented in the original French with masterful translations into English by one of the most highly regarded English translators of French poetry. In her introduction, Adrianna M. Paliyenko reconstructs the reception of *Les Stoïques* from May 1870 to the present.

Adrianna M. Paliyenko is Arnold Bernhard Professor in Arts and Humanities at Colby College.

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The Bible in Early Transatlantic Pietism and Evangelicalism

Edited by Ryan P. Hoselton, Jan Stievermann, Douglas A. Sweeney, and Michael A. G. Haykin

This collection of essays showcases the variety and complexity of early awakened Protestant biblical interpretation and practice while highlighting the many parallels, networks, and exchanges that connected the Pietist and evangelical traditions on both sides of the Atlantic.

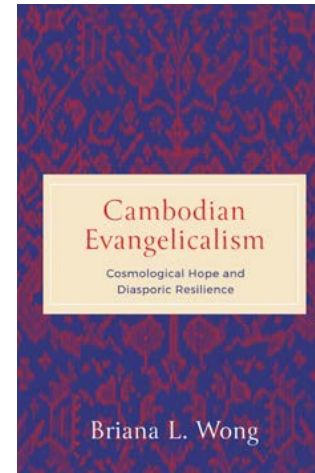
Ryan P. Hoselton is Instructor and Postdoctoral Research Associate at Heidelberg University.

Jan Stievermann is Professor of the History of Christianity in the United States at Heidelberg University and Director of the Jonathan Edwards Center Germany.

Douglas A. Sweeney is Dean and Professor of Divinity at Beeson Divinity School, Samford University.

Michael A. G. Haykin is Professor of Church History and Director of the Andrew Fuller Center for Baptist Studies at the Southern Baptist Theological Seminary.

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Cambodian Evangelicalism

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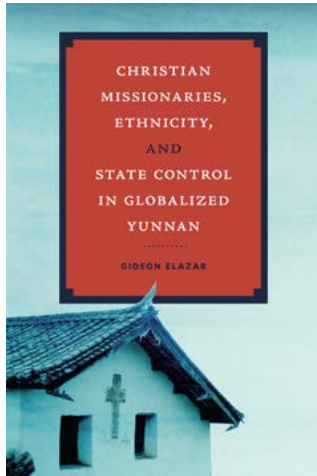
Briana L. Wong

Based on ethnographic fieldwork with Cambodian communities in the metropolitan areas of Philadelphia, Los Angeles, Paris, and Phnom Penh, Wong examines questions of religious identity and the search for meaning within the context of transnational Cambodian evangelicalism. While the community has grown in recent decades, Christians nevertheless make up a small minority of the predominantly Buddhist diaspora. Wong explores what it is about Christianity that makes these converts willing to risk their social standing, familial bonds, and, in certain cases, physical safety in order to identify with the faith.

Contributing to ongoing dialogues on conversion, reverse mission, and multiple religious belonging, this book will appeal to students and scholars of world Christianity, missiology, and the history of Christianity, as well as Southeast Asian studies, secular sociology, and anthropologists operating within the field of religious studies.

Briana L. Wong is Assistant Professor of the History of World Christianities at Phillips Theological Seminary in Tulsa, Oklahoma.

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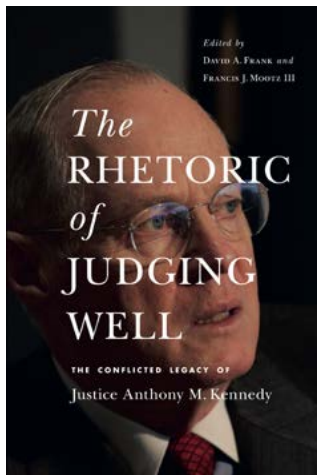
Christian Missionaries, Ethnicity, and State Control in Globalized Yunnan

Gideon Elazar

Following the Communist Revolution of 1949, missionaries were kicked out of China and proselytizing was outlawed. However, since the beginning of the reform era, China has witnessed a massive return of missionary workers. Today there are more Christians in church on a given Sunday in China than anywhere else on the globe.

Based on extensive ethnographic fieldwork conducted in Yunnan, this book investigates the interaction of Western missionaries, ethnic minorities, and Han Chinese converts with the Chinese state in an increasingly globalized China, trying to make sense of the disparity between official state rhetoric and everyday reality.

Gideon Elazar is Lecturer at Bar-Ilan University and Researcher in the Ariel University Eastern Research and Development Authority.



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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.



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Maritime Animals

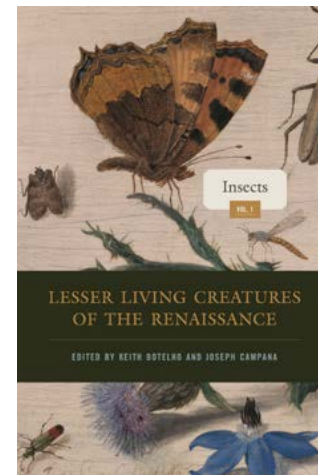
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Edited by Kaori Nagai

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Kaori Nagai is Lecturer in Victorian Literature at the University of Kent.



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Keith Botelho is Professor of English at Kennesaw State University.

Joseph Campana is William Shakespeare Professor of English and Director of the Center for Environmental Studies at Rice University.

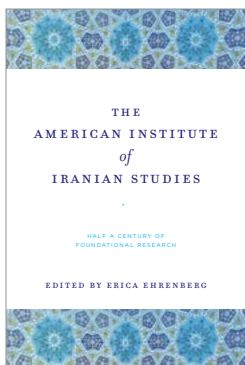
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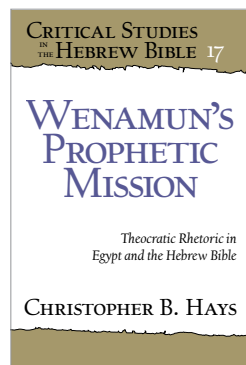
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Erica Ehrenberg is Executive Director of the American Institute of Iranian Studies.

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Matthew J. Adams is Director of the Center for the Mediterranean World and Codirector of the Megiddo Expedition.

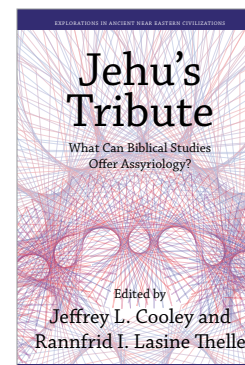
Melissa S. Cradic is Curator at the Badè Museum of Biblical Archaeology at the Pacific School of Religion and Associate Director of Research and Partnerships at Alexandria Archive Institute / Open Context.

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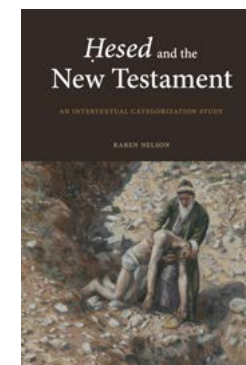
—**BRENT STRAWN**, D. Moody Smith Distinguished Professor of Old Testament and Professor of Law, Duke University

Jeffrey L. Cooley is Associate Professor of Hebrew Bible at Boston College.

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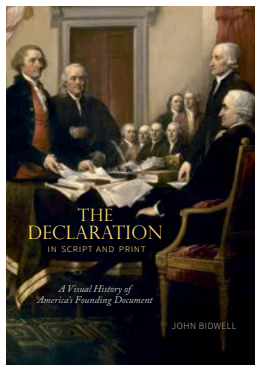
In the Hebrew Bible, *hesed* (steadfast love, loyalty, devotion) denotes an important concept that is relevant to interpersonal relationships in every generation. In this book, Karen Nelson investigates New Testament engagement with that concept and the exegetical value of recognizing such engagement. Nelson's work challenges assertions that the New Testament equivalent of *hesed* is *agapē* (love) or *charis* (grace). Rather, she contends that *hesed* and *hāsīd* are more likely to be evoked by the terms with which they are most often rendered in the Septuagint: *eleos* and *hosios*, respectively.

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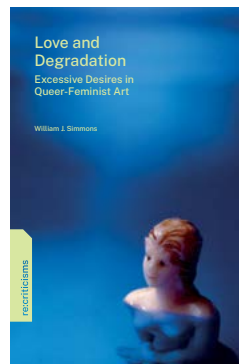


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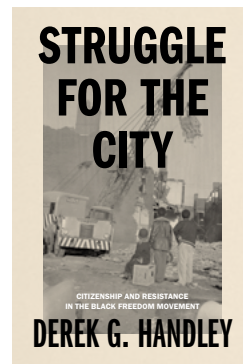


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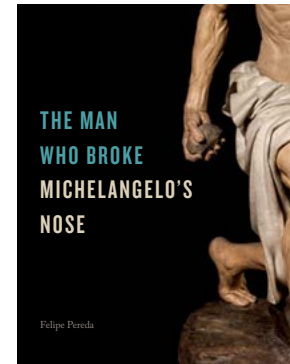


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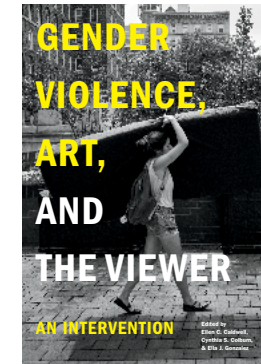
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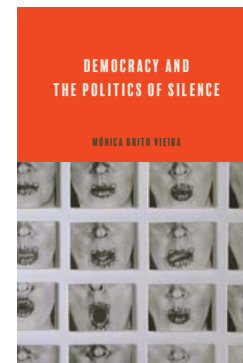


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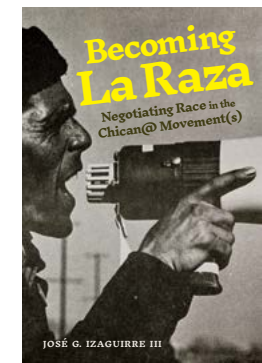
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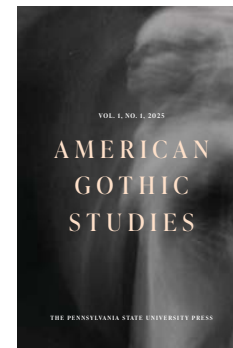
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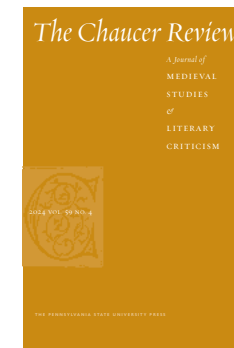
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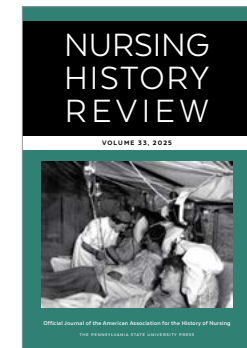
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