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2020





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books for the trade

“Among the vicissitudes incident to life, no event could have filled me with greater anxieties than that of which the notification was transmitted by your order, and received on the fourteenth day of the present month.”

—from George Washington’s Inaugural Address, April 30, 1789

“Browne’s analysis of Washington’s address is superb. He succeeds admirably in showing how Americans performed and instantiated a dynamic, protean conception of nationhood.”

—PETER S. ONUF, author of *The Mind of Thomas Jefferson*

“There is much to praise in *The First Inauguration*. . . . Browne’s writing is engaging, and his reconstruction of Washington’s journey is impressive.”

—ROBERT C. ROWLAND, coauthor of *Reagan at Westminster: Foreshadowing the End of the Cold War*



The First Inauguration

George Washington and the Invention of the Republic

STEPHEN HOWARD BROWNE

The First Inauguration

George Washington and the Invention of the Republic

Stephen Howard Browne

“Among the vicissitudes incident to life, no event could have filled me with greater anxieties than that of which the notification was transmitted by your order, and received on the fourteenth day of the present month.” With these words to the assembled members of the Senate and House of Representatives on April 30, 1789, George Washington inaugurated the American experiment. It was a momentous occasion and an immensely important moment for the nascent nation. Never before had a people dared to invent a system of government quite like the one that Washington was preparing to lead, and the tensions between hope and skepticism ran high.

In this book, distinguished scholar of early America Stephen Howard Browne chronicles the efforts of the first president of the United States of America to unite the nation through ceremony, celebrations, and oratory. The story follows Washington on his journey from

Mount Vernon to the site of the inauguration in Manhattan, recounting the festivities—speeches, parades, dances, music, food, and flag-waving—that greeted the president-elect along the way. Considering the persuasive power of this procession, Browne captures in detail the pageantry, anxiety, and spirit of the nation to arrive at a more nuanced and richly textured perspective on what it took to launch the modern republican state.

Compelling and weighty, *The First Inauguration* tells the story of the early republic, and of a president who, by his words and comportment, provides for us today a model of leadership, civic life, and democratic governance.

Stephen Howard Browne is Liberal Arts Professor of Communication Arts and Sciences at Penn State University.

232 pages | 13 b&w illus.
6 x 9 | November
ISBN 978-0-271-08727-6
hardcover: \$29.95/£23.95/€27.95 tr
History/Biography/Rhetoric/Political Science



120 pages | 46 b&w illus. | 5.125 x 7.75
November
ISBN 978-0-271-08787-0
hardcover: \$17.95/£14.95/€16.95 tr
Animal Studies/Latin American
Studies

A Pre-Columbian Bestiary

Fantastic Creatures of Indigenous Latin America

Ilan Stavans, with etchings by Eko

An encyclopedic collaboration between award-winning Mexican American scholar Ilan Stavans and illustrator Eko, *A Pre-Columbian Bestiary* features lively and informative descriptions of forty-six religious, mythical, and imaginary creatures from the Nahua, Aztec, Maya, Tabasco, Inca, Aymara, and other cultures of Latin America.

From the siren-like Acuecuéyotl and the water animal Chaac to the god of light and darkness, Xólotl, the magnificent entities in this volume belong to the same family of real and invented creatures imagined by Dante, Franz Kafka, C. S. Lewis, Jorge Luis Borges, Umberto Eco, and J. K. Rowling. They are mined from indigenous religious texts, like the *Popol Vuh*, and from chronicles, both real and fictional, of the Spanish conquest by Diego Durán, Bernal Díaz

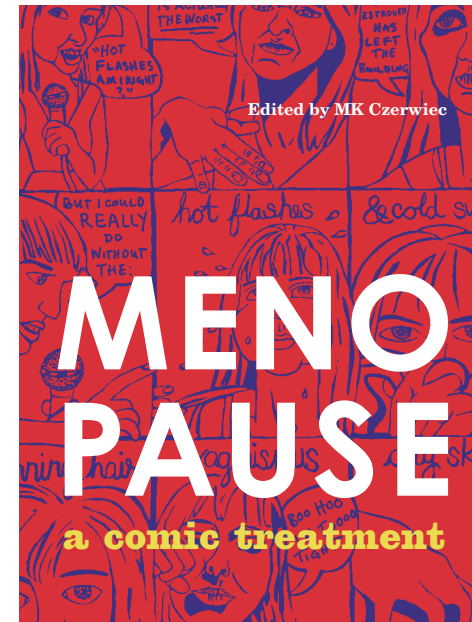
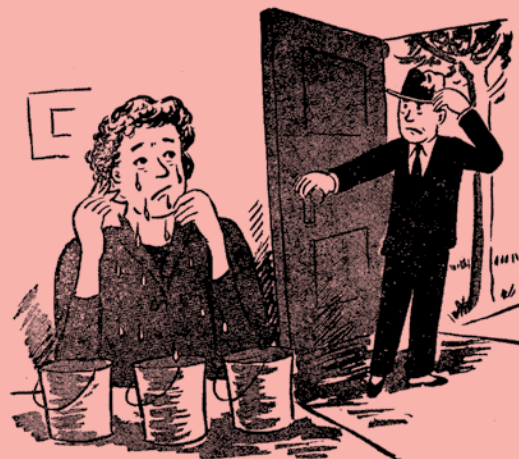
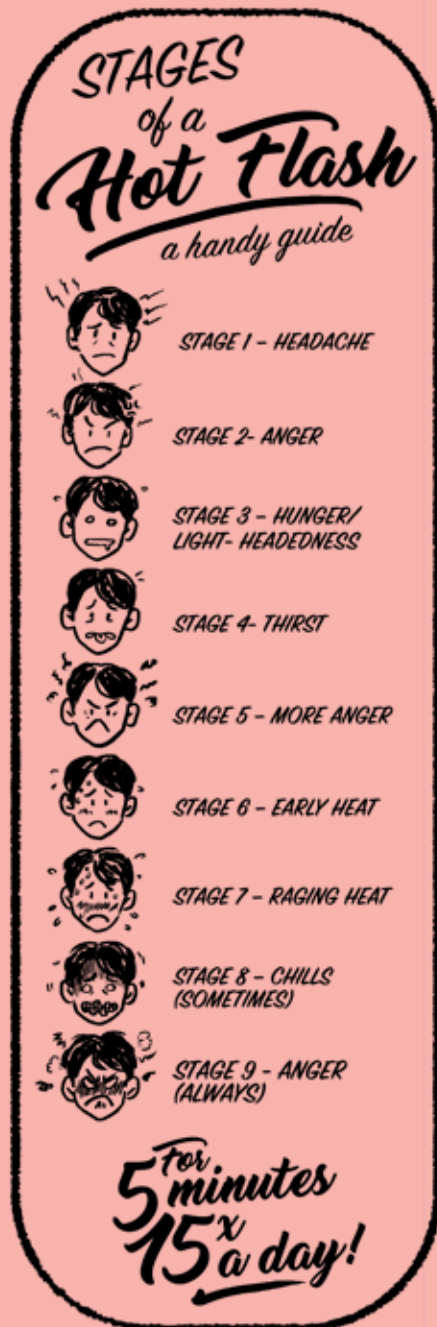
del Castillo, and Fernando de Zarzamora, among others. In this playful compilation, Stavans distills imagery from the work of magic realist masters such as Juan Rulfo and Gabriel García Márquez; from songs of protest in Mexico, Guatemala, and Peru; and from aboriginal beasts in Jewish, Muslim, European, and other traditions. Even the bibliography is a mixture of authentic and inventive material.

An inspiring record of resistance and memory from a civilization whose superb pantheon of myths never ceases to amaze, *A Pre-Columbian Bestiary* will delight anyone interested in the history and culture of Latin America.



Ilan Stavans is Lewis-Sebring Professor of Humanities and Latin American and Latino Culture at Amherst College, publisher of Restless Books, and host of NPR's podcast *In Contrast*. He is the recipient of numerous international awards and honors, and his books have been translated into twenty languages. He is the creator, along with Roberto Weil, of the graphic novel adaptation of *Don Quixote of La Mancha*, also published by Penn State University Press.

Eko is an artist and illustrator. His engravings are featured in Ilan Stavans's *The Return of Carvajal: A Mystery*, also published by Penn State University Press.



Menopause
A Comic Treatment
Edited by MK Czerwiec

144 pages | 77 color/59 b&w illus.
8 x 10.5 | August
ISBN 978-0-271-08712-2
hardcover: \$29.95/£23.95/€27.95 tr
Graphic Medicine Series
Health/Graphic Studies/General Interest

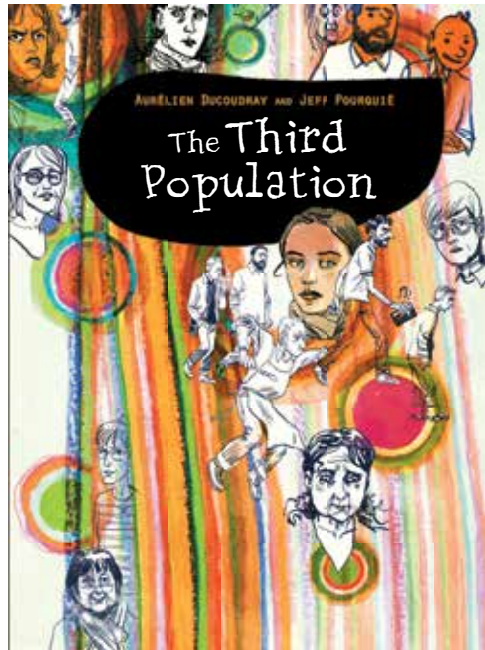
Like so many other issues surrounding women’s reproductive health, menopause has been treated as a cultural taboo. On the rare occasions that menopausal and perimenopausal women are depicted in popular culture, they are stereotypically cast as the butt of demeaning jokes that encourage us to laugh at their deteriorating bodies and emotional volatility. The result is that women facing menopause often feel isolated and ashamed. In a spirit of community and support, this collection of comics presents a different view of menopause that enables those experiencing it to be seen and to feel empowered.

Balancing levity with sincerity, these comics unapologetically depict menopause and all its attendant symptoms, from hot flashes and vaginal dryness to forgetfulness, social stigma, anxiety, and shame. Created from a variety of perspectives, they represent a range of life experiences, ages, gender identities, ethnicities, and health conditions. The common thread uniting these stories is the affirmation that, while we can and should laugh at ourselves, no one should be

ashamed of menopause. The comics in this book encourage us to share our experiences and to support one another, and ourselves, through self-care and community.

Featuring works by a host of pioneering and up-and-coming comics artists, *Menopause* is a perfect foil to the simplistic, cheap-joke approach society at large has taken to this much-derided women’s health issue. Readers will revel in the sly humor and universal truths found here.

MK Czerwiec, RN, MA, is the artist in residence at Northwestern University’s Feinberg School of Medicine and the cocurator of *GraphicMedicine.org*. She has served as a Senior Fellow of the George Washington School of Nursing Center for Health Policy and Media Engagement and as an Applied Cartooning Fellow of the Center for Cartoon Studies. She is the creator of the graphic memoir *Taking Turns: Stories from HIV/AIDS Care Unit 371* and coauthor of *Graphic Medicine Manifesto*, both published by Penn State University Press.



120 pages | 128 color illus.
8.375 x 11.375 | October
ISBN 978-0-271-08717-7
hardcover: \$24.95/£19.95/€23.95 tr
Graphic Medicine Series
Graphic Studies/General Interest

The Third Population

Aurélien Ducoudray and Jeff Pourquié
Translated by Kendra Boileau

Founded in 1956, the French psychiatric clinic La Chesnaie is an open and welcoming facility that houses about one hundred people of all ages. It provides traditional forms of care for people with serious mental illness, but it does so in a uniquely supportive environment where patients and caregivers participate equally in the day-to-day operations of the clinic. The driving force of La Chesnaie is the "Club," a nonprofit organization serving as a liaison between the clinic and the outside world. It arranges cultural and recreational outings for the patients as well as activities like concerts and exhibitions that bring the public to La Chesnaie. As a result, days at the clinic are quite lively and never routine.

Author Aurélien Ducoudray and illustrator Jeff Pourquié immersed themselves for a time in the culture of La Chesnaie. Like everyone there, including the patients, supervisors, and caregivers, they took part in the daily chores of the clinic, cooking and cleaning. They participated in group events and even led a comics workshop to teach the residents about their craft. *The Third*

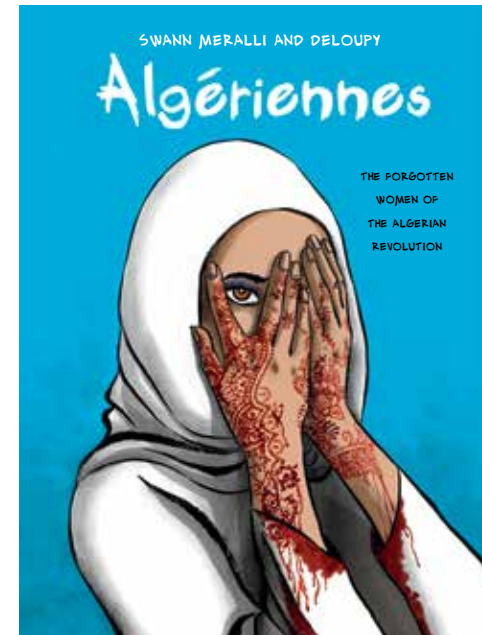
Population is the engaging, inspiring, and often poignantly funny result of this project.

The Third Population is a sensitive and uncompromising portrayal of daily life in this singular psychiatric health facility where patients are encouraged to build human relationships in spite of the difficulties that mental illness can pose. As the supervisors and caregivers take part in the daily activities of their patients, differences are erased and empathic bonds are formed, with the result that sometimes it is difficult to distinguish the patients from the caregivers.

Aurélien Ducoudray is the author of numerous documentary comics and graphic novels, including the prize-winning *Amère Russie*, *Clichés de Bosnie*, and *Championzé: Une histoire de Battling Siki*.

Jeff Pourquié is an artist and a gypsy jazz guitarist. He is the illustrator of a number of comics and graphic novels in French.





120 pages | 128 color illus.
 8.625 x 11.3125 | September
 ISBN 978-0-271-08623-1
 hardcover: \$24.95/£19.95/€23.95 tr
 Graphic Medicine Series
 History/Gender Studies

Algériennes

The Forgotten Women of the Algerian Revolution

Swann Meralli and Deloupy

Translated by Ivanka Hahnenberger

The Algerian War of Independence (1954–62), also known as the Algerian Revolution, was a messy and vicious conflict between France and the Algerian National Liberation Front. Waged primarily in Algeria, it severely traumatized citizens on both sides of the Mediterranean, and it continues to have a troubled legacy to this day. Inspired by real events, this poignantly narrated and beautifully illustrated graphic novel tells the story of this confrontation through female protagonists.

Algériennes follows the investigative efforts of Béatrice, the daughter of a French-Algerian War veteran. Béatrice's father was never able to talk about what he had experienced during the war. Wanting to know more about this part of her family's history, Béatrice sets off on a voyage of discovery that eventually leads her to Algiers. Along the way, she meets women who recount their experiences during the war. Saïda was a child who made a harrowing escape with her family to France, only to end up in an internment

camp. Djamila was a *mujahidate* rebel who fought alongside the men and witnessed firsthand the barbarity of war. Bernadette was a French woman who refused to leave Algeria after the conflict ended and was ostracized as a *pied-noir*. Malika was a terrorist bomber fighting on the side of the resistance. Over the course of the narrative, their stories intersect and complete one another, resulting in a powerful and moving picture of what both women and men lived through during the Algerian Revolution—and a clearer understanding of why these events have been, for so many, nearly impossible to discuss.

Swann Meralli is the author of *L'Homme*, with Ulric Stahl; *Fermons les yeux*, with Laura Deo; and the series *Le petit livre qui dit*, with Carole Crouzet.

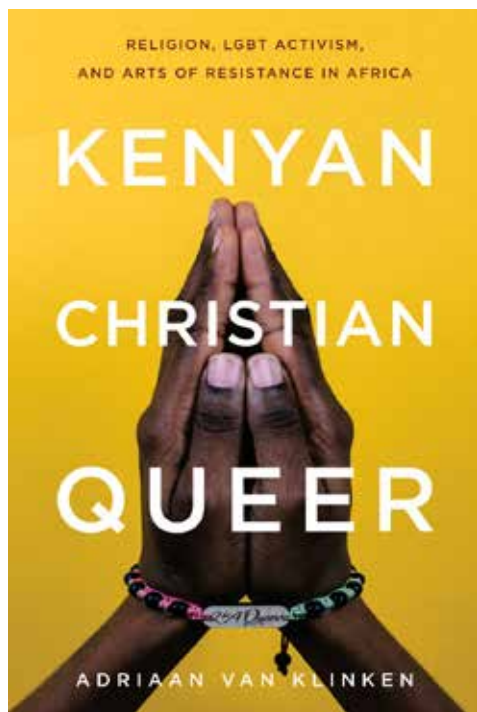
Deloupy published the award-winning *Love Story à l'iraniennne*, with Jane Deuxard, and *Pour la peau*, with Sandrine Saint-Marc.



Designé et Gravé par N. Curard d'Alphina

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248 pages | 6 x 9 | September
 ISBN 978-0-271-08381-0 | paper: \$29.95/£23.95/€27.95 sh
 Africana Religions Series

LGBTQ+ Studies/Religion/Africana Studies

“This book offers an important intervention in demonstrating that LGBT activism in Africa—indeed, in Kenya itself and even solely in Nairobi—is complex, varied, and both richer and more robust than it is typically made out to be. Van Klinken also persistently presses the important case that the ongoing resistance in queer studies circles to taking religion seriously not only is restrictive and irresponsible but actively excludes LGBT people of color and LGBT people in the global South.”

—MELISSA M. WILCOX, author of *Queer Women and Religious Individualism*

Kenyan, Christian, Queer Religion, LGBT Activism, and Arts of Resistance in Africa

Adriaan van Klinken

Popular narratives cite religion as the driving force behind homophobia in Africa, portraying Christianity and LGBT expression as incompatible. Without denying Christianity’s contribution to the stigma, discrimination, and exclusion of same-sex-attracted and gender-variant people on the continent, Adriaan van Klinken presents an alternative narrative, foregrounding the ways in which religion also appears as a critical site of LGBT activism.

Taking up the notion of “arts of resistance,” *Kenyan, Christian, Queer* presents four case studies of grassroots LGBT activism through artistic and creative expressions—including the literary and cultural work of Binyavanga Wainaina, the “Same Love” music video produced by gay gospel musician George Barasa, the *Stories of Our Lives* anthology project, and the LGBT-affirming Cosmopolitan Affirming Church. Through these case studies, Van Klinken demonstrates how Kenyan traditions, black African identities, and Christian beliefs and practices are being navigated, appropriated, and transformed in order to allow for queer Kenyan Christian imaginations.

Transdisciplinary in scope and poignantly intimate in tone, *Kenyan, Christian, Queer* opens up critical avenues for rethinking the nature and future of the relationship between Christianity and queer activism in Kenya and elsewhere in Africa.

Adriaan van Klinken is Associate Professor of Religion and African Studies at the University of Leeds. He is the author of *Transforming Masculinities in African Christianity: Gender Controversies in Times of AIDS* and coeditor of several books, including *Public Religion and the Politics of Homosexuality in Africa* and *Christianity and Controversies over Homosexuality in Contemporary Africa*.

For the Classroom

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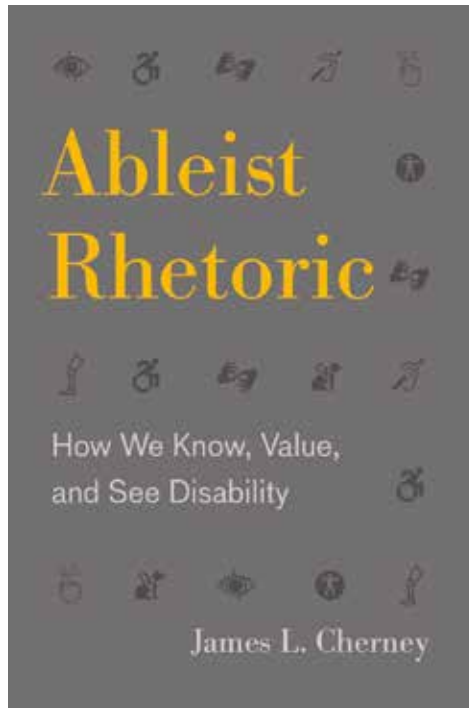
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200 pages | 6 x 9 | December
 ISBN 978-0-271-08469-5 | paper: \$29.95/£23.95/€27.95 sh
 RSA Series in Transdisciplinary Rhetoric
 Communication Studies/Rhetoric

“Cherney shows how the powerful but mostly invisible rhetoric of ableism shapes beliefs about disability. Carefully argued case studies—from *The Exorcist*, to the cochlear implant debate, to the Casey Martin controversy—illustrate how ableism operates through the warrants of ‘deviance is evil,’ ‘normal is natural,’ ‘body is able’ and across epistemic, ideological, and visual dimensions. They form the heart of the book, making it accessible and engaging for use in an undergraduate rhetoric or disability studies course.”

—CYNTHIA LEWIECKI-WILSON, coeditor of *Embodied Rhetorics: Disability in Language and Culture*

Ableist Rhetoric

How We Know, Value, and See Disability

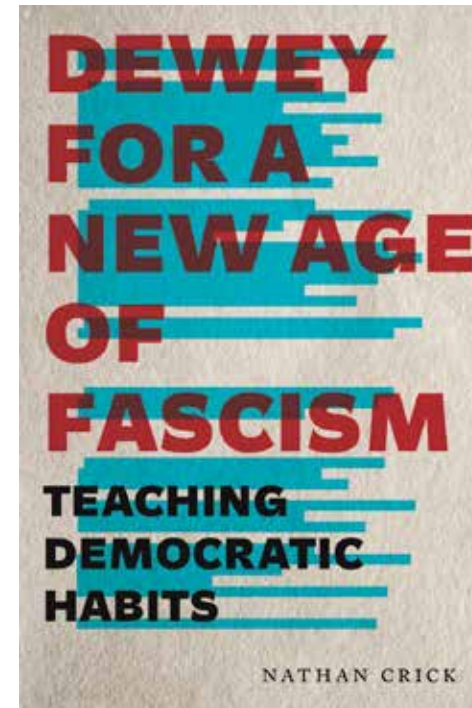
James L. Cherney

Ableism, a form of discrimination that elevates “able” bodies over those perceived as less capable, remains one of the most widespread areas of systematic and explicit discrimination in Western culture. Yet in contrast to the substantial body of scholarly work on racism, sexism, classism, and heterosexism, ableism remains undertheorized and underexposed. In this book, James L. Cherney takes a rhetorical approach to the study of ableism to reveal how it has worked its way into our everyday understanding of disability.

Ableist Rhetoric argues that ableism is learned and transmitted through the ways we speak about those with disabilities. Through a series of textual case studies, Cherney identifies three rhetorical norms that help illustrate the widespread influence of ableist ideas in society. He explores the notion that “deviance is evil” by analyzing the possession narratives of Cotton Mather and the modern horror touchstone *The Exorcist*. He then considers whether “normal is natural” in Aristotle’s *Generation of Animals* and in the cultural debate over cochlear implants. Finally, he shows how the norm “body is able” operates in Alexander Graham Bell’s writings on eugenics and in the legal cases brought by disabled athletes Casey Martin and Oscar Pistorius. These three simple equivalencies play complex roles within the social institutions of religion, medicine, law, and sport. Cherney concludes by calling for a rhetorical model of disability, which, he argues, will provide a shift in orientation to challenge ableism’s epistemic, ideological, and visual components.

Accessible and compelling, this groundbreaking book will appeal to scholars of rhetoric and of disability studies as well as to disability rights advocates.

James L. Cherney is Associate Professor in the Department of Communication Studies at the University of Nevada, Reno.



248 pages | 6 x 9 | October
 ISBN 978-0-271-08482-4 | paper: \$34.95/£27.95/€32.95 sh
 Rhetoric and Democratic Deliberation Series
 Communication Studies/Education/Political Science

“As the prospects of contemporary democracy are uncertain, readers may appreciate Nathan Crick’s nuanced discussion of Dewey’s critique of individualism, which weakened community bonds and constricted political engagement. Further, as our environment faces an existential threat, readers may glean insights from Dewey’s views of naturalism, which affirmed connections between humans and the planet. In many ways, this is a timely book.”

—ROBERT ASEN, author of *Democracy, Deliberation, and Education*

Dewey for a New Age of Fascism

Teaching Democratic Habits

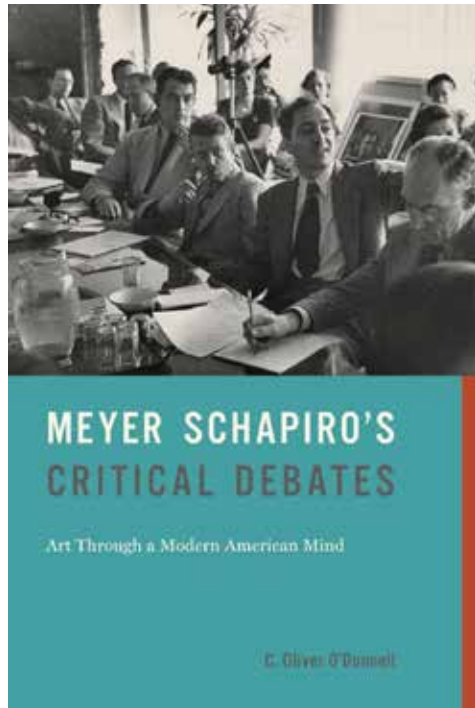
Nathan Crick

During the rise of fascism in the early twentieth century, American philosopher and educational reformer John Dewey argued that the greatest threat to democracy was not a political regime or even an aggressive foreign power but rather a set of dispositions or attitudes. Though not fascist in and of themselves, these habits of thought—rugged individualism and ideological nationalism—lay the foundation for fascism. In this study, Nathan Crick uses Dewey’s social thought and philosophy of education to provide insight into and resources for transforming our present-day politics.

Through a close reading of Dewey’s political writings and educational theory, Crick elaborates Dewey’s vision of democratic social life and the education required for its foundation. He shows that for Dewey, communication is essential to cultivating sympathy, intelligence, and creativity—habits of thought that form the core of democratic culture. Crick then lays out a broad curriculum of logic, aesthetics, and rhetoric for inculcating these habits in the classroom, arguing that if we are to meet the challenge of fascism, we must teach these new arts as if our civilization depends on it—because in our new age of politics, it does.

Comprehensive and pragmatic, this book presents an experimental model of education that can be applied across the humanities curriculum. It will be of interest to teachers of writing, composition, and rhetoric as well as scholars and students of communication studies, pedagogy, and political theory.

Nathan Crick is Professor of Communication at Texas A&M University and the author of *The Keys of Power: The Rhetoric and Politics of Transcendentalism*; *Rhetoric and Power: The Drama of Classical Greece*; *Rhetorical Public Speaking: Civic Engagement in the Digital Age*; and *Democracy and Rhetoric: John Dewey on the Arts of Becoming*.



272 pages | 36 b&w illus. | 6 x 9 | November
 ISBN 978-0-271-08465-7 | paper: \$29.95/£23.95/€27.95 sh
 Winner of the Zentralinstitut für Kunstgeschichte's
 2019 Willibald Sauerländer Award
 Art History

“O'Donnell's noteworthy study breaks new ground in dealing comprehensively with the career of one of the most influential American intellectuals of the past century. Meyer Schapiro was active as an art historian and theorist with remarkably wide-ranging interests. He was also involved in the critical debates that accompanied the rise of Abstract Expressionism. His early engagement with Marxism is closely analysed here, as is his deep affiliation with the tradition of American Pragmatism.”

—STEPHEN BANN, author of *The Coral Mind: Adrian Stokes's Engagement with Architecture, Art History, Criticism, and Psychoanalysis*

Meyer Schapiro's Critical Debates

Art Through a Modern American Mind

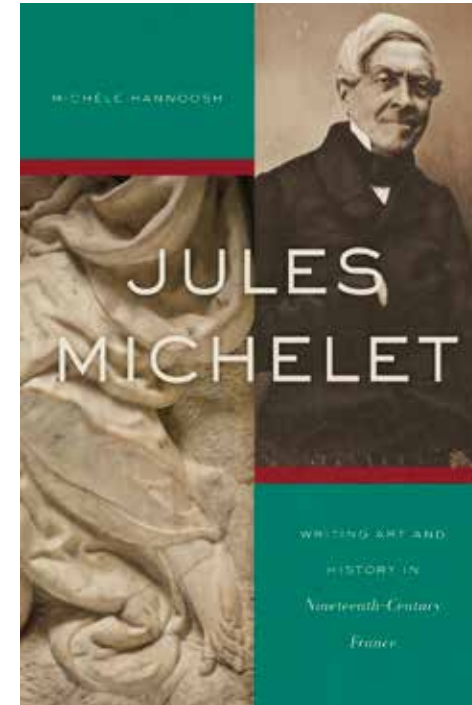
C. Oliver O'Donnell

Described in the *New York Times* as the greatest art historian America ever produced, Meyer Schapiro was both a close friend to many of the famous artists of his generation and a scholar who engaged in public debate with some of the major intellectuals of his time. This volume synthesizes his prolific career for the first time, demonstrating how Schapiro worked from the nexus of artistic and intellectual practice to confront some of the twentieth century's most abiding questions.

Schapiro was renowned for pioneering interdisciplinary approaches to interpreting visual art. His lengthy formal analyses in the 1920s, Marxist interpretations in the 1930s, psychoanalytic critiques in the 1950s and 1960s, and semiotic explorations in the 1970s all helped open new avenues for inquiry. Based on archival research, C. Oliver O'Donnell's study is structured chronologically around eight defining debates in which Schapiro participated, including his dispute with Isaiah Berlin over the life and writing of Bernard Berenson, Schapiro's critique of Martin Heidegger's ekphrastic commentary on Van Gogh, and his confrontation with Claude Lévi-Strauss over the applicability of mathematics to the interpretation of visual art. O'Donnell's thoughtful analysis of these intellectual exchanges not only traces Schapiro's philosophical evolution but also relates them to the development of art history as a discipline, to central tensions of artistic modernism, and to modern intellectual history as a whole.

Comprehensive and thought-provoking, this study of Schapiro's career pieces together the separate strands of his work into one cohesive picture. In doing so, it reveals Schapiro's substantial impact on the field of art history and on twentieth-century modernism.

C. Oliver O'Donnell is a research associate at the Warburg Institute, University of London.



248 pages | 31 b&w illus. | 6 x 9 | November
 ISBN 978-0-271-08357-5 | paper: \$39.95/£31.95/€37.95 sh
 Art History/History

“History can be an aliment only when it is full as an egg,' according to Roland Barthes's assessment of the romantic histories of the great nineteenth-century writer Jules Michelet. Michèle Hannoosh, in her own intellectual biography of the historian, picks up a crucial ingredient of this egg that Barthes had introduced but almost put aside: Michelet's deep indebtedness to different periods and types of visual art. Hannoosh's book remedies this 'lack' by offering us a most insightful, intelligent, and imaginative account of how dependent, in many ways, his historical vision was to works of art.”

—MICHAEL ANN HOLLY, author of *The Melancholy Art*

Jules Michelet

Writing Art and History in Nineteenth-Century France

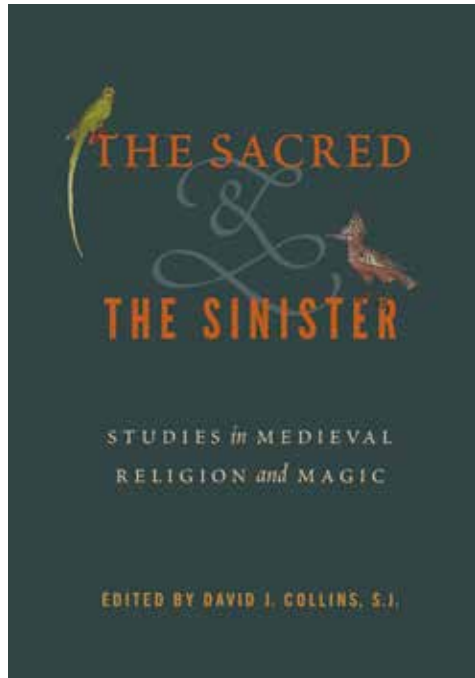
Michèle Hannoosh

Jules Michelet, one of France's most influential historians and a founder of modern historical practice, was a passionate viewer and relentless interpreter of the visual arts. In this book, Michèle Hannoosh examines the crucial role that art writing played in Michelet's work and shows how it decisively influenced his theory of history and his view of the practice of the historian.

The visual arts were at the very center of Michelet's conception of historiography. He filled his private notes, public lectures, and printed books with discussions of artworks, which, for him, embodied the character of particular historical moments. Michelet believed that painting, sculpture, architecture, and engraving bore witness to histories that frequently went untold; that they expressed key ideas standing behind events; and that they articulated concepts that would come to fruition only later.

This groundbreaking reevaluation of Michelet's approach to history elucidates how writing about art provided a model for the historian's relation to, and interpretation of, the past, and thus for a new type of historiography—one that acknowledges and enacts the historian's own implication in the history he or she tells.

Michèle Hannoosh is Professor of French at the University of Michigan. She is the author of, among other books, *Baudelaire and Caricature: From the Comic to an Art of Modernity* and translator of Eugène Delacroix's *Journey to the Maghreb and Andalusia, 1832: The Travel Notebooks and Other Writings*, both published by Penn State University Press.



304 pages | 6 b&w illus. | 6.125 x 9.25 | November
 ISBN 978-0-271-08241-7 | paper: \$39.95/£31.95/€37.95 sh
 History/Religion/Medieval and Early Modern Studies

“This collection of essays brings together two areas that are still often looked at separately: the history of magic and the history of saints, mystics, and more everyday parishioners. As well as celebrating the work of Richard Kieckhefer, Collins’s volume showcases the original work being done by leading scholars in the field. It should stimulate new work on the relationship between holiness and unholy in the Middle Ages.”

—CATHERINE RIDER, author of *Magic and Religion in Medieval England*

The Sacred and the Sinister

Studies in Medieval Religion and Magic

Edited by David J. Collins, S.J.

Inspired by the work of eminent scholar Richard Kieckhefer, *The Sacred and the Sinister* explores the ambiguities that made (and make) medieval religion and magic so difficult to differentiate. The essays in this collection investigate how the holy and unholy were distinguished in medieval Europe, where their characteristics diverged, and the implications of that deviation.

In the Middle Ages, the natural world was understood as divinely created and infused with mysterious power. This world was accessible to human knowledge and susceptible to human manipulation through three modes of engagement: religion, magic, and science. How these ways of understanding developed in light of modern notions of rationality is an important element of ongoing scholarly conversation. As Kieckhefer has emphasized, ambiguity and ambivalence characterize medieval understandings of the divine and demonic powers at work in the world. The ten chapters in this volume focus on four main aspects of this assertion: the cult of the saints, contested devotional relationships and practices, unsettled judgments between magic and religion, and inconclusive distinctions between magic and science.

Freshly insightful, this study of ambiguity between magic and religion will be of special interest to scholars in the fields of medieval studies, religious studies, European history, and the history of science.

In addition to the editor, the contributors to this volume are Michael D. Bailey, Kristi Woodward Bain, Maeve B. Callan, Elizabeth Casteen, Claire Fanger, Sean L. Field, Anne M. Koenig, Katelyn Mesler, and Sophie Page.

David J. Collins, S.J., is Associate Professor of History at Georgetown University.



248 pages | 19 b&w illus. | 6.125 x 9.25 | November
 ISBN 978-0-271-08367-4 | paper: \$39.95/£31.95/€37.95 sh
 Magic in History Series

Archaeology/Art History/Medieval and Early Modern Studies

“Whether or not King Solomon was a real historical figure, he has left an imprint on the collective imagination of Jews, Christians, and Muslims—a physical imprint in the form of special rings, bottles, carpets, and other objects thought to manifest the king’s legendary magical powers. Iafrate’s study illuminates the ancient and medieval history of these various magical objects, but more than that, it is a model of how to combine historical inquiry into the Bible’s reception with sophisticated study of material religion. This book has much to teach those with an interest in the religious origins of magical symbols, but it is also a marvelously innovative study of the history of biblical interpretation.”

—STEVEN WEITZMAN, author of *Solomon: The Lure of Wisdom*

The Long Life of Magical Objects

A Study in the Solomonic Tradition

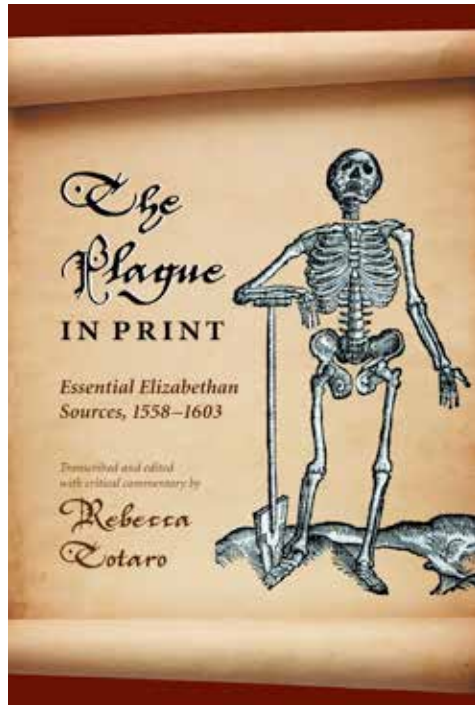
Allegra Iafrate

This book explores a series of powerful artifacts associated with King Solomon via legendary or extracanonical textual sources. Tracing their cultural resonance throughout history, art historian Allegra Iafrate delivers exciting insights into these objects and interrogates the ways in which magic manifests itself at a material level.

Each chapter focuses on a different Solomonic object: a ring used to control demons; a mysterious set of bottles that constrain evil forces; an endless knot or seal with similar properties; the *shamir*, known for its supernatural ability to cut through stone; and a flying carpet that can bring the sitter anywhere he desires. Taken together, these chapters constitute a study on the reception of the figure of Solomon, but they are also cultural biographies of these magical objects and their inherent aesthetic, morphological, and technical qualities.

Thought-provoking and engaging, Iafrate’s study shows how ancient magic artifacts live on in our imagination, in items such as Sauron’s ring of power, Aladdin’s lamp, and the magic carpet. It will appeal to historians of art, religion, folklore, and literature.

Allegra Iafrate is the author of *The Wandering Throne of Solomon: Objects and Tales of Kingship in the Medieval Mediterranean*.



The Plague in Print

Essential Elizabethan Sources, 1558-1603

Rebecca Totaro

Although we are currently bombarded with numerous health scares, we can scarcely imagine the outlook that dominated the mindset of those who endured the bubonic plague in England during the sixteenth and seventeenth centuries. Between the time of the Black Death and that of the Great Plague, this horrifying contagion struck the country at such regular intervals that it shaped the general consciousness and even produced a popular genre of plague writing.

In *The Plague in Print*, Rebecca Totaro takes the reader into the world of plague-riddled Elizabethan England, documenting the development of distinct subgenres related to the plague and providing unprecedented access to important original sources of early modern plague writing. Each of the primary texts in

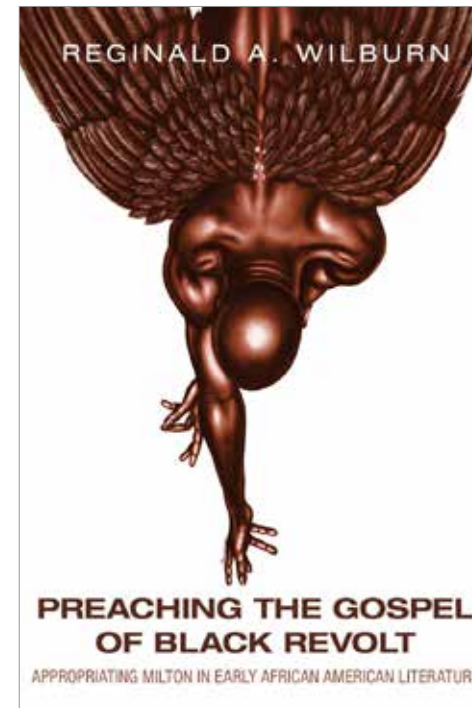
the collection offers a glimpse into a particular subgenre of plague writing, beginning with Thomas Moulton's plague remedy and prayers published by the Church of England and devoted to the issue of the plague. William Bullein's *A Dialogue, both pleasant and pietyful*, a work that both addresses concerns related to the plague and offers humorous literary entertainment, exemplifies the multilayered nature of plague literature. The plague orders of Queen Elizabeth I highlight the community-wide attempts to combat the plague and deal with its manifold dilemmas. And after a plague bill from the Corporation of London, the collection ends with Thomas Dekker's *The Wonderful Year*, which illustrates plague literature as it was fully formed, combining attitudes toward the plague from both the Elizabethan and Stuart periods.

These writings offer a vivid picture of important themes particular to plague literature in England, providing valuable insight into the beliefs and fears of those who suffered through bubonic plague while illuminating the cultural significance of references to the plague in the more familiar early modern literature by Spenser, Donne, Milton, Shakespeare, and others. As a result, *The Plague in Print* will be of interest to students and scholars in a number of fields, including sixteenth- and seventeenth-century English literature, cultural studies, medical humanities, and the history of medicine.

Rebecca Totaro is Professor of English at Florida Gulf Coast University. She is the author of *Suffering in Paradise* and coeditor of *Representing the Plague in Early Modern England*.

300 pages | 6 x 9 | December
ISBN 978-0-271-08728-3 | paper: \$32.95/£26.95/€30.95 sh
Medieval & Renaissance Literary Studies Series

Literary Studies/Medieval and Early Modern Studies



Preaching the Gospel of Black Revolt

Appropriating Milton in Early African American Literature

Reginald A. Wilburn

In this comparative and hybrid study, Reginald A. Wilburn offers the first scholarly work to theorize African American authors' rebellious appropriations of Milton and his canon. Wilburn engages African Americans' transatlantic negotiations with perhaps the preeminent freedom writer in the English tradition.

Preaching the Gospel of Black Revolt contends that early African American authors appropriated and remastered Milton by completing and complicating England's epic poet of liberty with the intertextual originality of repetitive difference. Wilburn focuses on a diverse array of early African American authors, such as Phillis Wheatley, Frances Ellen Watkins Harper,

Frederick Douglass, and Anna Julia Cooper. He examines the presence of Milton in their works as a reflection of early African Americans' rhetorical affiliations with the poet's satanic epic for messianic purposes of freedom and racial uplift.

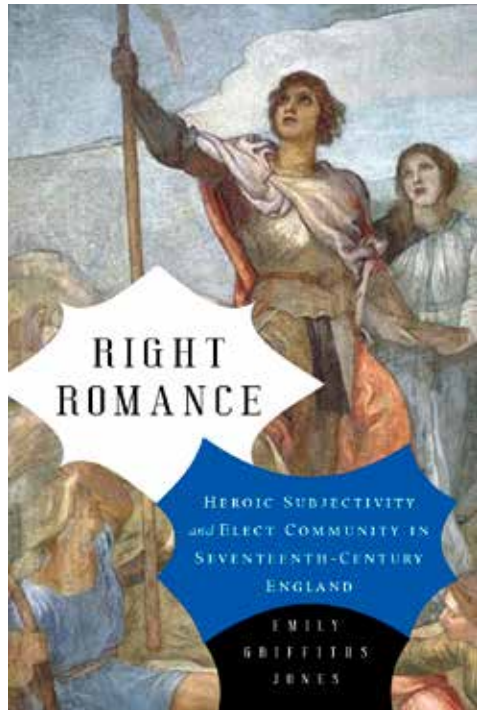
Wilburn explains that early African American authors were attracted to Milton because of his preeminent status in literary tradition, strong Christian convictions, and poetic mastery of the English language. This tripartite ministry makes Milton an especially indispensable intertext for authors whose writings and oratory were sometimes presumed beneath the dignity of criticism. Through close readings of canonical and obscure texts, Wilburn explores how various authors rebelled against such assessments of black intellect by altering Milton's meanings, themes, and figures beyond orthodox interpretations and imbuing them with hermeneutic shades of interpretive and cultural difference. However they remastered Milton, these artists respected his oeuvre as a sacred yet secular talking book of revolt, freedom, and cultural liberation.

Preaching the Gospel of Black Revolt particularly draws upon recent satanic criticism in Milton studies, placing it in dialogue with methodologies germane to African American literary studies. By exposing the subversive workings of an intertextual Middle Passage in black literacy, Wilburn invites scholars from diverse areas of specialization to traverse within and beyond the cultural veils of racial interpretation and along the color line in literary studies.

Reginald A. Wilburn is Associate Professor of English at the University of New Hampshire.

406 pages | 6 x 9 | December
ISBN 978-0-271-08729-0 | paper: \$39.95/£31.95/€37.95 sh
Medieval & Renaissance Literary Studies Series

Literary Criticism/Medieval and Early Modern Studies



288 pages | 6 x 9 | December
 ISBN 978-0-271-08809-9 | paper: \$34.95/£27.95/€32.95 sh
 Cultural Inquiries in English Literature, 1400–1700 Series
 Literary Criticism/Medieval and Early Modern Studies

“Right Romance will change how critics understand seventeenth-century English romance and its political investments. It challenges long-held opinions about canonical writers such as John Milton and brings into the conversation lesser-known pamphlets and the voices of early modern women writers. The book stresses the power of romance to nourish identity—whether personal, religious, Royalist, or Puritan—and to foster heroic narratives amongst newly elect communities despite national crisis, division, disappointment, suffering, and wandering.”

—TIFFANY JO WERTH, author of *The Fabulous Dark Cloister: Romance in England After the Reformation*

Right Romance

Heroic Subjectivity and Elect Community in Seventeenth-Century England

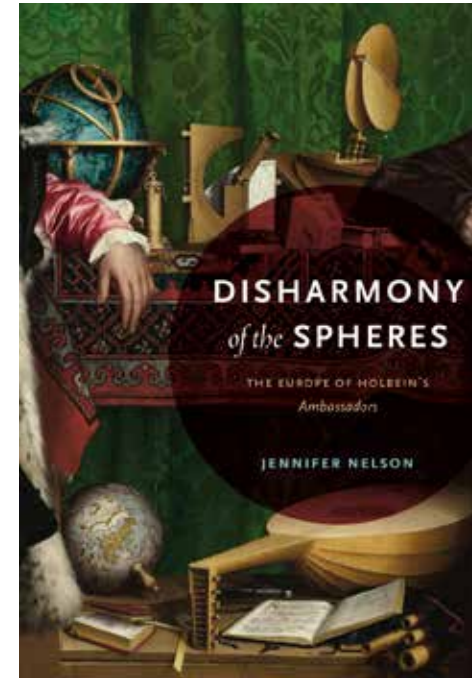
Emily Griffiths Jones

In this book, Emily Griffiths Jones examines the intersections of romance, religion, and politics in England between 1588 and 1688 to show how writers during this politically turbulent time used the genre of romance to construct diverse ideological communities for themselves.

Right Romance argues for a recontextualized understanding of romance as a multigeneric narrative structure or strategy rather than a prose genre and rejects the common assumption that romance was a short-lived mode most commonly associated with royalist politics. Puritan republicans likewise found in romance strength, solace, and grounds for political resistance. Two key works that profoundly influenced seventeenth-century approaches to romance are Philip Sidney’s *New Arcadia* and Edmund Spenser’s *The Faerie Queene*, which grappled with romance’s civic potential and its limits for a newly Protestant state. Jones examines how these works influenced writings by royalists and republicans during and after the English Civil War. Remaining chapters pair writers from both sides of the war in order to illuminate the ongoing ideological struggles over romance. John Milton is analyzed alongside Margaret Cavendish and Percy Herbert, and Lucy Hutchinson alongside John Dryden. In the final chapter, Jones studies texts by John Bunyan and Aphra Behn that are known for their resistance to generic categorization in an attempt to rethink romance’s relationship to election, community, gender, and generic form.

Original and persuasive, *Right Romance* advances theoretical discussion about romance, pushing beyond the limits of the genre to discover its impact on constructions of national, communal, and personal identity.

Emily Griffiths Jones is Assistant Professor of English at the University of South Florida.



216 pages | 19 color/24 b&w illus. | 7 x 10 | December
 ISBN 978-0-271-08341-4 | paper: \$34.95/£27.95/€32.95 sh
 Art History/Medieval and Early Modern Studies

“Disharmony of the Spheres exemplifies a genuinely new kind of early modern cultural studies. Each of Nelson’s readings displays the same ‘technical mastery’ of the protocols of the several disciplines across which the book works—art history, history of science and technology, institutional history, early modern philology, and diplomacy too—that she so admires in Holbein’s work.”

—JANE O. NEWMAN, author of *Benjamin’s Library: Modernity, Nation, and the Baroque*

Disharmony of the Spheres

The Europe of Holbein’s Ambassadors

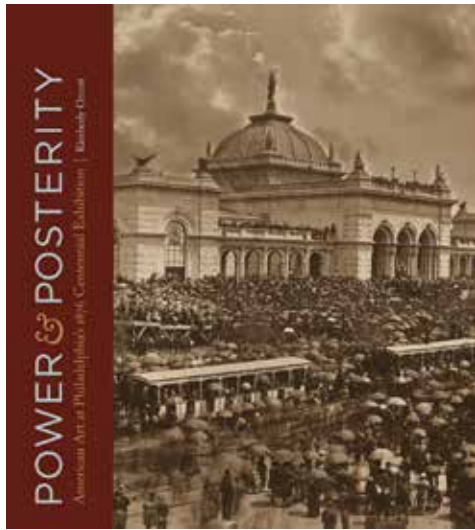
Jennifer Nelson

Anxious about the threat of Ottoman invasion and a religious schism that threatened Christianity from within, sixteenth-century northern Europeans increasingly saw their world as disharmonious and full of mutual contradictions. Examining the work of four unusual but influential northern Europeans as they faced Europe’s changing identity, Jennifer Nelson reveals the ways in which these early modern thinkers and artists grappled with the problem of cultural, religious, and cosmological difference in relation to notions of universals and the divine.

This book proposes a complementary account of a Renaissance and Reformation for which epistemology is not so much destabilized as pluralized. Addressing a wide range of media—including paintings, etchings and woodcuts, university curriculum regulations, clocks, sundials, anthologies of proverbs, and astrolabes—Nelson argues that inconsistency, discrepancy, and contingency were viewed as fundamental features of worldly existence. Taking as its starting point Hans Holbein’s famously complex double portrait *The Ambassadors*, and then examining Philipp Melanchthon’s measurement-minded theology of science, Georg Hartmann’s modular sundials, and Desiderius Erasmus’s eclectic *Adages*, *Disharmony of the Spheres* is a sophisticated and challenging reconsideration of sixteenth-century northern European culture and its discomforts.

Carefully researched and engagingly written, *Disharmony of the Spheres* will be of vital interest to historians of early modern European art, religion, science, and culture.

Jennifer Nelson is Assistant Professor of Art History at the University of Wisconsin–Madison.



296 pages | 43 color/41 b&w illus. | 9 x 10 | December
ISBN 978-0-271-07837-3 | paper: \$39.95/£31.95/€37.95 sh

Art History

“A richly detailed, satisfying visual, cultural, and historical account of American art at Philadelphia’s Centennial Exhibition of 1876. . . . *Power and Posterity* makes a significant contribution to the understanding of the American art on view at this signal event of the 19th-century (art) world. Highly recommended.”

—J. DECKER, *Choice*

“Demonstrating careful research and astute observation of the powerful role curatorial acts can play in the shaping of history, Orcutt’s insightful scholarship offers a fresh perspective on this pivotal moment in American art history and its continuing reverberations in the art world today.”

—ERIN PAUWELS, *Panorama*

Power and Posterity

American Art at Philadelphia’s 1876 Centennial Exhibition

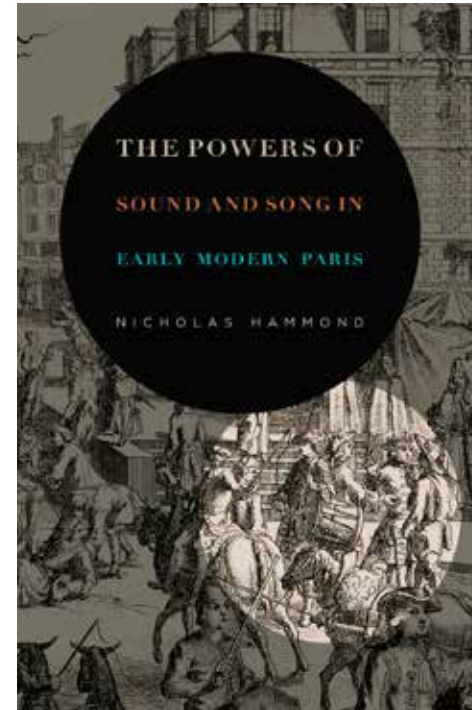
Kimberly Orcutt

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

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

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

Kimberly Orcutt is Andrew W. Mellon Curator of American Art at the Brooklyn Museum.



216 pages | 10 b&w illus. | 6 x 9 | December
ISBN 978-0-271-08472-5 | paper: \$32.95/£26.95/€30.95 sh
Perspectives on Sensory History Series

History/Medieval and Early Modern Studies

“The profound originality of this book by Nicholas Hammond is to be applauded. In helping us hear and understand in all its diversity the sonic universe of Paris at the beginning of Louis XIV’s personal reign, this stimulating study uncovers a neglected tranche of culture from this period. It needed all the finesse and curiosity of an accomplished researcher to reproduce the complexity of the age, right down to the most somber tones of songs that accompanied the major moments of a period rich in contrast.”

—DELPHINE DENIS, *Université Paris-Sorbonne*

The Powers of Sound and Song in Early Modern Paris

Nicholas Hammond

The long and spectacular reign of Louis XIV of France is typically described in overwhelmingly visual terms. In this book, Nicholas Hammond takes a sonic approach to this remarkable age, opening our ears to the myriad ways in which sound revealed the complex acoustic dimensions of class, politics, and sexuality in seventeenth-century Paris.

The discovery in the French archives of a four-line song from 1661 launched Hammond’s research into the lives of the two men referenced therein—Jacques Chausson and Guillaume de Guitaut. In retracing the lives of these individuals (one sentenced to death by burning and the other appointed to the *Ordre du Saint-Esprit*), Hammond makes astonishing discoveries about each man and the ways in which their lives intersected, all in the context of the sounds and songs heard in the court of Louis XIV and on the streets and bridges of Paris. Hammond’s study shows how members of the elite and lower classes crossed paths in unexpected ways and, moreover, how noise in the *ancien régime* was central to questions of crime and punishment: street singing was considered a crime in itself, and yet street singers flourished, circulating information about crimes that others may have committed, while political and religious authorities wielded the powerful sounds of sermons and public executions to provide moral commentaries, to control crime, and to inflict punishment.

This innovative study explores the theoretical, social, cultural, and historical contexts of the early modern Parisian soundscape. It will appeal to scholars interested in sound studies and the history of sexuality as well as those who study the culture, literature, and history of early modern France.

Nicholas Hammond is Professor of Early Modern French Literature and Culture at the University of Cambridge.

Unable to procure a sexual assault evidence collection kit from the state of Kansas

FORENSIC LABORATORIES SECTION
HARTFORD STATE POLICE
**SEXUAL ASSAULT EVIDENCE COLLECTION KIT
FOR FEMALE OR MALE VICTIM**

ST TAMMANY PARISH CORONER
PHYSICAL EVIDENCE RECOVERY KIT
- VICTIM -
FOR HEALTH CARE PROVIDER
FOR POLICE PERSONNEL
CHAIN OF CUSTODY

MAINE STATE SEX CRIMES
EVIDENCE COLLECTION KIT
Unable to procure a physical sexual assault evidence collection kit from the state of Maine, but images and information provided by state

Unable to procure a sexual assault evidence collection kit from the state of Maryland

SEXUAL ASSAULT EVIDENCE COLLECTION KIT

scholarly



The Objects That Remain
Laura Levitt

The Objects That Remain

Laura Levitt

“A difficult, painful, and compelling book in which Levitt weaves a complex analysis of the materiality and meaningfulness of what remains of the quotidian (objects, clothing, detritus) as testimony and witness to trauma.”

—ELIZABETH CASTELLI, author of *Martyrdom and Memory: Early Christian Culture Making*

On a November evening in 1989, Laura Levitt was raped in her own bed. Her landlord heard the assault taking place and called 911, but the police arrived too late to apprehend Laura’s attacker. When they left, investigators took items with them—a pair of sweatpants, the bedclothes—and a rape exam was performed at the hospital. However, this evidence was never processed.

Decades later, Laura returns to these objects, viewing them not as clues that will lead to the identification of her assailant but rather as a means of engaging traumatic legacies writ large.

The Objects That Remain is equal parts personal memoir and fascinating examination of the ways in which the material remains of violent crimes inform our experience of, and thinking about, trauma and loss. Considering artifacts in the United States Holocaust Memorial Museum and evidence in police storage facilities across the country, Laura’s story moves between intimate trauma, the story of an unsolved rape, and genocide. Throughout, she asks what it might mean to do justice to these violent pasts outside the juridical system or through historical empiricism, which are the dominant ways in which we think about evidence from violent crimes and other highly traumatic events.

Over the course of her investigation, the author reveals how these objects that remain and the stories that surround them enable forms of intimacy. In this way, she models for us a different kind of reckoning, where justice is an animating process of telling and holding.

Laura Levitt is Professor of Religion, Jewish Studies, and Gender at Temple University. She is the author of *American Jewish Loss After the Holocaust* and *Jews and Feminism: The Ambivalent Search for Home*.

176 pages | 10 b&w illus. | 6 x 8 | November
ISBN 978-0-271-08782-5
hardcover: \$24.95/£19.95/€23.95 sh
Dimyonot: Jews and the Cultural Imagination Series
Biography/Jewish Studies



ALSO OF INTEREST
Against Our Will
Sexual Trauma in American Art Since 1970
Vivien Green Fryd
ISBN 978-0-271-08206-6
hardcover: \$49.95/£39.95/€46.95 sh

The Retrospective Imagination of A. B. Yehoshua

Yael Halevi-Wise

“The work of A. B. Yehoshua—one of Israel’s most important writers since the 1960s—has long merited a full, book-length study in English. Yael Halevi-Wise’s book has the virtue of broad scope, including commentary on a range of works from Yehoshua’s earliest writing up to his latest novel, from 2018. It offers an overview of his multilayered narrative techniques as well as chapters on a variety of themes and signature moves in his oeuvre.”

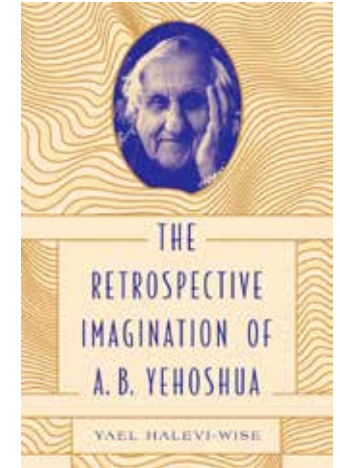
—NAOMI SOKOLOFF, author of *Imagining the Child in Modern Jewish Fiction*

Once referred to by the *New York Times* as the “Israeli Faulkner,” A. B. Yehoshua’s fiction invites an assessment of Israel’s Jewish inheritance and the moral and political options that the country currently faces in the Middle East. *The Retrospective Imagination of A. B. Yehoshua* is an insightful overview of the fiction, nonfiction, and hundreds of critical responses to the work of Israel’s leading novelist.

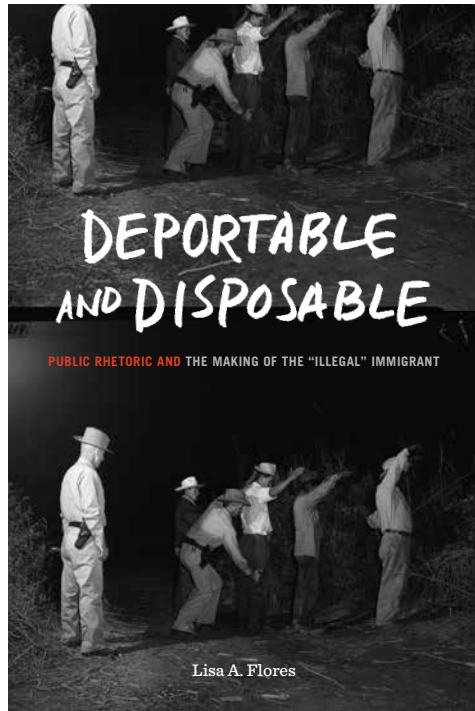
Instead of an exhaustive chronological-biographical account of Yehoshua’s artistic growth, Yael Halevi-Wise calls for a systematic appreciation of the author’s major themes and compositional patterns. Specifically, she argues for reading Yehoshua’s novels as reflections on the “condition of Israel,” constructed multifocally to engage four intersecting levels of signification: psychological, sociological, historical, and historiosophic. Each of the book’s seven chapters employs a different interpretive method to showcase how Yehoshua’s constructions of character psychology, social relations, national history, and historiosophic allusions to traditional Jewish symbols manifest themselves across his novels. The book ends with a playful dialogue in the style of Yehoshua’s masterpiece, *Mr. Mani*, that interrogates his definition of Jewish identity.

Masterfully written, with full control of all the relevant materials, Halevi-Wise’s assessment of Yehoshua will appeal to students and scholars of modern Jewish literature and Jewish studies.

Yael Halevi-Wise is Associate Professor and Chair of Jewish Studies at McGill University. She is the author of *Interactive Fictions: Scenes of Storytelling in the Novel* and the editor of *Sephardism: Spanish Jewish History and the Modern Literary Imagination*.



216 pages | 10 maps | 6 x 9
December | ISBN 978-0-271-08785-6
hardcover: \$99.95/£79.95/€92.95 sh
Dimyonot: Jews and the Cultural Imagination Series
Literary Criticism



Deportable and Disposable Public Rhetoric and the Making of the "Illegal" Immigrant

Lisa A. Flores

"Deportable and Disposable will redefine the way that scholars think about deportation, deportability, the racialization of migrants, and the performativity of race."

—**JOSUE DAVID CISNEROS**, author of *The Border Crossed Us: Rhetorics of Borders, Citizenship, and Latina/o Identity*

"Flores's historical work makes an incredibly unique contribution to the field. Moreover, given her work on race and racialization and the dearth of such work in the broader field of rhetoric, her contribution is even more significant. She provides a wonderful example of how to do what she elsewhere calls 'racial rhetorical criticism.'"

—**KARMA CHÁVEZ**, author of *Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities*

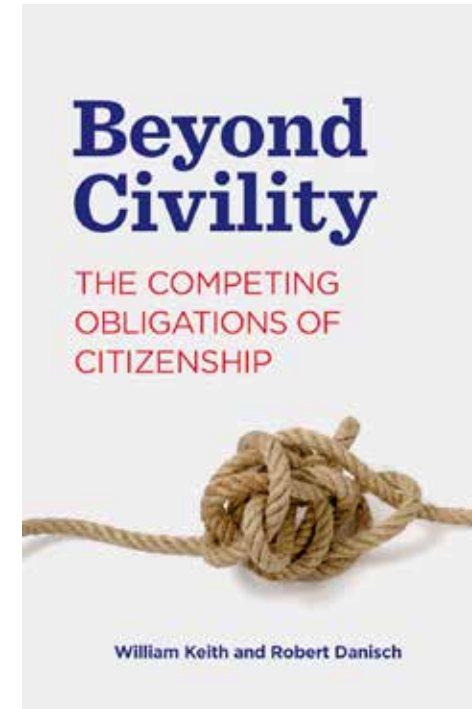
In the 1920s, the US government passed legislation against undocumented entry into the country, and as a result the figure of the "illegal alien" took form in the national discourse. In this book, Lisa A. Flores explores the history of our language about Mexican immigrants and exposes how our words made these migrants "illegal."

Deportable and Disposable brings a rhetorical lens to a question that has predominantly concerned historians: how do differently situated immigrant populations come to belong within the national space of whiteness, and thus of American-ness? Flores presents a genealogy of our immigration discourse through four stereotypes: the "illegal alien," a foreigner and criminal who quickly became associated with Mexican migrants; the "bracero," a docile Mexican contract laborer; the "zoot suiter," a delinquent Mexican American youth engaged in gang culture; and the "wetback," an unwanted migrant who entered the country by swimming across the Rio Grande. By showing how these figures were constructed, Flores provides insight into the ways in which we racialize language and how we can transform our political rhetoric to ensure immigrant populations come to belong as part of the country, as Americans.

Timely, thoughtful, and eye-opening, *Deportable and Disposable* initiates a necessary conversation about the relationship between racial rhetoric and the literal and figurative borders of the nation. This powerful book will inform policy makers, scholars, activists, and anyone else interested in race, rhetoric, and immigration in the United States.

Lisa A. Flores is Associate Professor of Communication at the University of Colorado Boulder.

232 pages | 10 b&w illustrations | 6 x 9 | December
ISBN 978-0-271-08788-7
hardcover: \$89.95/£71.95/€83.95 sh
Rhetoric and Democratic Deliberation Series
Rhetoric/Political Science/History



Beyond Civility The Competing Obligations of Citizenship

William Keith and Robert Danisch

"William Keith and Robert Danisch offer a provocative and interesting take on democracy as a 'wicked problem.'"

—**MARY E. STUCKEY**, author of *Voting Deliberatively: FDR and the 1936 Presidential Campaign*

"Beyond Civility is a defense of civility and an argument for its centrality to democratic culture. It engages in topics that will be of great interest to rhetorical scholars. The authors' breakdown of civility into weak/strong/pseudo and the argument stances in the 'theater' of public discourse are novel and important."

—**JEREMY ENGELS**, author of *The Politics of Resentment: A Genealogy*

From the pundits to the polls, nearly everyone seems to agree that US politics have rarely been more fractious, and calls for a return to "civil discourse" abound. Yet it is also true that the requirements of polite discourse effectively silence those who are not in power, gaming the system against the disenfranchised. What, then, should a democracy do?

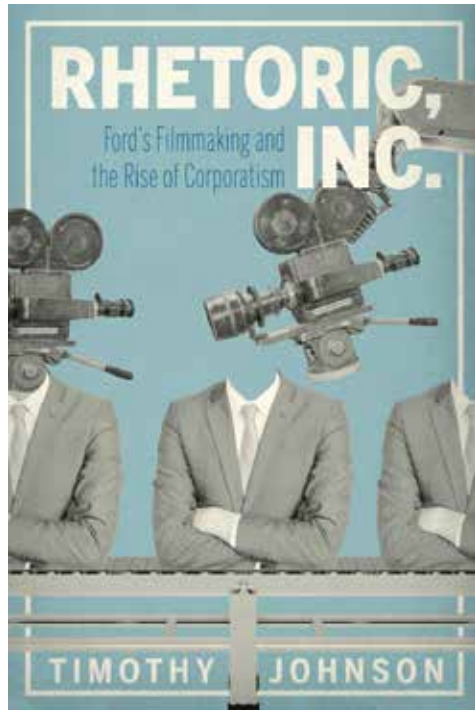
This book makes a case for understanding civility in a different light. Examining the history of the concept and its basis in communication and political theory, William Keith and Robert Danisch present a clear, robust analysis of civil discourse. Distinguishing it from politeness, they claim that civil argument must be redirected from the goal of political comity to that of building and maintaining relationships of minimal respect in the public sphere. They also take into account how civility enables discrimination, indicating conditions under which uncivil resistance is called for. When viewed as a communication practice for uniting people with differences and making them more equal, civility is transformed from a preferable way of speaking to an essential component of democratic life.

Guarding against uncritical endorsement of civility as well as skepticism, Keith and Danisch show with rigor, nuance, and care that the practice of civil communication is both paradoxical and sorely needed. *Beyond Civility* is necessary reading for our times.

William Keith is Professor of Rhetoric at the University of Wisconsin-Milwaukee.

Robert Danisch is Associate Professor of Communication Arts at the University of Waterloo.

200 pages | 2 b&w illus. | 6 x 9 | August
ISBN 978-0-271-08804-4 | hardcover: \$89.95/£71.95/€83.95 sh
ISBN 978-0-271-08730-6 | paper: \$22.95/£18.95/€21.95 sh
Rhetoric and Democratic Deliberation Series
Rhetoric/Political Science/Communication Studies



Rhetoric, Inc. Ford's Filmmaking and the Rise of Corporatism

Timothy Johnson

“A fascinating perspective on the relationship between rhetoric, film, corporatization, and hegemony. The central concept—incorporational rhetoric—will undoubtedly be useful to a wide range of scholars studying consumerism and commercial discourse, and rhetoric writ large.”

—CHRISTINE HAROLD, author of *OurSpace: Resisting the Corporate Control of Culture*

In 1914 the Ford Motor Company opened its Motion Picture Laboratory, an in-house operation that produced motion pictures to educate its workforce and promote its products. Just six years later, Ford films had found their way into schools and newsreels, travelogues, and even feature films in theaters across the country. By 1961, it's estimated that the company's movies had captured an audience of sixty-four million people.

This study of Ford's corporate film program traces its growth and rise in prominence in corporate America. Drawing on nearly three hundred hours of material produced between 1914 and 1954, Timothy Johnson chronicles the history of Ford's filmmaking campaign and analyzes selected films, visual and narrative techniques, and genres. He shows how what began as a narrow educational initiative grew into a global marketing strategy that presented a vision not just of Ford or corporate culture but of American life more broadly. In these films, Johnson uncovers a powerful rhetoric that Ford used to influence American labor, corporate style, production practices, road building, suburbanization, and consumer culture. The company's early and continued success led other corporations to adopt similar programs.

Persuasive and thoroughly researched, *Rhetoric, Inc.* documents the role that imagery and messaging played in the formation of the modern American corporation and provides a glimpse into the cultural turn to the economy as a source for entertainment, value, and meaning.

Timothy Johnson is Assistant Professor of English at the University of Louisville.

232 pages | 52 b&w illus. | 6 x 9 | November
ISBN 978-0-271-08790-0
hardcover: \$94.95/£75.95/€88.95 sh
RSA Series in Transdisciplinary Rhetoric
Rhetoric/Communication Studies

Stripped Reading the Erotic Body

Maggie M. Werner

“Stripped is an admirable, frank, and at times deliberately fraught read of eroticized performance with the body. Maggie M. Werner's analysis is accompanied by frequent personal, auto-ethnographic interludes. This multimethodological approach to writing is refreshing to read.”

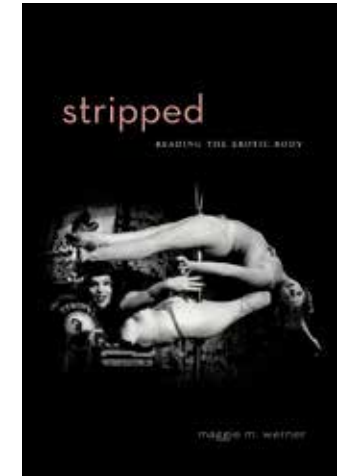
—JOSHUA GUNN, author of *Modern Occult Rhetoric: Mass Media and the Drama of Secrecy in the Twentieth Century*

Stripped examines the ways in which erotic bodies communicate in performance and as cultural figures. Focusing on symbols independent of language, Maggie M. Werner explores the signs and signals of erotic dance, audience responses to these codes, and how this exchange creates embodied rhetoric.

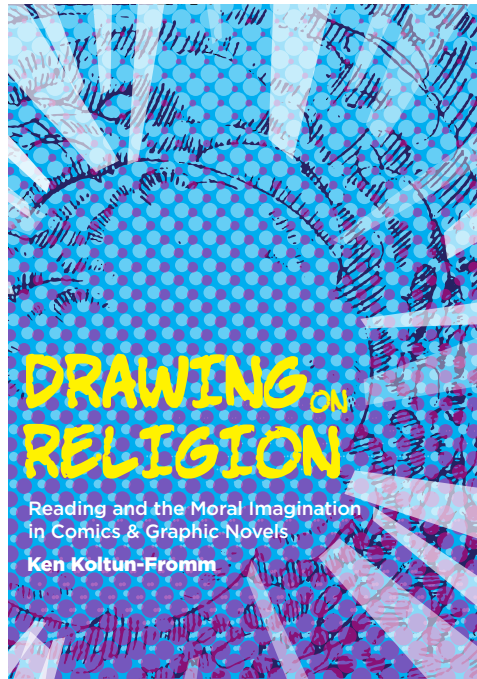
Informed by her own ethnographic research conducted in strip clubs and theaters, Werner analyzes the movement, dress, and cosmetic choices of topless dancers and neo-burlesque performers. Drawing on critical methods of analysis, she develops approaches for interpreting embodied erotic rhetoric and the marginal cultural practices that construct women's public erotic bodies. She follows these bodies out into the streets—into the protest spaces where sex workers and anti-rape activists challenge discourses about morality and victimhood and struggle to remake their own identities. Throughout, Werner showcases the voices of these performers and in the analyses shares her experiences as an audience member, interviewer, and paying customer. The result is a uniquely personal and erudite study that advances conversations about women's agency and erotic performance, moving beyond the binary that views the erotic body as either oppressed or empowered.

Theoretically sophisticated and delightfully intimate, *Stripped* is an important contribution to the study of the rhetoric of the body and to rhetorical and performance studies more broadly.

Maggie M. Werner is Associate Professor of Writing and Rhetoric at Hobart and William Smith Colleges.



224 pages | 18 b&w illus. | 6 x 9
November
ISBN 978-0-271-08776-4
hardcover: \$99.95/£79.95/€92.95 sh
ISBN 978-0-271-08777-1
paper: \$29.95/£23.95/€27.95 sh
RSA Series in Transdisciplinary Rhetoric
Communication Studies/Gender Studies



Drawing on Religion

Reading and the Moral Imagination in Comics and Graphic Novels

Ken Koltun-Fromm

“This project takes a compelling place within the hermeneutics of religion and literature as a way of studying religion. Most impressive is Koltun-Fromm’s subtle interpretation of the material, showing that it sustains very careful analysis, proving itself worthy of close reading and moral probing. *Drawing on Religion* models a productive integration of textual and visual materials and does so with clear prose and no jargon or excessive theorizing.”

—DAVID MORGAN, author of *Images at Work: The Material Culture of Enchantment*

Comics traffic in stereotypes, which can translate into real danger, as was the case when, in 2015, two Muslim gunmen opened fire at the offices of *Charlie Hebdo*, which had published depictions of Islam and Muhammad perceived by many to be blasphemous. As a response to that tragedy, Ken Koltun-Fromm calls for us to expand our moral imaginations through readings of graphic religious narratives.

Utilizing a range of comic books and graphic novels, including R. Crumb’s *Book of Genesis Illustrated*, Craig Thompson’s *Blankets*, the Vakil brothers’ *40 Sufi Comics*, and *Ms. Marvel*, Koltun-Fromm argues that representing religion in these formats is an ethical issue. By focusing on the representation of Christian, Jewish, Muslim, and Hindu religious traditions, the comics discussed in this book bear witness to the ethical imagination, the possibilities of traversing religious landscapes, and the problematic status of racial, classed, and gendered characterizations of religious persons. Koltun-Fromm explores what religious stereotypes do and how they function in comics in ways that might expand or diminish our imaginative worlds. The pedagogical challenge, he argues, is to linger in that space and see those worlds well, with both ethical sensitivity and moral imagination.

Accessibly written and vibrantly illustrated, this book sheds new light on the ways in which comic arts depict religious faith and culture. It will appeal to students and scholars of religion, literature, and comic studies.

Ken Koltun-Fromm is Robert and Constance MacCrate Professor of Social Responsibility and Professor of Religion at Haverford College. He is the author of *Imagining Jewish Authenticity: Vision and Text in American Jewish Thought* and coeditor of *Comics and Sacred Texts: Reimagining Religion and Graphic Narratives*.

280 pages | 38 color/39 b&w illus. | 7 x 10 | December
ISBN 978-0-271-08775-7 | paper: \$34.95/£27.95/€32.95 sh
Graphic Studies/Religion

The Nun in the Synagogue

Judeocentric Catholicism in Israel

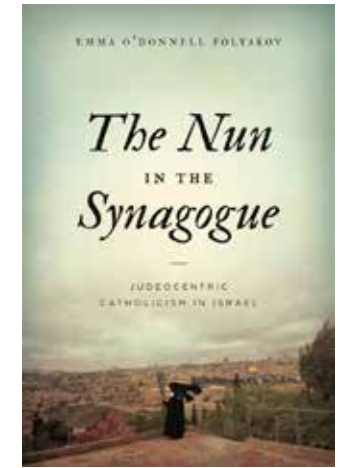
Emma O’Donnell Polyakov

The Nun in the Synagogue documents the religious and cultural phenomenon of Judeocentric Catholicism that arose in the wake of the Holocaust, fueled by survivors who converted to Catholicism and immigrated to Israel, as well as by Catholics determined to address the anti-Judaism inherent in the Church. Through an ethnographic study of selected nuns and monks in Israeli monasteries, Emma O’Donnell Polyakov explores how this Judeocentric Catholic phenomenon began and continues to take shape in Israel.

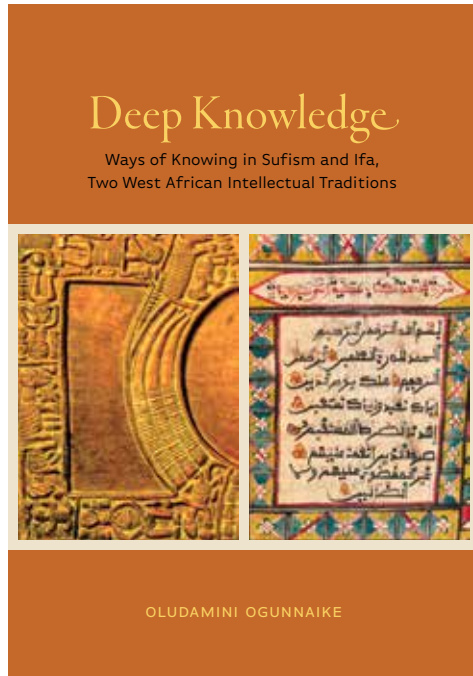
This book is a case study in Catholic perceptions of Jews, Judaism, and the state of Israel during a time of rapidly changing theological and cultural contexts. In it, Polyakov listens to and analyzes the stories of individuals living on the border between Christian and Jewish identity—including Jewish converts to Catholicism who continue to harbor a strong sense of Jewish identity and philosemitic Catholics who attend synagogue services every Shabbat. Polyakov traces the societal, theological, and personal influences that have given rise to this phenomenon and presents a balanced analysis that addresses the hermeneutical problems of interpreting Jews through Christian frameworks. Ultimately, she argues that, despite its problems, this movement signals a pluralistic evolution of Catholic understandings of Judaism and may prove a harbinger of future directions in Jewish-Christian relations.

Highly original and methodologically sophisticated, *The Nun in the Synagogue* is a captivating exploration of biographical narratives and reflections on faith, conversion, Holocaust trauma, Zionism, and religious identity that lays the groundwork for future research in the field.

Emma O’Donnell Polyakov is Assistant Professor of Religious and Theological Studies at Merrimack College, the author of *Remembering the Future: The Experience of Time in Jewish and Christian Liturgy*, and the editor of *Antisemitism, Islamophobia, and Interreligious Hermeneutics: Ways of Seeing the Religious Other*.



216 pages | 6 x 9 | November
ISBN 978-0-271-08725-2
hardcover: \$74.95/£59.95/€69.95 sh
Religious Studies



Deep Knowledge
 Ways of Knowing in Sufism and Ifa, Two
 West African Intellectual Traditions
 Oludamini Ogunnaike

“Deep Knowledge is refreshingly interdisciplinary, strikingly innovative, and deeply insightful, and the chief subjects of analysis—namely, epistemologies in Ifa divination and Sufi practice, primarily in Nigeria and Senegal—are of a great and growing significance that has become increasingly global. This is a groundbreaking book of major importance to the study of African religion. Highly recommended!”

—TERRY REY, author of *The Priest and the Prophetess: Abbé Ouyère, Romaine Rivière, and the Revolutionary Atlantic World*

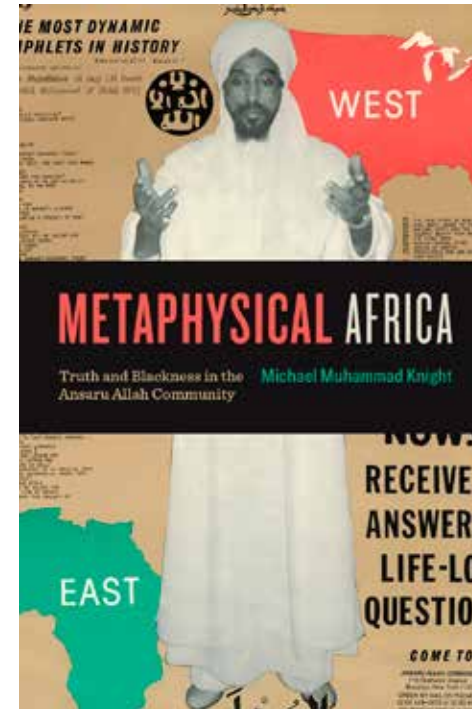
This book is an in-depth, comparative study of two of the most popular and influential intellectual and spiritual traditions of West Africa: Tijani Sufism and Ifa. Employing a unique methodological approach that thinks with and from—rather than merely about—these traditions, Oludamini Ogunnaike argues that they are, in fact, epistemologies that provide practitioners with a comprehensive worldview and a way of crafting a meaningful life.

Using theories belonging to the traditions themselves as well as contemporary oral and textual sources, Ogunnaike examines how both Sufism and Ifa answer the questions of what knowledge is, how it is acquired, and how it is verified. Or, more simply: What do you know? How did you come to know it? How do you know that you know? After analyzing Ifa and Sufism separately and on their own terms, the book compares them to each other and to certain features of Western theories of knowledge. By analyzing Sufism from the perspective of Ifa, Ifa from the perspective of Sufism, and the contemporary academy from the perspective of both, this book invites scholars to inhabit these seemingly “foreign” intellectual traditions as valid and viable perspectives on knowledge, metaphysics, psychology, and ritual practice.

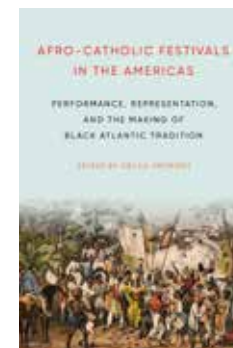
Unprecedented and innovative, *Deep Knowledge* makes a significant contribution to cross-cultural philosophy, African philosophy, religious studies, and Islamic studies. Its singular approach advances our understanding of the philosophical bases underlying these two African traditions and lays the groundwork for future study.

Oludamini Ogunnaike is Assistant Professor of African Religious Thought and Democracy at the University of Virginia.

440 pages | 4 b&w illus. | 7 x 10 | October
 ISBN 978-0-271-08690-3
 hardcover: \$149.95/£118.95/€139.95 sh
 Africana Religions Series
 Religion/Philosophy/Africana Studies



Metaphysical Africa
 Truth and Blackness in the
 Ansaru Allah Community
 Michael Muhammad Knight



ALSO OF INTEREST
Afro-Catholic Festivals in the Americas
 Performance, Representation, and the Making of Black Atlantic Tradition
 Edited by Cécile Fromont
 ISBN 978-0-271-08329-2
 hardcover: \$89.95/£71.95/€83.95 sh
 Africana Religions Series

The Ansaru Allah Community, also known as the Nubian Islamic Hebrews (AAC/NIH) and later the Nuwaubians, is an immensely important and controversial African American Muslim movement. Founded in Brooklyn in the 1970s, it spread through the prolific production and dissemination of literature and lecture tapes and became famous for continuously reinventing its belief system. In this book, Michael Muhammad Knight studies the development of AAC/NIH discourse over a period of thirty years, tracing a surprising consistency behind a facade of serial reinvention.

It is popularly believed that the AAC/NIH community abandoned Islam for Black Israelite religion, UFO religion, and Egyptosophy. However, Knight sees coherence in AAC/NIH media. Against narratives that treat the AAC/NIH community as a postmodernist deconstruction of religious categories, Knight demonstrates that AAC/NIH discourse is most productively framed within a broader African American metaphysical history in which boundaries between traditions remain significantly permeable.

Unexpected and engrossing, *Metaphysical Africa* brings to light points of intersection between communities and traditions often regarded as separate and distinct. In doing so, it helps move the field of religious studies beyond conventional categories of “orthodoxy” and “heterodoxy,” challenging assumptions that inform not only the study of this particular religious community but also the field at large.

Michael Muhammad Knight is Assistant Professor of Religion and Cultural Studies at the University of Central Florida. He is the author of thirteen books, including most recently *Muhammad: Forty Introductions*.

304 pages | 37 b&w illus. | 6 x 9 | November
 ISBN 978-0-271-08709-2
 hardcover: \$124.95/£99.95/€115.95 sh
 Africana Religions Series

African American Studies/Philosophy/Religious Studies

Black Cookstove

Meditations on Literature, Culture, and Cuisine in Colombia

Germán Patiño Ossa
Translated by Jonathan Tittler

Winner of the 2006 Andrés Bello Award for Memory and Ibero-American Thought

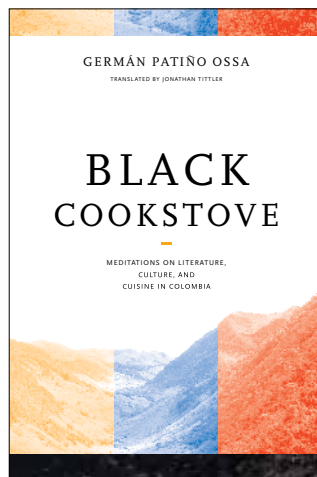
In this evocatively written book, Germán Patiño Ossa presents the cultural universe and national identities of Colombia through the lens of traditional cuisine. Focusing on the Cauca Valley, a fertile area in southwestern Colombia where Spanish, Inca, Native American, and African communities converged over the centuries, Patiño Ossa studies the food of these communities and its place in the region's culture.

Using Jorge Isaacs's nineteenth-century Romantic novel *María* as a realistic source for cultural practices among Colombia's slaveholding elite, Patiño Ossa examines cooking, kitchens, and the division of labor; flora and fauna; agriculture, hunting, and fishing; hospitality; slavery; and literature. Through the community of Afro-descendants who appear in Isaacs's novel, Patiño Ossa shows how this culinary culture, originating in the cookstoves used by female black slaves, resulted in the Creole fusions that characterize this geographical region of Latin America. Cooking and food, as Patiño Ossa eloquently demonstrates, are essential for us to understand the process of the formation of culture and the origins, evolution, and effects of transculturation.

Innovative, engaging, and accompanied by an introductory preface by the author, this English-language edition of Patiño Ossa's prizewinning book is a model for food and cultural studies that will appeal to scholars, students, and the intellectually curious.

Born and raised in Colombia's coastal region, **Germán Patiño Ossa** went on to become a leading scholar in, and champion of, that region's culture. He was a newspaper columnist, novelist, university professor, and cultural activist. Along with *Fogón de negros*, Patiño was the author of the prizewinning *Herr Simmonds y otras historias del Valle del Cauca*.

Jonathan Tittler is Professor Emeritus of Hispanic Studies at Rutgers University. He has translated nine Spanish American novels, including Manuel Zapata Olivella's *Changó, the Biggest Badass*, which was awarded honorable mention for the best translation of a literary work by the MLA in 2011.



152 pages | 21 b&w illus./2 maps
6 x 9 | November
ISBN 978-0-271-08698-9
paper: \$27.50/£21.95/€25.95 sh
Anthropology & Archaeology/Food Studies/Latin American Studies



Misfit Modernism
Queer Forms of Double Exile in the Twentieth-Century Novel
Octavio R. González

“Misfit Modernism tends to the ‘misfit’ structures of feeling of intersectional modernist authors before the full efflorescence of identity politics. In the process, it puts antisociality, negative affect, and arrested agency on the map for queer of color critique. In a series of brilliant and sensitive ‘immanent readings,’ González demonstrates how such negative affects respond to the dilemma of the misfit’s ‘double exile’—a sense of nonconformity and unbelonging with dominant and minoritarian cultures alike.”

—KADJI AMIN, author of *Disturbing Attachments: Genet, Modern Pederasty, and Queer History*

In this book, Octavio R. González revisits the theme of alienation in the twentieth-century novel, identifying an alternative aesthetic centered on the experience of double exile, or marginalization from both majority and home culture. This misfit modernist aesthetic decenters the mainstream narrative of modernism—which explores alienation from a universal and existential perspective—by showing how a group of authors leveraged modernist narrative to explore minoritarian experiences of cultural nonbelonging.

Tying the biography of a particular author to a close reading of one of that author's major works, González considers in turn Nella Larsen's *Quicksand*, Wallace Thurman's *The Blacker the Berry*, Jean Rhys's *Quartet*, and Christopher Isherwood's *A Single Man*. Each of these novels explores conditions of maladjustment within one of three burgeoning cultural movements that sought representation in the greater public sphere: the New Negro movement during the Harlem Renaissance, the 1920s Paris expatriate scene, and the queer expatriate scene in Los Angeles before Stonewall. Using a methodological approach that resists institutional taxonomies of knowledge, González shows that this double exile speaks profoundly through largely autobiographical narratives and that the novels' protagonists challenge the compromises made by these minoritarian groups in the urge to assimilate into dominant social norms and values.

Original and innovative, *Misfit Modernism* is a vital contribution to conversations about modernism in the contexts of sexual identity, nationality, and race. Moving beyond the debates over the intellectual legacies of intersectionality and queer theory, González shows us new ways to think about exclusion.

Octavio R. González is Assistant Professor of English at Wellesley College.

232 pages | 6.75 x 9.5 | October
ISBN 978-0-271-08713-9
hardcover: \$89.95/£71.95/€83.95 sh
Refiguring Modernism Series
Literary Criticism/LGBTQ+ Studies



Designing a New Tradition

Lois Mailou Jones and the Aesthetics of Blackness

Rebecca VanDiver

In *Designing a New Tradition*, Rebecca VanDiver presents a fresh perspective on the art and career of Lois Mailou Jones. Considering the importance of Africa for Jones's work and examining the broader roles played by class, gender, and politics in constructions of African American art histories as a whole, VanDiver makes a convincing case for Jones's lasting place in American art history.

VanDiver repositions Jones's work within the canon of American art, situating the artist's production within the larger cultural and aesthetic debates of the twentieth century, including modernism, abstraction, the Harlem Renaissance, feminism, Négritude, and Pan-Africanism. In doing so, VanDiver reveals one of Jones's most significant contributions to American art: the development of a composite black aesthetic that negotiates African, American, and European artistic traditions to reflect the increasingly fragmented nature of twentieth-century black identity and diasporic experiences. Tracing Jones's aesthetic transformations along a biographical arc, VanDiver offers a new framework for thinking about the connection between America and Africa and the role of the African diaspora in the creation of African American artistic identity.

Accessibly written and filled with fascinating anecdotes about Jones's life and career, her many acquaintances, and the challenges she faced as a black woman artist working in the twentieth century, this book makes a singular contribution to a new and expanded art-historical canon.

Rebecca VanDiver is Assistant Professor of African American Art at Vanderbilt University.



ALSO OF INTEREST
The Other American Moderns
 Matura, Ishigaki,
 Noda, Hayakawa
 ShiPu Wang
 ISBN 978-0-271-07773-4
 hardcover: \$69.95/£55.95/€64.95 sh

232 pages | 51 color/37 b&w illus. | 8 x 10 | October
 ISBN 978-0-271-08604-0
 hardcover: \$59.95/£47.95/€55.95 sh
 African American Studies/Art History/Biography/Critical Race Studies

Elevate the Masses

Alexander Gardner, Photography, and Democracy in Nineteenth-Century America

Makeda Best

"Elevate the Masses takes a fresh look at the career of Alexander Gardner by focusing on his social and photographic work in his home country of Scotland and situating that work in a transatlantic discourse on political rights and reform. The book's reconsideration of Gardner's photographs in the context of the US Civil War promises to shift how scholars think about this well-studied area of photography's history."

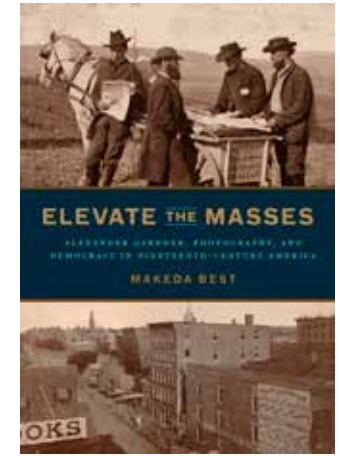
—TANYA SHEEHAN, author of *Study in Black and White: Photography, Race, Humor*

Alexander Gardner is best known for his innovative photographic history of the Civil War. What is less known is the extent to which he was involved in the international workers' rights movement. Tying Gardner's photographic storytelling to his transatlantic reform activities, this book expands our understanding of Gardner's career and the work of his studio in Washington, DC, by situating his photographic production within the era's discourse on social and political reform.

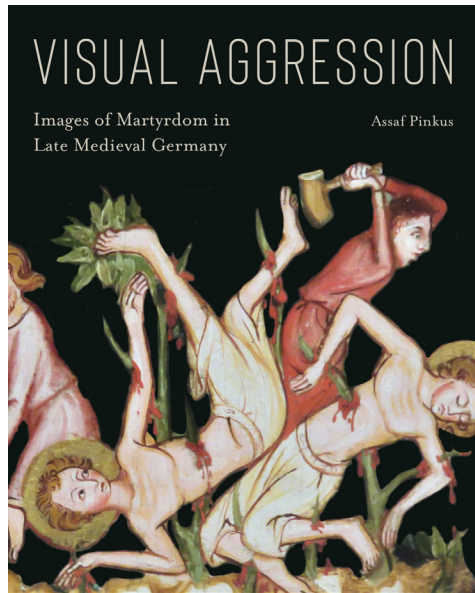
Drawing on previously unknown primary sources and original close readings, Makeda Best reveals how Gardner's activism in Scotland and photography in the United States shared an ideological foundation. She reads his *Photographic Sketch Book of the War* as a politically motivated project, rooted in Gardner's Chartist and Owenite beliefs, and illuminates how its treatment of slavery is primarily concerned with the harm that the institution posed to the United States' reputation as a model democracy. Best shows how, in his portraiture, Gardner celebrated Northern labor communities and elevated white immigrant workers, despite the industrialization that degraded them. She concludes with a discussion of Gardner's promotion of an American national infrastructure in which photographers and photography played an integral role.

Original and compelling, this reconsideration of Gardner's work expands the contribution of Civil War photography beyond the immediate narrative of the war to comprehend its relation to the vigorous international debates about democracy, industrialization, and the rights of citizens. Scholars working at the intersection of photography, cultural history, and social reform in the nineteenth century on both sides of the Atlantic will find Best's work invaluable to their own research.

Makeda Best is Richard L. Menschel Curator of Photography at the Harvard Art Museums.



200 pages | 84 b&w illus. | 7 x 10
 September
 ISBN 978-0-271-08609-5
 hardcover: \$64.95/£51.95/€60.95 sh
 Art History/Photography



Visual Aggression
 Images of Martyrdom in
 Late Medieval Germany
 Assaf Pinkus

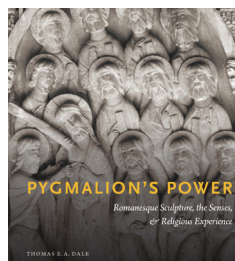
Why does a society seek out images of violence? What can the consumption of violent imagery teach us about the history of violence and the ways in which it has been represented and understood? This book addresses these questions within the context of the so-called galleries of violence, the torment imagery that flourished in German-speaking regions during the fourteenth and fifteenth centuries. Exploring the visual aggression of these images and the visceral bodily imagination that they produced in their viewers, Assaf Pinkus argues that the new visual discourse on violence was a watershed in premodern conceptualizations of selfhood.

Images of martyrdom in late medieval Germany reveal a strikingly brutal parade of passion: severed heads, split skulls, mutilated organs, extracted fingernails and teeth, and myriad other torments. Addressing contemporary discourses on violence and cruelty, the aesthetics of violence, and the eroticism of the tortured body, Pinkus ties these galleries of violence to larger cultural concerns about the ethics of violence and bodily integrity in the conceptualization of early modern personhood.

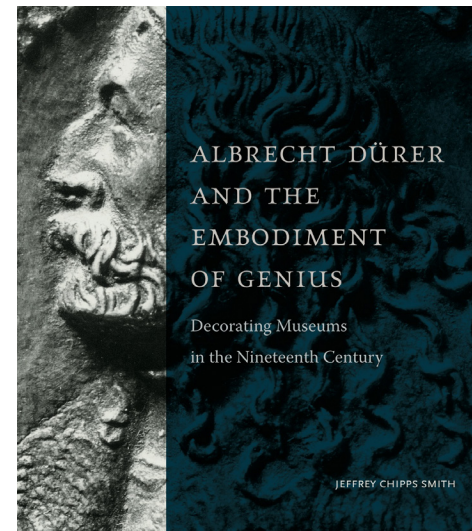
Innovative and convincing, this study heralds a fundamental shift in the scholarly conversation about premodern violence, moving from a focus on the *imitatio Christi* and the liturgy of punishment to the notion of violence as a moral problem in an ethical system. Scholars of medieval and early modern art, history, and literature will welcome and engage with Pinkus's research for years to come.

Assaf Pinkus is Professor of Art History at Tel Aviv University. He is the author of *Sculpting Simulacra in Medieval Germany, 1250–1380* and *Patrons and Narratives of the Parler School: The Marian Tympana, 1350–1400*. His current studies focus on giants and the temporalities of salvation.

216 pages | 50 color/87 b&w illus. | 8 x 10 | December
 ISBN 978-0-271-08379-7
 hardcover: \$109.95/£87.95/€102.95 sh
 Art History/Medieval and Early Modern Studies



ALSO OF INTEREST
Pygmalion's Power
 Romanesque Sculpture,
 the Senses, and
 Religious Experience
 Thomas E. A. Dale
 ISBN 978-0-271-08345-2
 hardcover: \$99.95/£79.95/€92.95 sh



**Albrecht Dürer and the
 Embodiment of Genius**
 Decorating Museums in the
 Nineteenth Century
 Jeffrey Chipps Smith

“Albrecht Dürer and the Embodiment of Genius richly explores the great museums and their decorative programs. Never has this chapter in the fascinating history of Old Master adulation been explored as thoroughly as here.”

—JOSEPH LEO KOERNER, author of *Dürer's Hands*

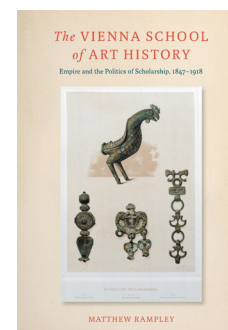
During the nineteenth century, Albrecht Dürer's art, piety, and personal character were held up as models to inspire contemporary artists and—it was hoped—to return Germany to international artistic eminence. In this book, Jeffrey Chipps Smith explores Dürer's complex posthumous reception during the great century of museum building in Europe, with a particular focus on the artist's role as a creative and moral exemplar for German artists and museum visitors.

In an era when museums were emerging as symbols of civic, regional, and national identity, dozens of new national, princely, and civic museums began to feature portraits of Dürer in their elaborate decorative programs embellishing the facades, grand staircases, galleries, and ceremonial spaces. Probing the cultural, political, and educational aspirations and rivalries of these museums and their patrons, Smith traces how Dürer was painted, sculpted, and prominently placed to accommodate the era's diverse needs and aspirations. He investigates what these portraits can tell us about the rise of a distinct canon of famous Renaissance and Baroque artists—addressing the question of why Dürer was so often paired with Raphael, who was considered to embody the greatness of Italian art—and why, with the rise of German nationalism, Hans Holbein the Younger often replaced Raphael as Dürer's partner.

Accessibly written and comprehensive in scope, this book sheds new light on museum building in the nineteenth century and the rise of art history as a discipline. It will appeal to specialists in nineteenth-century and early modern art, the history of museums and collecting, and art historiography.

Jeffrey Chipps Smith is Kay Fortson Chair in European Art at the University of Texas, Austin. He is the author, editor, and coeditor of a number of books, including *Dürer* (Art and Ideas series) and *The Essential Dürer*.

264 pages | 79 color/64 b&w illus. | 9 x 10 | November
 ISBN 978-0-271-08594-4
 hardcover: \$99.95/£79.95/€92.95 sh
 Art History/Museum Studies



ALSO OF INTEREST
**The Vienna School
 of Art History**
 Empire and the Politics of
 Scholarship, 1847–1918
 Matthew Rampley
 ISBN 978-0-271-06159-7
 paper: \$39.95/£31.95/€37.95 sh

The Lives and Afterlives of Medieval Iconography

Edited by Pamela A. Patton and Henry D. Schilb

What does the study of iconography entail for scholars active today? How does it intersect with the broad array of methodological and theoretical approaches now at the disposal of art historians? Should we still dare to use the term “iconography” to describe such work?

The seven essays collected here argue that we should. Their authors set out to evaluate the continuing relevance of iconographic studies to current art-historical scholarship by exploring the fluidity of iconography itself over broad spans of time, place, and culture. These wide-ranging case studies take a diversity of approaches as they track the transformation of medieval images and their meanings along their respective paths, exploring how medieval iconographies remained stable or changed; how images were reconceived in response to new contexts, ideas, or viewerships; and how modern thinking about medieval images—including the application or rejection of traditional methodologies—has shaped our understanding of what they signify. These essays demonstrate that iconographic work still holds a critical place within the rapidly evolving discipline of art history as well as within the many other disciplines that increasingly prioritize the study of images.

This inaugural volume in the series *Signa: Papers of the Index of Medieval Art at Princeton University* demonstrates the importance of keeping matters of image and meaning—regardless of whether we use the word “iconography”—at the center of modern inquiry into medieval visual literature.

In addition to the editors, the contributors to this volume are Kirk Ambrose, Charles Barber, Catherine Fernandez, Elina Gertsman, Jacqueline E. Jung, Dale Kinney, and D. Fairchild Ruggles.

Pamela A. Patton is Director of the Index of Medieval Art at Princeton University. She is the author of several books, including *Art of Estrangement: Redefining Jews in Reconquest Spain*, also published by Penn State University Press.

Henry D. Schilb is Art History Specialist in Byzantine Art at Princeton’s Index of Medieval Art.



232 pages | 32 color/49 b&w illus.
8 x 10 | December
ISBN 978-0-271-08621-7
hardcover: \$84.95/£67.95/€78.95 sh
Signa: Papers of the Index of
Medieval Art at Princeton University
Series
Art History/Medieval and Early
Modern Studies

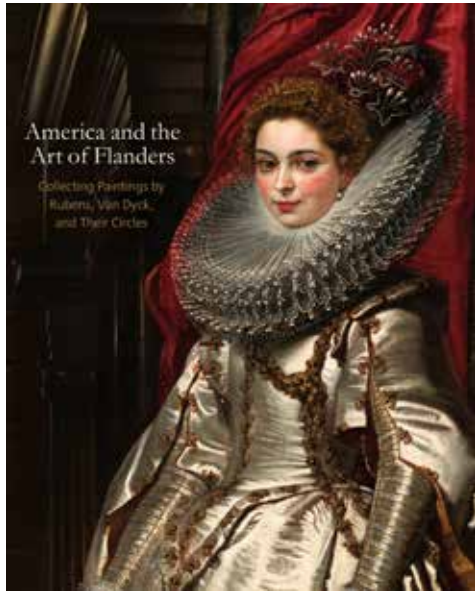


Papers of the
Index of Medieval Art
at Princeton University

signa

Signa: Papers of the Index of Medieval Art at Princeton University explores questions of image and meaning in the context of current scholarship on medieval visual culture. It aims to provide a forum for fresh scholarly perspectives on the ways in which visual images addressed the concerns of both makers and viewers within a diverse and mutable medieval world.

SERIES EDITOR: Pamela A. Patton
Director, The Index of Medieval Art



America and the Art of Flanders

Collecting Paintings by Rubens, Van Dyck, and Their Circles

Edited by Esmée Quodbach

“Yet another excellent volume in an already impressive series on the history of collecting in the United States. It investigates the changing interest in Flemish art over time and what happens when private love of art becomes institutional collecting. It also deals with many different American museum collections as part of a greater national collection. This is rarely done, and it is great food for thought.”

—PETER HECHT, Utrecht University, The Netherlands

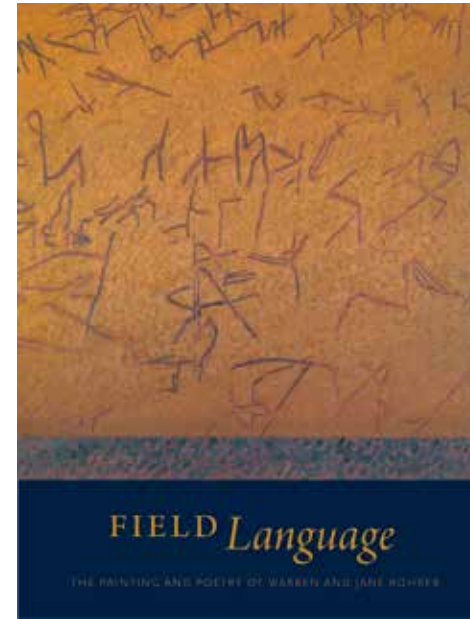
This pioneering and richly illustrated volume examines the American approach to and interest in the collecting of Flemish art over the course of the nineteenth and twentieth centuries.

Chronicling in lively detail the roles played by individuals in forming private and public collections, the essays in this volume trace how the taste for specific genres and the appreciation for artists such as Peter Paul Rubens and Anthony van Dyck changed over the years, and they explore the historical and cultural motivations behind these trends. In doing so, they consider the effect of the great bequests of Flemish paintings to American museums and examine the private collections of main tastemakers such as the Baltimore merchant Robert Gilmor and the California oil magnate J. Paul Getty. Gorgeously illustrated with almost one hundred representative pieces, this important contribution to the scholarship on American collecting of Flemish art will interest art lovers and stimulate further research in the fields of art history and museum history.

In addition to the editor, the contributors include Ronni Baer, Adam Eaker, Lance Humphries, George S. Keyes, Margaret R. Laster, Alexandra Libby, Louisa Wood Ruby, Dennis P. Weller, Arthur K. Wheelock, Marjorie Wieseman, and Anne T. Woollett.

Esmée Quodbach is Assistant Director and Editor-in-Chief of the Center for the History of Collecting at The Frick Collection and Art Reference Library in New York. She is the editor of *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*, also published by Penn State University Press.

224 pages | 92 color/6 b&w illus. | 8 x 10 | November
ISBN 978-0-271-08608-8
hardcover: \$69.95/£55.95/€64.95 sh
The Frick Collection Studies in the History of Art
Collecting in America Series | Co-published with
The Frick Collection
Art History



Field Language

The Painting and Poetry of Warren and Jane Rohrer

Edited by Julia Spicher Kasdorf, Christopher Reed, and Joyce Henri Robinson

Field Language presents the work of an extraordinary couple who together left the rural lifeways of their Mennonite upbringing to go “into the world” to create forms of modern art that reflected on the places and culture they came from. Published on the occasion of a retrospective exhibition devoted to the working relationship between abstract painter Warren Rohrer and his wife, poet Jane Turner Rohrer, this sumptuously illustrated book explores the Rohrers’ painting and poetry in relation to their biographies and to the nature of modernism and modernity.

The artists, poets, and historians contributing to this volume present a variety of perspectives on the Rohrers, situating their work within the context of modernism, the changing agricultural landscapes of Lancaster County, Pennsylvania, and the aestheticization of local craft practices. Through the work of these two highly original and creative artists, *Field Language* invites

readers to consider relationships between global art movements and local visual cultures, issues of land use, the sustainability of rural communities and cultures, and our own relationships with agricultural landscapes, seasonal change, labor, and human need and desire.

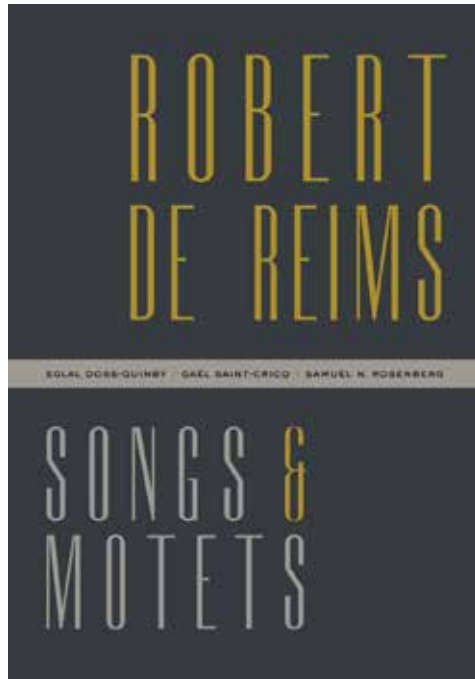
In addition to the editors, the contributors include Christopher Campbell, Steven Z. Levine, Nancy Locke, Sally McMurry, Janneken Smucker, William R. Valerio, Jonathan Frederick Walz, and Douglas Witmer.

Julia Spicher Kasdorf is Professor of English and Women’s, Gender, and Sexuality Studies at Penn State University. She is the author of *The Body and the Book: Writing from a Mennonite Life; Essays and Poems* and coauthor of *Shale Play: Poems and Photographs from the Fracking Fields*, both published by Penn State University Press.

Christopher Reed is an art historian and Distinguished Professor of English and Visual Culture at Penn State University. He has taught and published on a wide variety of topics at the intersection of art and literature from the nineteenth to the twenty-first century. His previous curatorial collaborations were the exhibitions *A Room of Their Own: The Bloomsbury Artists in American Collections; Forging Alliances; and JapanAmerica: Points of Contact, 1876–1970*.

Joyce Henri Robinson is Assistant Director at the Palmer Museum of Art and Affiliate Associate Professor in the Department of Art History at Penn State University. She has authored catalogues and curated numerous exhibitions in the fields of contemporary art, twentieth-century American art, and photography.

248 color illus. | 8.25 x 10.75 | October
ISBN 978-0-911209-74-7 | paper: \$39.95/£31.95/€37.95 sh
Art/Art History/Literary Criticism



Robert de Reims Songs and Motets

Robert de Reims
Edited, translated, and introduced
by Eglal Doss-Quinby, Gaël Saint-
Cricq, and Samuel N. Rosenberg

“Robert de Reims is the first trouvère to be involved both with monodic and polyphonic compositions, which makes this new edition of his work highly useful. This volume gives a very complete survey of the corpus and its transmission, of Robert’s thematic choices and both linguistic and versification options, as well as some elements concerning the analysis of the music.”

—ANNE IBOS-AUGÉ, author of *Chanter et lire dans le récit médiéval*

Known as “La Chièvre de Reims,” Robert de Reims was among the earliest *trouvères*—poet-composers who were contemporaries of the troubadours, but who wrote their works in the northern dialects of France. This critical edition provides new translations into English and modern French of all the songs and motets attributed to him, along with the original texts, the extant melodies, and a substantive introduction.

Active sometime between 1190 and 1220, Robert de Reims was an influential figure in the literary circles of Arras. There are thirteen compositions set to music attributed to him, including nine *chansons* (songs) and four polyphonic motets that show broad dissemination in the thirteenth century and beyond. Robert’s work is exceptional on a number of fronts. His poetry is known for acoustic luxuriance and expertise in rhyming, grounded in the play of echoes and variations. He is the earliest *trouvère* known to have composed a *sotte chanson contre Amours* (silly song against Love), and his lyrics feature the first specimens of intensive echo rhyming. Located clearly at the nexus of monophonic song and polyphony, Robert’s corpus also poses the intriguing question of *trouvère* participation in the development of the polyphonic repertory.

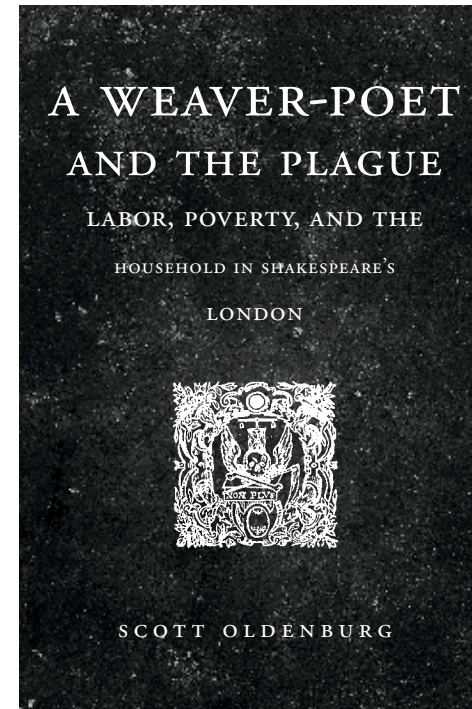
The case of Robert de Reims jostles and tempers the standard history of the *chanson* and the motet. Accessible and instructive, this trilingual critical edition of his complete works makes the oeuvre of this innovative and consequential *trouvère* available in one volume for the first time.

Eglal Doss-Quinby is Professor of French Studies at Smith College.

Gaël Saint-Cricq is Maître de Conférences at the University of Rouen.

Samuel N. Rosenberg is Professor Emeritus of French at Indiana University and the translator of *Robert the Devil* and *Paul Verlaine: A Bilingual Selection of His Verse*, both published by Penn State University Press.

120 pages | 22 b&w illus. | 7 x 10 | October
ISBN 978-0-271-08718-4 | paper: \$24.95/£19.95/€23.95 sh
Literary Criticism/Medieval and Early Modern Studies/
Musicology



A Weaver-Poet and the Plague Labor, Poverty, and the Household in Shakespeare’s London Scott Oldenburg

“A Weaver-Poet and the Plague interacts expertly with primary sources and secondary literature about the plague, the labor of poor men and women in early modern London, grief, and gender. This original book offers a fascinating reading of the weaver William Muggins’s poem *London’s Mourning Garment* (1603) and a compelling microhistory of this poet in relation to his social network. Oldenburg offers a fresh perspective on a ‘nonaristocratic aesthetics’ of low and middling sorts of poets and prose writers.”

—JENNIFER C. VAUGHT, author of *Architectural Rhetoric in Shakespeare and Spenser*

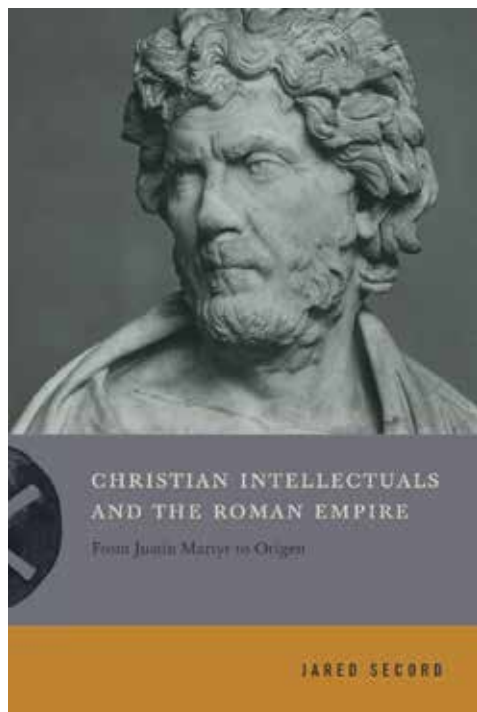
William Muggins, an impoverished but highly literate weaver-poet, lived and wrote in London at the turn of the seventeenth century, when few of his contemporaries could even read. *A Weaver Poet and the Plague’s* microhistorical approach uses Muggins’s life and writing, in which he articulates a radical vision of a commonwealth founded on labor and mutual aid, as a gateway into a broader narrative about London’s “middling sort” during the plague of 1603.

In debt, in prison, and at odds with his livery company, Muggins was forced to move his family from the central London neighborhood called the Poultry to the far poorer and more densely populated parish of St. Olave’s in Southwark. It was here, confined to his home as that parish was devastated by the plague, that Muggins wrote his minor epic, *London’s Mourning Garment*, in 1603. The poem laments the loss of life and the suffering brought on by the plague but also reflects on the social and economic woes of the city, from the pains of motherhood and childrearing to anxieties about poverty, insurmountable debt, and a critique of a system that had failed London’s most vulnerable. Part literary criticism, part microhistory, this book reconstructs Muggins’s household, his reading, his professional and social networks, and his proximity to a culture of radical religion in Southwark.

Featuring an appendix with a complete version of *London’s Mourning Garment*, this volume presents a street-level view of seventeenth-century London that gives agency and voice to a class that is often portrayed as passive and voiceless.

Scott Oldenburg is Associate Professor of English at Tulane University. He is the author of *Alien Albion: Literature and Immigration in Early Modern England*.

272 pages | 6 x 9 | October | ISBN 978-0-271-08715-3
hardcover: \$99.95/£79.95/€92.95 sh
Cultural Inquiries in English Literature, 1400–1700 Series
Literary Studies/Medieval and Early Modern Studies



Christian Intellectuals and the Roman Empire

From Justin Martyr to Origen

Jared Secord

“This book is a welcome addition to a growing movement by classicists and ancient historians to examine early Christian authors within the horizons of Roman imperial culture (the so-called Second Sophistic). Secord brings to the task an unusually strong command of the scholarship and the Christian texts, married to a firm grasp of the history and non-Christian intellectual trends of the first three centuries CE. Scholars who work with equal comfort on both sides of the pagan-Christian divide are rare; this is a book that scholars in both disciplines will read with profit.”

—KENDRA ESHLEMAN, author of *The Social World of Intellectuals in the Roman Empire: Sophists, Philosophers, and Christians*

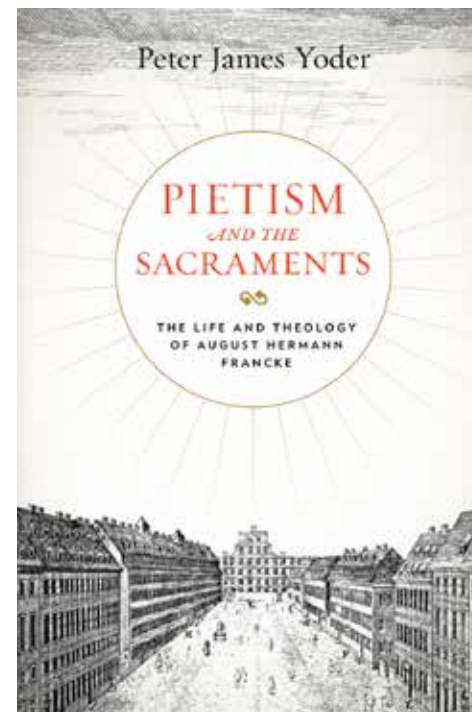
Early in the third century, a small group of Greek Christians began to gain prominence and legitimacy as intellectuals in the Roman Empire. Examining the relationship that these thinkers had with the broader Roman intelligentsia, Jared Secord contends that the success of Christian intellectualism during this period had very little to do with Christianity itself.

With the recognition that Christian authors were deeply engaged with the norms and realities of Roman intellectual culture, Secord examines the thought of a succession of Christian literati that includes Justin Martyr, Tatian, Julius Africanus, and Origen, comparing each to a diverse selection of his non-Christian contemporaries. Reassessing Justin’s apologetic works, Secord reveals Christian views on martyrdom to be less distinctive than previously believed. He shows that Tatian’s views on Greek culture informed his reception by Christians as a heretic. Finally, he suggests that the successes experienced by Africanus and Origen in the third century emerged as consequences not of any change in attitude toward Christianity by imperial authorities but of a larger shift in intellectual culture and imperial policies under the Severan dynasty.

Original and erudite, this volume demonstrates how distorting the myopic focus on Christianity as a religion has been in previous attempts to explain the growth and success of the Christian movement. It will stimulate new research in the study of early Christianity, classical studies, and Roman history.

Jared Secord is an academic strategist at the University of Calgary.

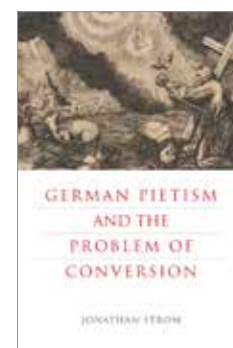
232 pages | 6 x 9 | October
ISBN 978-0-271-08707-8
hardcover: \$99.95/£79.95/€92.95 sh
Inventing Christianity Series
History/Religious Studies



Pietism and the Sacraments

The Life and Theology of August Hermann Francke

Peter James Yoder



ALSO OF INTEREST
German Pietism and the Problem of Conversion

Jonathan Strom
ISBN 978-0-271-07935-6
paper: \$34.95/£27.95/€32.95 sh
Pietist, Moravian, and Anabaptist Studies Series

Considered by many to be one of the most influential German Pietists, August Hermann Francke lived during a moment when an emphasis on conversion was beginning to produce small shifts in how the sacraments were defined—a harbinger of later, more dramatic changes to come in evangelical theology. In this book, Peter James Yoder uses Francke and his theology as a case study for the ecclesiological stirrings that led to the rise of evangelicalism and global Protestantism.

Engaging extensively with Francke’s manuscript sermons and writings, Yoder approaches Francke’s life and religious thought through his theology of the sacraments. In doing so, Yoder delivers key insights into Francke’s conversion theology and the structure of his Pietist thought, providing a rich depiction of Francke’s conversion-driven theology and how it shaped his views of the sacraments and the church. The first in-depth study of Francke’s theology written for an English-speaking audience, this book supports recent scholarship in English that not only challenges long-held assumptions about Pietism but also argues for the role of Pietism’s influence on the changing religious landscape of the eighteenth century. Through his examination of Francke’s theology of the sacraments, Yoder presents a fresh view into the eighteenth-century ecclesiological developments that caused a rupture with the dogmas of the Reformation.

Original and vital, this study will become the standard reference on Francke for American audiences and will influence scholarship on Lutheranism, Pietism, early modern German studies, and eighteenth-century history and religion.

Peter James Yoder is Lecturer in Historical Theology and Director of Admissions at Reformed Theological Seminary, Dallas.

216 pages | 6 x 9 | December
ISBN 978-0-271-08800-6
hardcover: \$89.95/£71.95/€83.95 sh
Pietist, Moravian, and Anabaptist Studies Series
Religious Studies/German Studies

The Play World

Toys, Texts, and the Transatlantic German Childhood

Patricia Anne Simpson

“Simpson’s book is a welcome addition to discussions of the importance of the domestic sphere and its artifacts and practices for questions of cultural nationalism and transnational interplays. It shows the impact of toys and play on narratives of migration, the articulation of middle-class subjectivity, and the role of model childhoods in the self-identity of modern European family structures— and how they influenced European American family structures in their acquisition of racial, ethnic, and national regimes.”

—KARIN A. WURST, author of *Fabricating Pleasure: Fashion, Entertainment, and Cultural Consumption in Germany, 1780–1830*

The Play World chronicles the history and evolution of the concept of play as a universal part of childhood. Examining texts and toys coming out of Europe between 1631 and 1914, Patricia Anne Simpson argues that German material, literary, and pedagogical cultures were central to the construction of the modern ideas and realities of play and childhood in the transatlantic world.

With attention to the details of toy manufacturing and marketing, Simpson considers prescriptive texts about how children should play, treat their possessions, and experience adventure in the scientific exploration of distant geographies. She illuminates the role of toys—among them a mechanical guillotine, yo-yos, hybridized dolls, and circus figures—as agents of history. Using an interdisciplinary approach that draws from postcolonial, childhood, and migration studies, she makes the case that these texts and toys transfer the world of play into a space in which model childhoods are imagined and enacted as German. With chapters on the Protestant play ethic, enlightened parenting, Goethe as an advocate of play, colonial fantasies, children’s almanacs, ethnographic play, and an empire of toys, Simpson’s argument follows a compelling path toward understanding the reproduction of religious, gendered, ethnic, racial, national, and imperial identities, emanating from German-speaking Europe, that collectively construct a global imaginary.

Patricia Anne Simpson is Professor of German Studies at the University of Nebraska–Lincoln and coeditor of the *Goethe Yearbook*. She is the author of several books, including most recently *Reimagining the European Family: Cultures of Immigration*.



304 pages | 41 b&w illus.
6 x 9 | October
ISBN 978-0-271-08699-6
hardcover: \$94.95/£75.95/€88.95 sh
Max Kade Research Institute:
Germans Beyond Europe Series
History/Literary Studies/German Studies

Objects of Vision

Making Sense of What We See

A. Joan Saab

“*Objects of Vision* is an engaging and well-written book that adroitly guides readers to understand the complex mechanisms by which meaning is made in visual texts.”

—MARTIN A. BERGER, School of the Art Institute of Chicago

Advances in technology allow us to see the invisible: fetal heartbeats, seismic activity, cell mutations, virtual space. Yet in an age when experience is so intensely mediated by visual records, the centuries-old realization that knowledge gained through sight is inherently fallible takes on troubling new dimensions. This book considers the ways in which seeing, over time, has become the foundation for knowing (or at least for what we think we know).

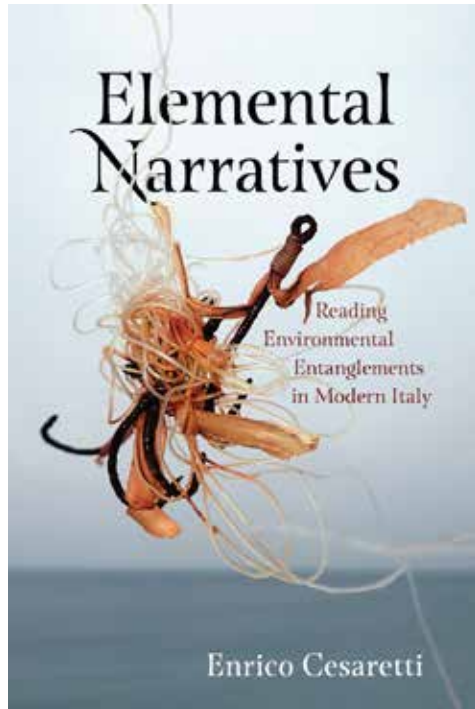
A. Joan Saab examines the scientific and socially constructed aspects of seeing in order to delineate a genealogy of visibility from the Renaissance to the present, demonstrating that *what* we see and *how* we see it are often historically situated and culturally constructed. Through a series of linked case studies that highlight moments of seeming disconnect between seeing and believing—hoaxes, miracles, spirit paintings, manipulated photographs, and holograms, to name just a few—she interrogates the relationship between “visions” and visibility. This focus on the strange and the wonderful in understanding changing notions of visions and visual culture is a compelling entry point into the increasingly urgent topic of technologically enhanced representations of reality.

Accessibly written and thoroughly enlightening, *Objects of Vision* is a concise history of the connections between seeing and knowing that will appeal to students and teachers of visual studies and sensory, social, and cultural history.

A. Joan Saab is Susan B. Anthony Professor of Art History and Vice Provost of Academic Affairs at the University of Rochester. She is the author of *For the Millions: American Art and Culture Between the Wars*.



176 pages | 32 color/12 b&w illus.
7 x 10 | December
ISBN 978-0-271-08810-5
hardcover: \$69.95/£55.95/€64.95 sh
Perspectives on Sensory History Series
History/Art



Elemental Narratives

Reading Environmental Entanglements in Modern Italy

Enrico Cesaretti

“Sulfur, rocks, oil, marble, asbestos, cement, and steel are the involuntary storytellers of this beautiful and yet conflicted country, ridden with industrial mismanagement, environmental injustice, and the fragility of landscapes and ecosystems. . . . Enrico Cesaretti has provided a landmark contribution to ecocriticism, environmental humanities, and Italian studies.”

—SERENELLA IOVINO, author of *Ecocriticism and Italy: Ecology, Resistance, and Liberation*

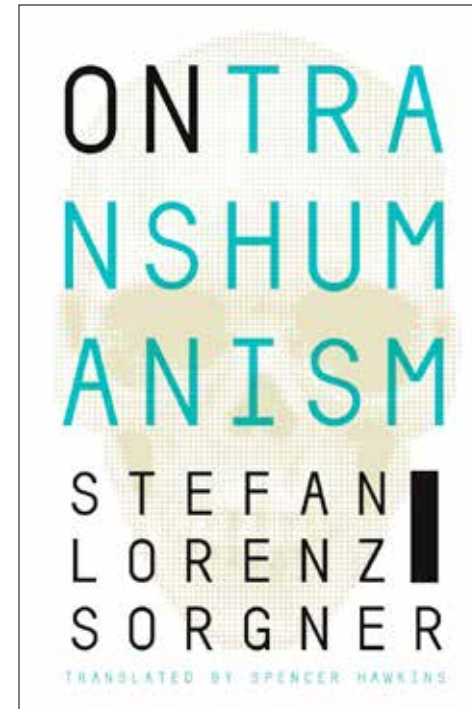
Over the past century, the Italian landscape has undergone exceedingly rapid transformations, shifting from a mostly rural environment to a decidedly modern world. Situated at the juncture of Italian studies and ecocriticism and heeding the recent “material turn” in the environmental humanities, *Elemental Narratives* outlines an original cultural and environmental map of the *bel paese*.

Giving equal weight to readings of fiction, nonfiction, works of visual art, and physical sites, Enrico Cesaretti investigates the interconnected stories emerging from both human creativity and the expressive eloquence of “glocal” materials, such as sulfur, petroleum, marble, steel, and asbestos, that contributed to make and, simultaneously, “un-make” today’s Italy. Embracing the idea of a decentralized agency that is shared among human and nonhuman entities, Cesaretti suggests that engaging with these entangled discursive and material texts promises to generate new knowledge and more participative, affective responses to environmental issues, both in Italy and elsewhere. Ultimately, he argues that complementing quantitative, data-based information with insights from humanistic disciplines can increase our awareness and develop more sustainable worldviews in the era of the Anthropocene.

Elegantly written and convincingly argued, this book will appeal broadly to scholars and students working in the fields of environmental studies, comparative literatures, ecocriticism, environmental history, and Italian studies.

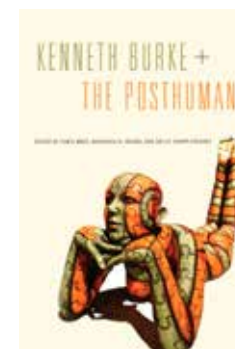
Enrico Cesaretti is Associate Professor of Italian Studies at the University of Virginia. His most recent book is *Italy and the Environmental Humanities: Landscapes, Natures, Ecologies*, coedited with Serenella Iovino and Elena Past.

272 pages | 6 x 9 | November
ISBN 978-0-271-08773-3
hardcover: \$99.95/£79.95/€92.95 sh
AnthropoScene: The SLSA Book Series
Literary Criticism/Ecocriticism



On Transhumanism

Stefan Lorenz Sorgner
Translated and with an introduction
by Spencer Hawkins



ALSO OF INTEREST
Kenneth Burke + The Posthuman
Edited by Chris Mays, Nathaniel A. Rivers, and Kellie Sharp-Hoskins
ISBN 978-0-271-07909-7
paper: \$32.95/£26.95/€30.95 sh
RSA Series in Transdisciplinary Rhetoric

Transhumanism is widely misunderstood and often branded as dangerous. In this essential and clarifying volume, Stefan Lorenz Sorgner debunks widespread myths about transhumanism and tackles the most pressing ethical issues in the debate over technologically assisted human enhancement.

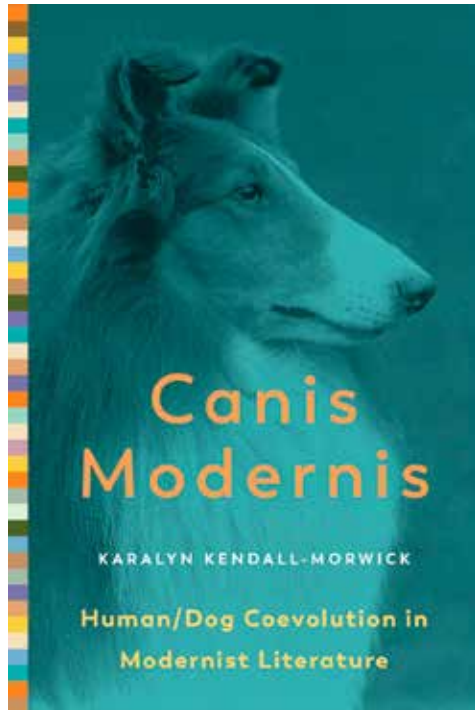
On Transhumanism is a vital primer on the subject, written by a world-renowned expert. Sorgner presents an overview of the movement’s history, summarizing the twelve pillars of transhumanist discourse. He highlights the urgent ethical challenges related to the latest technological developments, inventions, and innovations and compares the unique cultural standing of transhumanism to other cultural movements, placing it within the broader context of the Enlightenment, modernity, postmodernity, and the philosophical writings of Nietzsche.

Engagingly written and translated and featuring an introduction for North American readers, this comprehensive overview of transhumanism will be required reading for students of posthumanist philosophy and for general audiences interested in learning about the transhumanist movement.

Stefan Lorenz Sorgner is Associate Professor of Philosophy at John Cabot University in Rome, Director and Cofounder of the Beyond Humanism Network, Fellow at the Institute for Ethics and Emerging Technologies, Research Fellow at the Ewha Institute for the Humanities, and Editor-in-Chief of the *Journal of Posthuman Studies*. He is the author of five books and the editor of more than ten essay collections.

Spencer Hawkins is Assistant Professor in the Faculty of Translation Studies, Linguistics, and Cultural Studies at Johannes Gutenberg University Mainz.

144 pages | 5.5 x 8.5 | December
ISBN 978-0-271-08792-4
hardcover: \$79.95/£63.95/€74.95 sh
Philosophy/Science



Canis Modernis Human/Dog Coevolution in Modernist Literature

Karalyn Kendall-Morwick

“A compelling, deeply researched, and valuable study that takes up the question of the canine in modernism, in particular, to explore dogs’ unique proximity to the human species and to describe how the coevolution of humans and dogs should be theorized as providing a special or charged site for examining modernist interspecies contingencies, interactions, and forms of ethical being-with. This notable book continues the exploration of modernism’s significance for discussions of animals and animality in literature.”

—CARRIE ROHMAN, author of *Choreographies of the Living: Bioaesthetics in Literature, Art, and Performance*

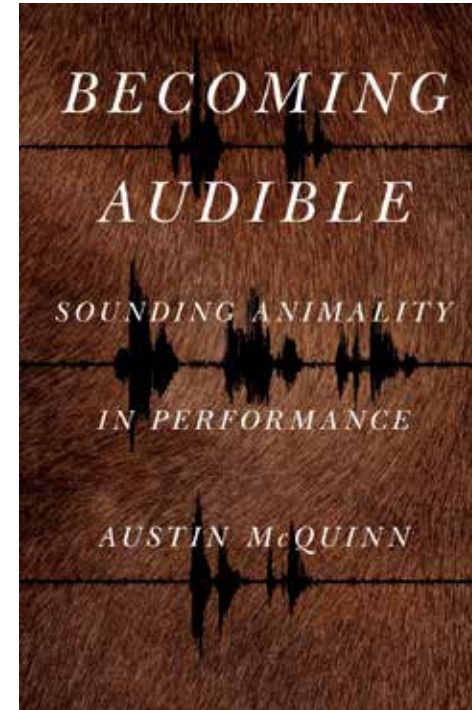
Modernist literature might well be accused of going to the dogs. From the strays wandering the streets of Dublin in James Joyce’s *Ulysses* to the highbred canine subject of Virginia Woolf’s *Flush*, dogs populate a range of modernist texts. In many ways, the dog in the late nineteenth and early twentieth centuries became a potent symbol of the modern condition—facing, like the human species, the problem of adapting to modernizing forces that relentlessly outpaced it. Yet the dog in literary modernism does not function as a stand-in for the human.

In this book, Karalyn Kendall-Morwick examines the human-dog relationship in modernist works by Virginia Woolf, Jack London, Albert Payson Terhune, J. R. Ackerley, and Samuel Beckett, among others. Drawing from the evolutionary theories of Charles Darwin and the scientific, literary, and philosophical work of Donna Haraway, Temple Grandin, and Carrie Rohman, she makes a case for the dog as a coevolutionary and coadapting partner of humans. As our coevolutionary partners, dogs destabilize the human: not the autonomous, self-transparent subject of Western humanism, the human is instead contingent, shaped by its material interactions with other species. By demonstrating how modernist representations of dogs ultimately mongrelize the human, this book reveals dogs’ status both as instigators of the crisis of the modern subject and as partners uniquely positioned to help humans adapt to the turbulent forces of modernization.

Accessibly written and convincingly argued, this study shows how dogs challenge the autonomy of the human subject and the humanistic underpinnings of traditional literary forms. It will find favor with students and scholars of modernist literature and animal studies.

Karalyn Kendall-Morwick is Associate Professor of English at Washburn University.

216 pages | 2 b&w illus. | 6 x 9 | December
ISBN 978-0-271-08802-0
hardcover: \$89.95/£71.95/€83.95 sh
Animalibus: Of Animals and Cultures Series
Literary Criticism/Animal Studies

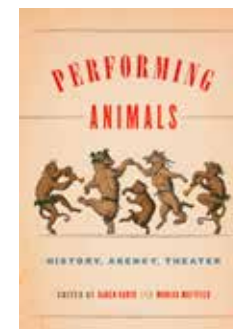


Becoming Audible Sounding Animality in Performance

Austin McQuinn

“Becoming Audible provides a compelling array of contemporary artworks that explore animality alongside or at the limits of culture.”

—RON BROGLIO, author of *Surface Encounters: Thinking with Animals and Art*



ALSO OF INTEREST
Performing Animals
History, Agency, Theater
Edited by Karen Raber and
Monica Mattfeld
ISBN 978-0-271-07835-9
paper: \$32.95/£26.95/€30.95 sh
Animalibus: Of Animals and
Cultures

Becoming Audible explores the phenomenon of human and animal acoustic entanglements in art and performance practices. Focusing on the work of artists who get into the spaces between species, Austin McQuinn discovers that sounding animality secures a vital connection to the creatural.

Employing Gilles Deleuze and Félix Guattari’s concept of becoming-animal, Donna Haraway’s definitions of multispecies becoming-with, and Mladen Dolar’s ideas of voice-as-object, McQuinn considers birdsong in the works of artists such as Beatrice Harrison and Marcus Coates; the voice of the canine in the operatic work of Alexander Raskotov; hierarchies of vocalization in human-simian cultural coevolution in theatrical adaptations of Franz Kafka and Eugene O’Neill; and the acoustic exchanges among hybrid human-animal creations in Harrison Birtwistle’s opera *The Minotaur*. Drawing from work in art and performance studies, animal studies, zooarchaeology, social and cultural anthropology, and philosophy, McQuinn demonstrates that sounding animality in performance resonates “through the labyrinths of the cultural and the creatural,” not only across species but also beyond the limits of the human.

Timely and provocative, this volume outlines new methods of unsettling human exceptionalism during a period of urgent reevaluation of interspecies relations. Students and scholars of human-animal studies, performance studies, and art historians working at the nexus of human and animal will find McQuinn’s book enlightening and edifying.

Austin McQuinn is a visual artist based in Ireland and a former Associate Lecturer at Waterford Institute of Technology and at Goldsmiths, University of London.

200 pages | 6 x 9 | December
ISBN 978-0-271-08796-2
hardcover: \$89.95/£71.95/€83.95 sh
Animalibus: Of Animals and Cultures Series
Animal Studies/Music/Theater

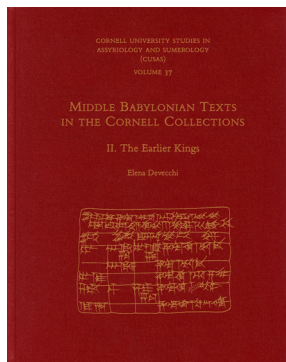
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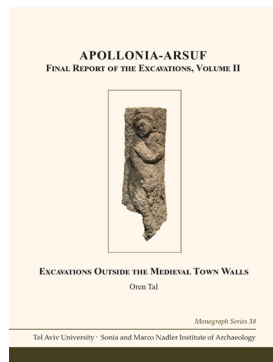
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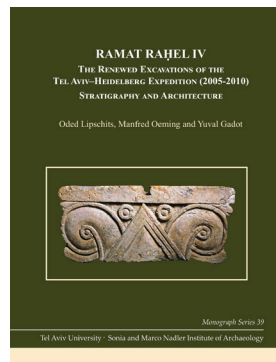
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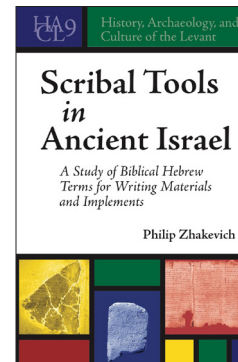
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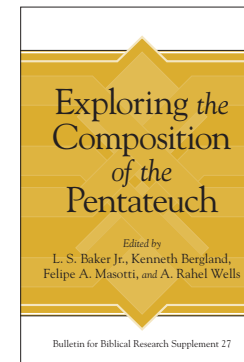
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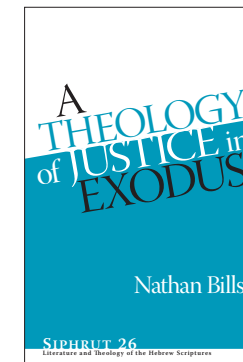
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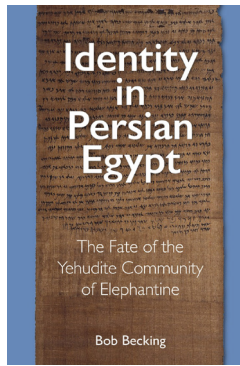
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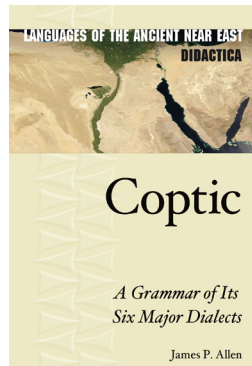
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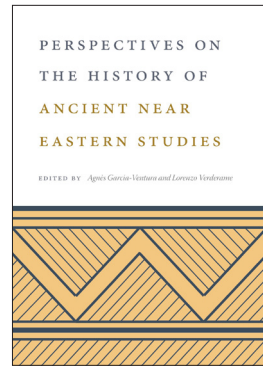
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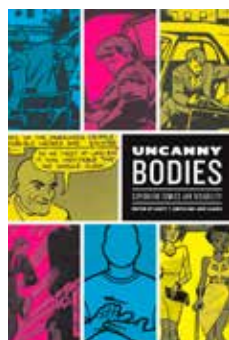
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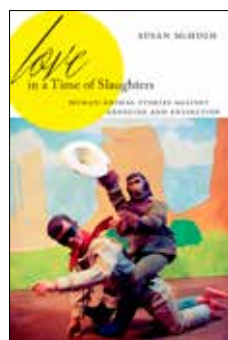
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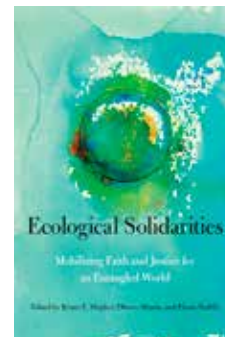
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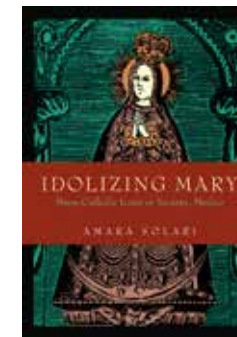
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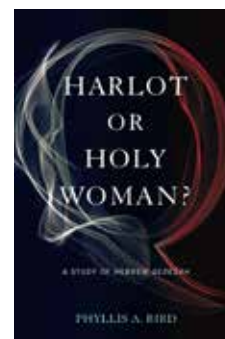
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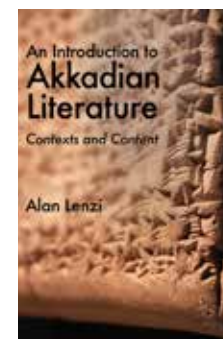
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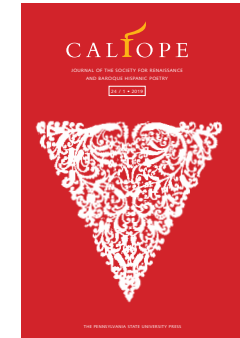
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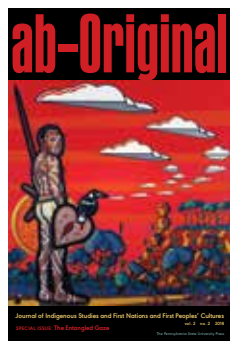
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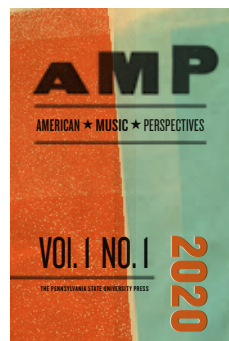
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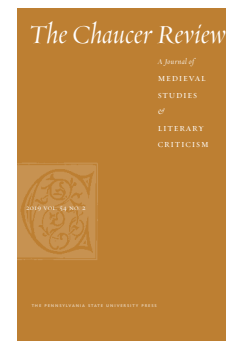
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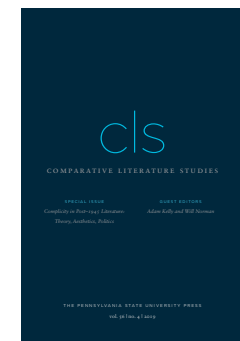
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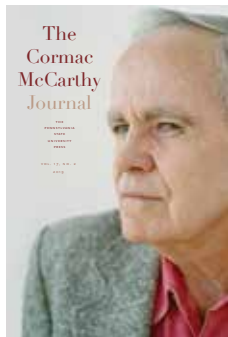
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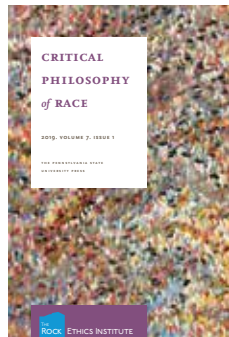
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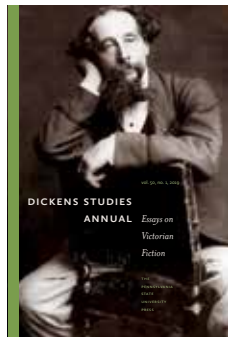
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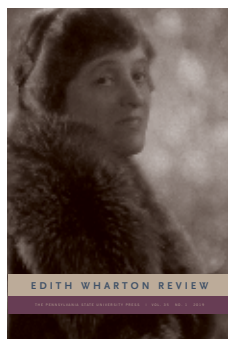
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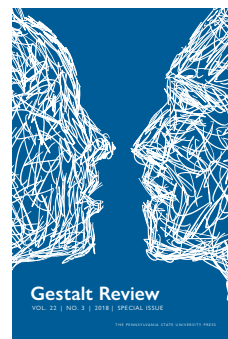
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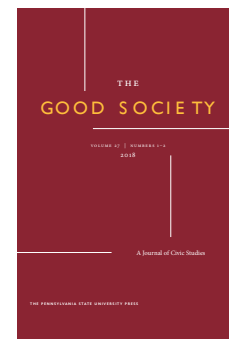
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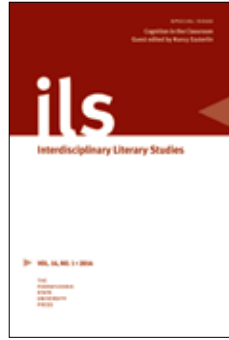
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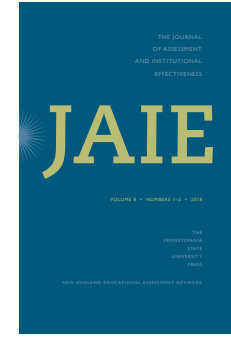
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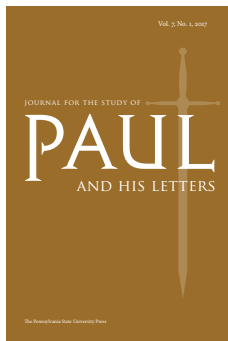
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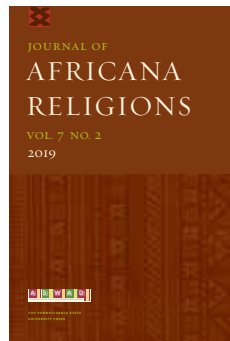
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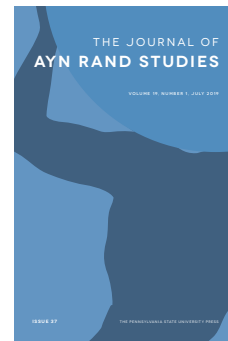
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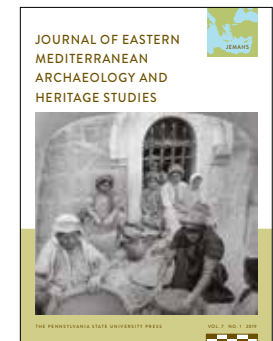
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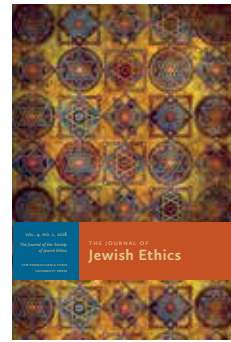
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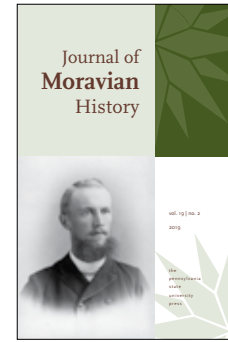
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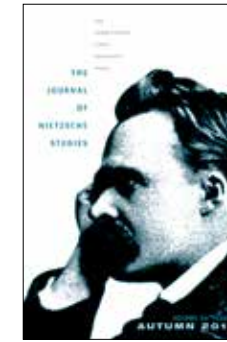
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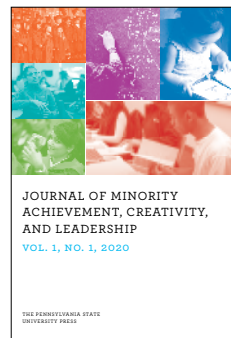
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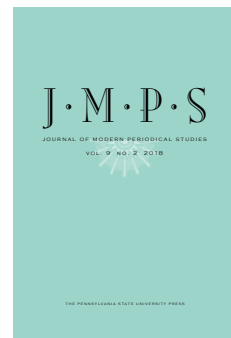
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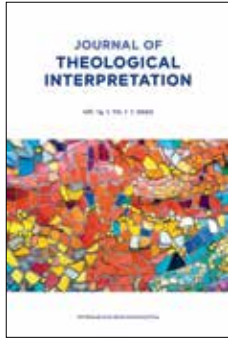
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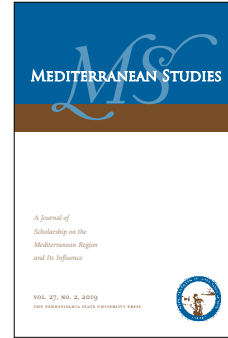


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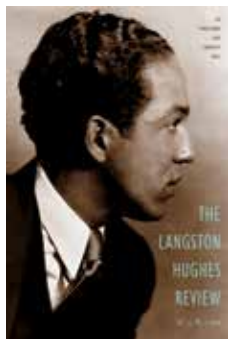


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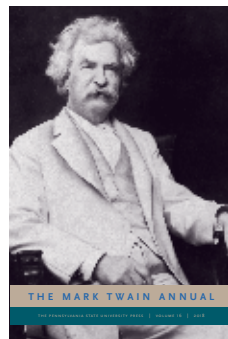
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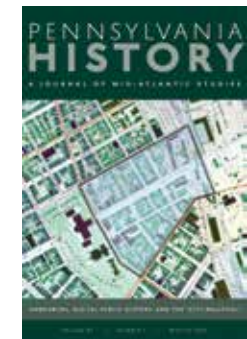


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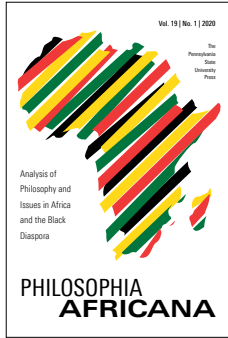
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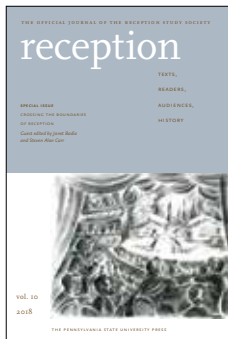
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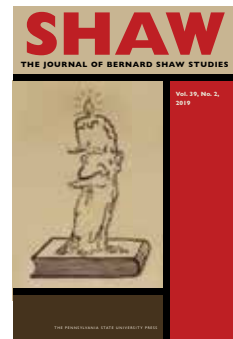
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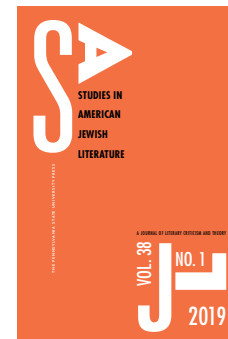
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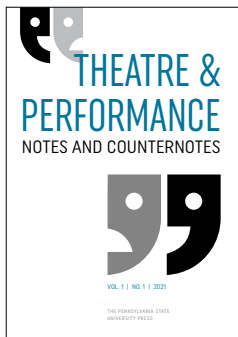
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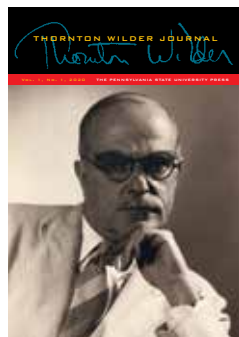


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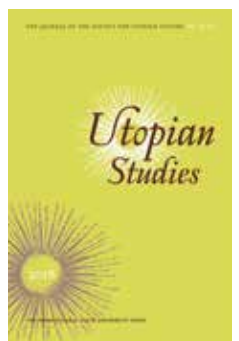


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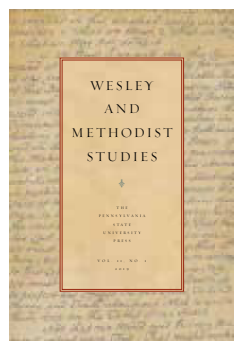


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