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tr: trade discount; sh: short discount

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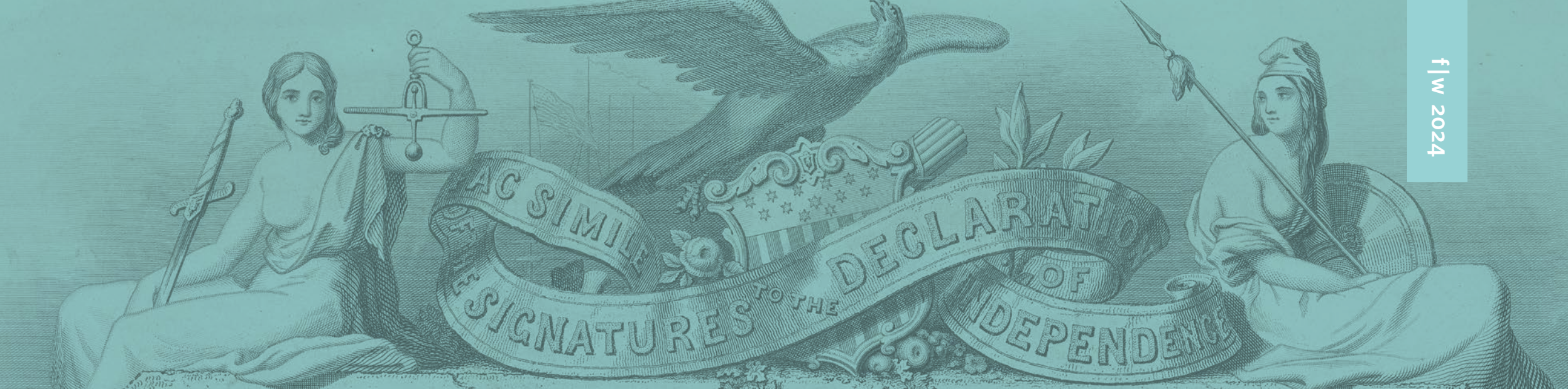
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Cover illustration: Demolition zone for the Civic Arena in the Lower Hill District of Pittsburgh, 1957. Photograph by Charles "Teenie" Harris. Carnegie Museum of Art, Pittsburgh. Heinz Family Fund, 2001.35.4091. Photograph © Carnegie Museum of Art, Pittsburgh. Additional credits: Pages 2-3, *Fac Simile of the Signatures to the Declaration of Independence*. Virtue & Co., ca. 1852-60. Courtesy of Princeton University Library; page 5, *Memorial of 100 Years a Republic*. Philadelphia?: T. J. Berry, 1876 (no. 88). Prints and Photographs Division, Library of Congress, LC-DIG-pga-02052; page 18-19, Antonio Pisanello, *Study of a Hare*, ca. 1440. Musée du Louvre, Paris, inv. 2445. © RMN-Grand Palais / Art Resource, New York. Photo: Christian Jean; pages 46-47, Interior view of the Festhalle Frankfurt, 1951. Design by Friedrich von Thiersch, 1909. Photo: Historical Archive MAN Augsburg.

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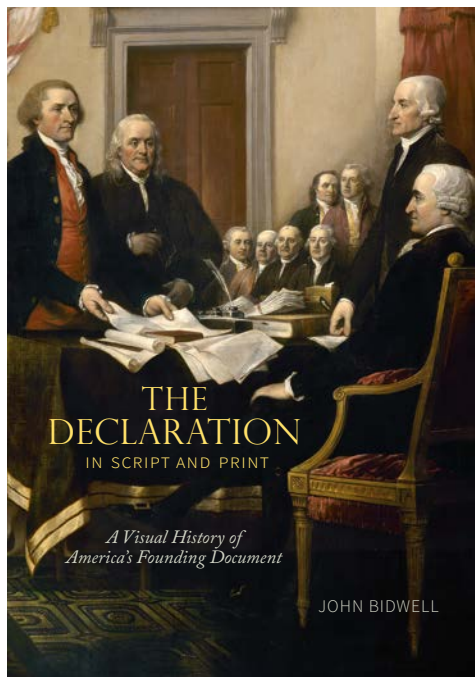
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 Penn State Series in the History of the Book  
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## The Declaration in Script and Print

### A Visual History of America's Founding Document

John Bidwell

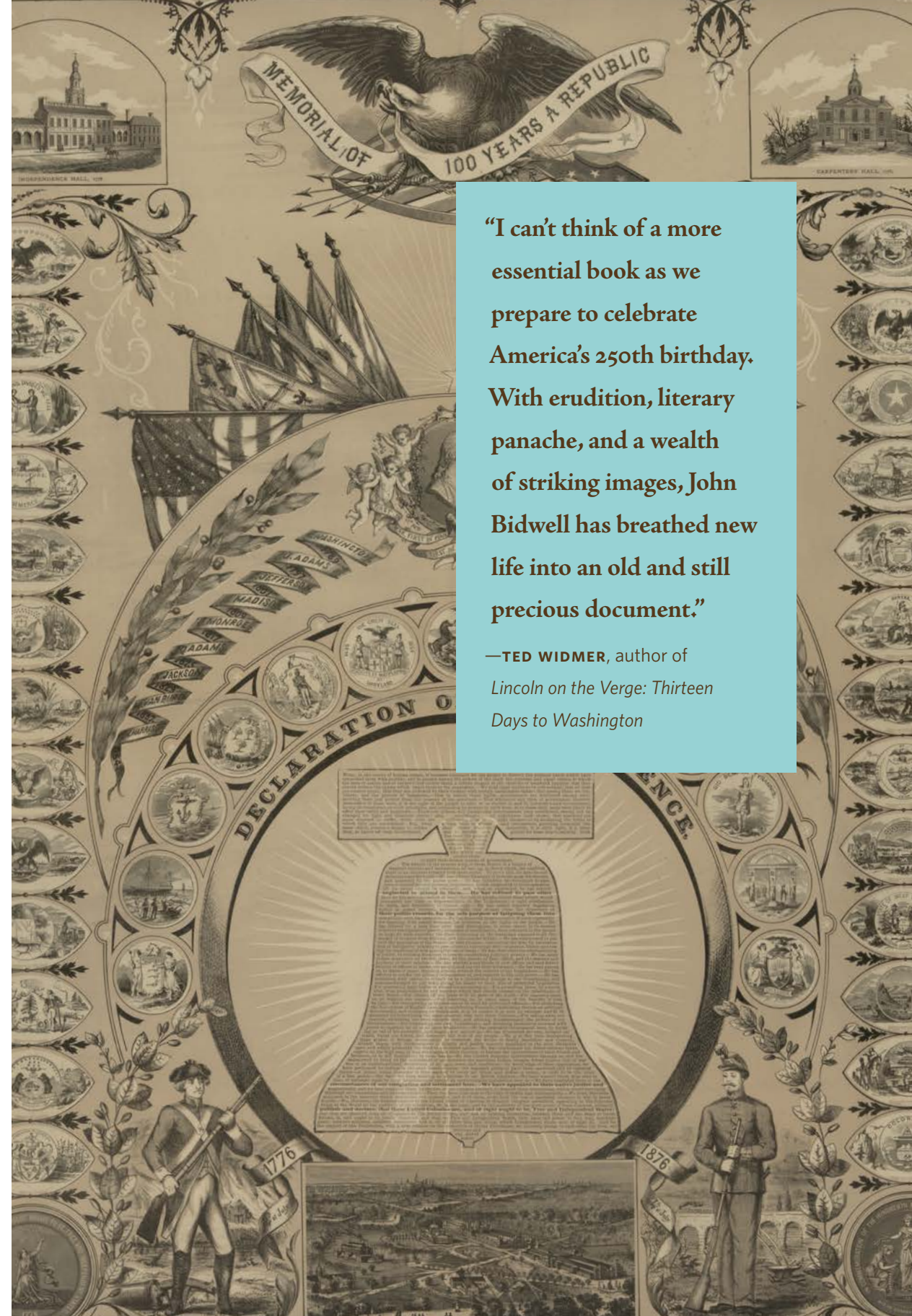
Perhaps the single most important founding document of the United States of America, the Declaration of Independence became both a work of art and a mass-market commodity during the nineteenth century. In this book, graphic arts historian John Bidwell traces the fascinating history of Declaration prints and broadsides and reveals the American public's changing attitudes toward this iconic text.

The new and improved intaglio, letterpress, and lithographic printing technologies of the nineteenth century led to increasingly elaborate reproductions of the Declaration. Some were touted as precious relics; others were aimed at the bottom of the market. Two publishers claimed to have produced the definitive visualization of the document, attacking the character and patriotism of their rivals even as they promoted their own artistic abilities and attention to detail. Meanwhile, painter John Trumbull attempted to sell subscriptions for an

engraved version of his Declaration painting, and John Quincy Adams—then Secretary of State—commissioned an official 1823 edition in response to the feuding facsimilists, who were seeking government patronage. Bidwell unravels the intricate web of rivalries surrounding these competing publications.

Featuring a comprehensive checklist of nearly two hundred prints and broadsides drawn from various collections, this engrossing history highlights the proliferation and widespread influence of the Declaration of Independence on American popular culture. It will be equally esteemed by general readers interested in American history, print and autograph collectors, and art and book historians.

**John Bidwell** is Curator Emeritus at the Morgan Library & Museum. He is the author of *Graphic Passion: Matisse and the Book Arts*, also published by Penn State University Press.



**“I can’t think of a more essential book as we prepare to celebrate America’s 250th birthday. With erudition, literary panache, and a wealth of striking images, John Bidwell has breathed new life into an old and still precious document.”**

—TED WIDMER, author of  
*Lincoln on the Verge: Thirteen Days to Washington*

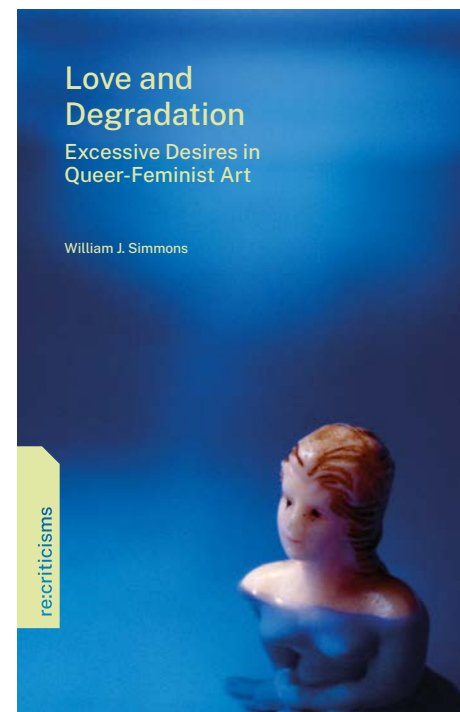


engaging critical pasts,  
shaping critical futures

The re:criticisms book series features short, creative, accessible approaches to arts criticism, understood capaciously as interventions into the study and practice of cultural production in any medium (visual, literary, performing, musical, cinematic, trans-media). Aimed at curious readers both in and beyond the academy, re:criticisms offers teachable volumes that revisit, repurpose, reshape, or even redress earlier critical work in the context of thought and practice today.

re:criticisms asks what it means to pay attention to critical methods and approaches both in their historical contexts and in their distance from the present—and what it means to approach them anew.

series editor:  
**Jonathan P. Eburne**  
*Penn State University*



**Love and Degradation**  
**Excessive Desires in Queer-Feminist Art**  
William J. Simmons

In this provocative and intensely personal new book of essays about love and language, desire and drama, reminiscence, change, and fandom, William J. Simmons takes up Eve Sedgwick’s reparative reading as a challenge to empirical and taxonomical approaches to art, music, and film and instead promotes new ways of discussing them that create community and empathy rather than hierarchies. Specifically, Simmons advocates for incorporating memoir, history, theory, poetry, and even “the cringey admissions of a fanboy” into criticism.

*Love and Degradation* argues for queer feminism’s value to reading and thinking about works by creators as varied as Lana Del Rey, Charlotte Brontë, Felix Gonzalez-Torres, Phoebe

160 pages | 8 color / 5 b&w illus.  
5,5 × 8,5 | December  
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re:criticisms Series  
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Waller-Bridge, and filmmaker Steve McQueen. It also includes essays on Glenn Ligon, Barbara Kruger, and Kristen Stewart. In essence, the essays in this volume represent a series of the author’s “saviors, obsessions, and losses.”

A compelling read for students and scholars of art history, queer and gender studies, creative writing, and the study of film, television, and pop culture, this book encourages readers to embrace fandom and raises important questions about the state of queer and feminist discourse.

**William J. Simmons** is a writer based in the Santa Clarita Valley. He is the author of *Queer Formalism: The Return*.

singular narratives  
diverse perspectives  
universal stories

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128 pages | 6.5 × 9.25 | October  
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 Comics & Graphic Novels

## Bald

Tereza Čechová  
 Art by Štěpánka Jislová

**Even the most imperfect journey can lead to beauty.**

Tereza never thought she would go bald before her boyfriend did. She couldn't imagine being unable to sweep her hair up in a ponytail or style it in other ways. But when she lost all her hair in just a couple of months due to alopecia, her perspective on relationships and work—and above all, herself—radically changed.

Navigating the particular trauma of female hair loss, Tereza comes to terms with her new reality with humor and self-reflection in this prize-winning graphic memoir featuring eye-catching art by Štěpánka Jislová.

**Tereza Čechová** stopped wearing a wig a long time ago, but she hasn't stopped talking about

alopecia. She studied journalism and media sciences at the Faculty of Social Sciences at Charles University in Prague. Together with Štěpánka Jislová, she founded Laydeez do Comics Praha, which promotes the work of female comic book authors.

**Štěpánka Jislová** graduated from the Ladislav Sutnar Faculty of Design and Art in Pilsen. She is the author or coauthor of seven comic books, including *SUPRO* and *Heartcore*, and her short comic stories have been published in several anthologies.

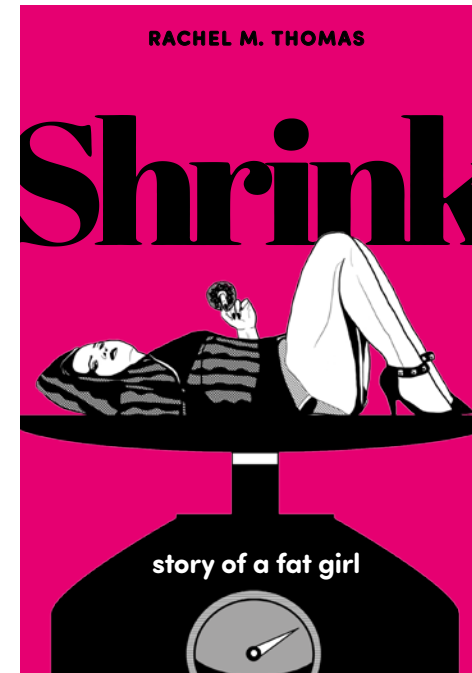




Fat Girl Problems No. 4

“You're fat because you eat too much!  
It's **TOTALLY** your choice to be this  
way!”

Who would **CHOOSE** to live in a  
body that's treated **BADLY** on  
**PURPOSE?!**



## Shrink

Story of a Fat Girl

Rachel M. Thomas

### Fat girl problems.

Derided by her high-school peers for being overweight, Rachel finally found a sense of purpose and belonging in a promising career as an EMT—that is, until her body got in the way.

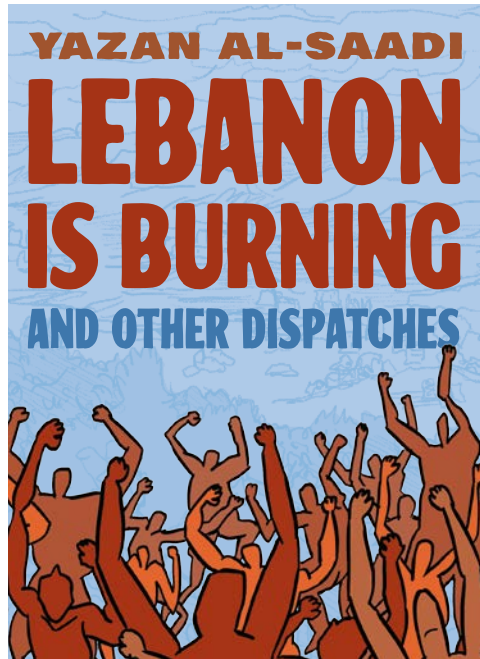
*Shrink* is a work of graphic medicine that depicts the emotional and physical realities of inhabiting a large body in a world that is constantly warning about the medical and social dangers of being “too fat.” This smart and candid book challenges the idea that weight loss is the only path for a fat person and encourages the reader to question the prevailing cultural and medical discourse about fat bodies.

Seamlessly weaving the most current research on the fatness debate with her own experiences of living in a fat body, Thomas lays bare society's obsession with size and advocates

184 pages | 6.5 × 9.25 | October  
ISBN 978-1-63779-079-3  
PB: \$24.95/£20.95/€24.95 tr  
Comics & Graphic Novels

for each of us to push back on body weight bias and determine what's right for our own health and well-being, both physical and mental.

**Rachel M. Thomas** is Assistant Professor of Comics, Graphic Novels, and Sequential Arts at Teesside University. She is an interdisciplinary artist/researcher whose work blurs the boundaries between traditional media, technology, and bio-fabrication.



144 pages | 6.5 x 9 | November  
 ISBN 978-1-63779-078-6  
 PB: \$21.95/£18.95/€21.95 tr  
 Comics & Graphic Novels

## Lebanon Is Burning and Other Dispatches

Yazan Al-Saadi

### Voices from the Middle East on the fight for self-determination.

Much of the present discourse about the pro-democracy Arab uprisings of 2011 paints a bleak picture of their defeat. But the truth is more complicated, and moments of struggle and inspiration still recur despite the overwhelming odds against the movements' success.

This collection of short comics documents the political and social unrest in the Middle East during the 2010s in such places as Lebanon, Egypt, Yemen, Palestine, Sudan, and Bahrain. A collaboration between writer and journalist Yazan Al-Saadi and a lineup of stellar cartoonists from the region—Tracy Chahwan, Ganzeer, Ghadi Ghosn, Omar Khouri, Sirène Moukheiber,

Hicham Rahma, and Enas Satir—this graphic reportage serves as a witness to an era of counterrevolutionary resurgence in which entrenched powers clashed with the people's struggle for self-determination.

**Yazan Al-Saadi** is a Kuwait-born Syrian who holds a Canadian passport. He has lived in seven countries across three continents over the course of his life, and since 2012 he has lived and written in Beirut, Lebanon. He has worked as a researcher, a newspaper and online journalist and editor, a creative content and communications officer for a medical international humanitarian organization, and a political analyst and commentator.



Not long after, Rajab was arrested in October 2014. He was released in July 2015, arrested once more in June 2016, and earlier in 2018 sentenced for criticizing the Saudi war on Yemen and "disseminating false news, statements and rumours about the internal situation of the kingdom that would undermine its prestige and status."

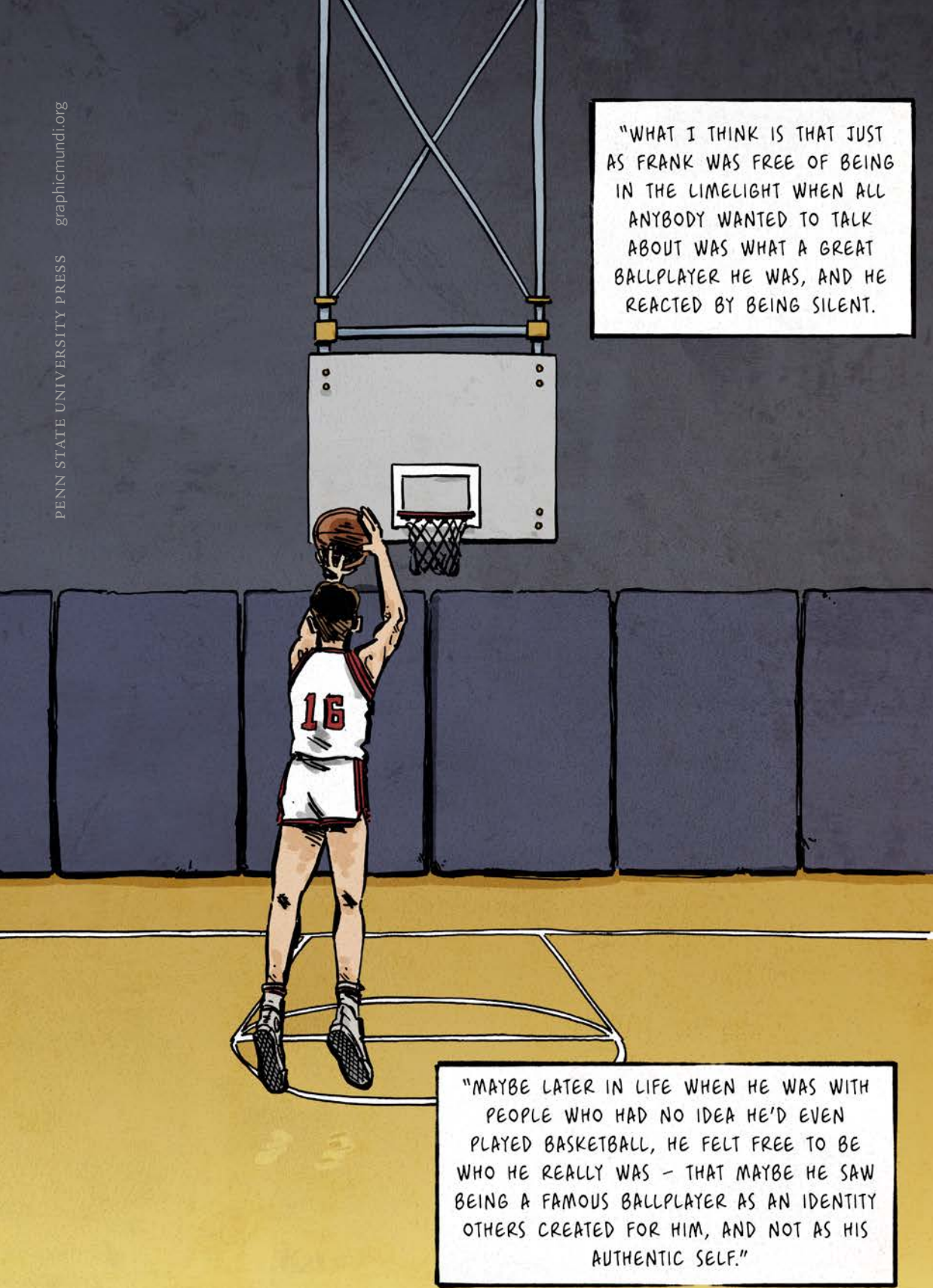
It is no surprise that it was in Gaza where the latest events of 2018 emerged.

Driven by despair at any viable resolution, tens of thousands of Gazans joined the "Great March of Return" and gathered near the border fence. The Israelis were waiting. Like in 1949, they had implemented a 'free-fire policy'.



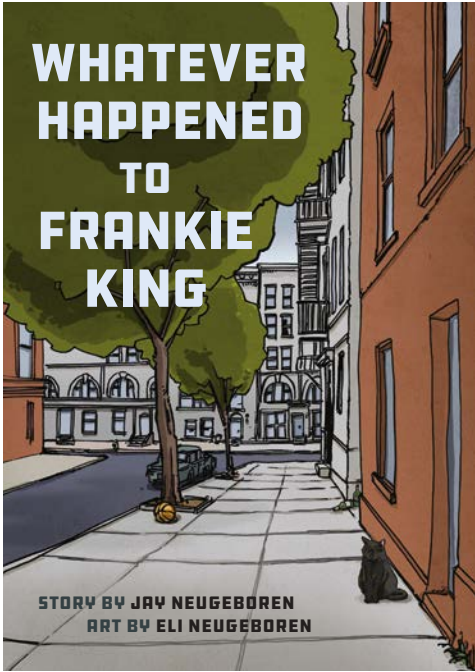
At the time of this writing, over 90 Palestinians have been killed, and over 9,000 people – men, women, children, the elderly – injured by sniper fire.

The world, like it always does, merely gazes.



"WHAT I THINK IS THAT JUST AS FRANK WAS FREE OF BEING IN THE LIMELIGHT WHEN ALL ANYBODY WANTED TO TALK ABOUT WAS WHAT A GREAT BALLPLAYER HE WAS, AND HE REACTED BY BEING SILENT."

"MAYBE LATER IN LIFE WHEN HE WAS WITH PEOPLE WHO HAD NO IDEA HE'D EVEN PLAYED BASKETBALL, HE FELT FREE TO BE WHO HE REALLY WAS - THAT MAYBE HE SAW BEING A FAMOUS BALLPLAYER AS AN IDENTITY OTHERS CREATED FOR HIM, AND NOT AS HIS AUTHENTIC SELF."



128 pages | 6 x 8.5 | November  
 ISBN 978-1-63779-077-9  
 PB: \$21.95/£18.95/€21.95 tr  
 Comics & Graphic Novels

### Whatever Happened to Frankie King

Story by Jay Neugeboren and Art by Eli Neugeboren

**A real-life mystery of books and basketball.**

Frankie King was a precocious student and a promising basketball player at Brooklyn's James Madison High School in the early 1950s. Sportswriters were comparing Frankie to the greatest college and professional players of all time, and he was recruited as a starting guard at the University of North Carolina. But Frankie dropped out before playing a single game.

This graphic novel follows King's enigmatic life from its auspicious start in the limelight to his very reclusive existence in New York City, where he authored more than forty novels, including a popular series of cozy cat mysteries written under a woman's pseudonym. *Whatever Happened to Frankie King* is the story of a unique

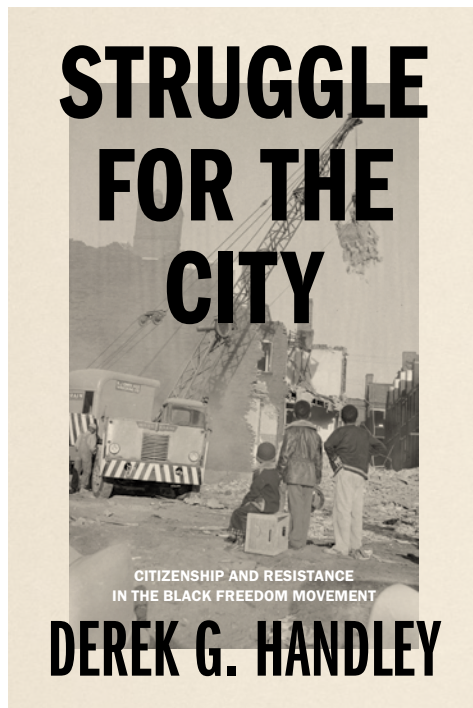
and sometimes troubled life as well as a meditation on dreams realized, lost, and abandoned.

**Jay Neugeboren** is the award-winning author of twenty-three books, including the novels *The American Sun and Wind Moving Picture Company* and *After Camus* and the memoir *Imagining Robert: My Brother, Madness, and Survival*, which was adapted into a critically acclaimed documentary film.

**Eli Neugeboren** is an award-winning artist, illustrator, writer, and professor whose work has appeared in *Corpus: A Comic Anthology of Bodily Ailments*, *Weapon Echhl*, and *COVID Chronicles: A Comics Anthology*, among other publications.



scholarly



## Struggle for the City Citizenship and Resistance in the Black Freedom Movement

Derek G. Handley

The urban renewal policies stemming from the 1954 Housing Act and 1956 Highway Act destroyed the economic centers of many Black neighborhoods in the United States. *Struggle for the City* recovers the agency and solidarity of African American residents confronting this diagnosis of “blight” in northern cities in the 1950s and 1960s.

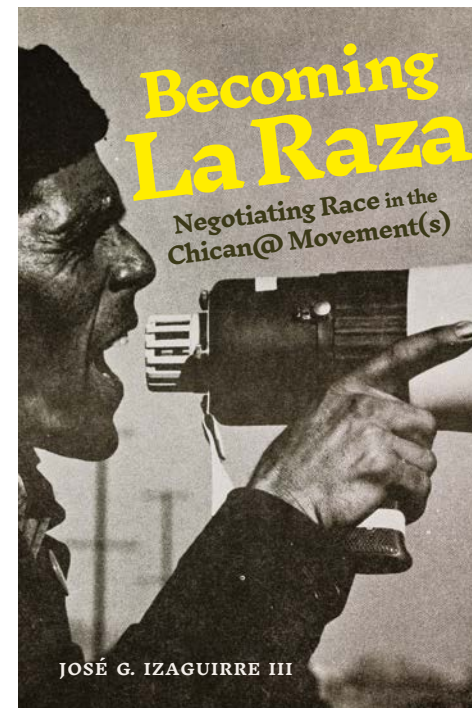
Examining Black newspapers, archival documents from Black organizations, and oral histories of community advocates, Derek G. Handley shows how African American residents in three communities—the Hill district of Pittsburgh, the Bronzeville neighborhood of Milwaukee, and the Rondo district of St. Paul—enacted a new form of citizenship to fight for their neighborhoods. Dubbing this the “Black Rhetorical Citizenship,” a nod to the integral role of language and other symbolic means in the Black Freedom Movement, Handley situates citizenship as both a site of resistance and a mode of public engagement that cannot be divorced from race and the effects of racism. Through this framework, *Struggle for the City* demonstrates how local organizers, leaders, and residents used rhetorics of placemaking, community organizing, and critical memory to resist the bulldozing visions of urban renewal.

By showing how African American residents built political community at the local level and by centering the residents in their own narratives of displacement, Handley recovers strategies of resistance that continue to influence the actions of the Black Freedom Movement, including Black Lives Matter.

**Derek G. Handley** is Assistant Professor in the English Department at the University of Wisconsin-Milwaukee. He is also affiliated faculty in the African and African Diaspora Studies Department and in the Urban Studies program.

214 pages | 2 color / 14 b&w illus. | 6 × 9 | September  
ISBN 978-0-271-09775-6 | HC: \$114.95/£95.95/€111.95 sh  
ISBN 978-0-271-09776-3 | PB: \$29.95/£24.95/€28.95 sh  
Rhetoric and Democratic Deliberation Series

African American Studies / Communication Studies /  
Critical Race Studies / History



## Becoming La Raza Negotiating Race in the Chican@ Movement(s)

José G. Izaguirre III

In 1965, striking farm workers in the San Joaquin Valley sparked the beginning of the Chican@ movement. As the movement quickly gained traction across the southwestern United States, public frictions and splits emerged among activists over strategic political decisions. José G. Izaguirre III explores how these disagreements often hinged on the establishment of a racial(ized) identity for Mexican Americans, leading to the formation of La Raza Unida, a political party dedicated to naming and defending Mexican Americans as a racialized community.

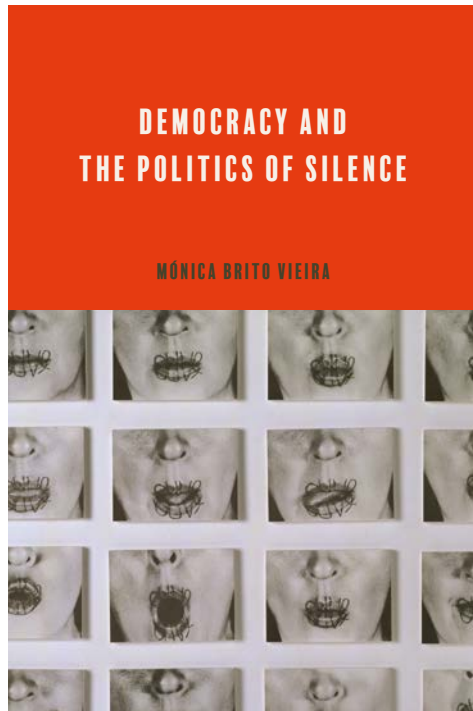
Through close readings of figures, vocabularies, and visualizations of iconic texts of the Chican@ Movement—including El Plan de Delano, Rodolfo “Corky” Gonzales’s “I Am Joaquin,” and newspapers like *El Grito del Norte* and *La Raza*—Izaguirre demonstrates that la raza was never singular or unified. Instead, he reveals a racial identity that was (re)negotiated, (re)invented, and (re)circulated against a Cold War backdrop that heightened rhetorics of race across the globe and increasingly threatened Mexican American bodies in the Vietnam War. In lieu of a unified nationalist movement, Izaguirre argues that activists energized and empowered La Raza as a political community by making the Chican@ movement multivocal, global, and often aligned with whiteness.

For scholars of political movements, US history, race, or rhetoric, *Becoming La Raza* will provide a valuable perspective on one of the most important civil rights movements of the twentieth century.

**José G. Izaguirre III** is Assistant Professor in the Department of Communication at the University of Colorado Boulder.

262 pages | 31 b&w illus. | 6 × 9 | November  
ISBN 978-0-271-09875-3 | HC: \$101.95/£84.95/€98.95 sh  
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Political Science



## Democracy and the Politics of Silence

Mónica Brito Vieira

Most people equate democracy with discussion, speech, and making one's voice heard. But where does silence fit in? *Democracy and the Politics of Silence* investigates the largely overlooked role of silence in democratic politics. It challenges conventional wisdom by arguing that silence can support and affirm democratic pillars and outcomes like empowerment, inclusion, and equality.

Rather than focusing on theory, Brito Vieira explores real-world examples, including the Silent Parade of African Americans in 1916, demonstrations by the Women in Black in Serbia and Falun Gong practitioners in China, Gandhi's political vows of silence, debates related to the representation and rights of nonhuman beings, and the famous *Miranda* judgment on the right to silence. Through these and other case studies, the author demonstrates how silence can be a means of building political community and resisting despotic rule. She reveals the power in silences as well as their limitations, illuminating the complex relationship between speech and silence. In thus expanding the repertoire of democratic citizenship, Brito Vieira invites readers to consider what silence might teach them about democracy.

This timely book should appeal to political science students and scholars as well as anyone interested in the history of democracies and popular resistance movements.

**Mónica Brito Vieira** is Professor of Political Science at the University of York. She is the author of *The Elements of Representation in Hobbes: Aesthetics, Theatre, Law and Theology in the Construction of Hobbes's Theory of the State* and the coauthor of *The Politics of the Book: A Study on the Materiality of Ideas*, the latter also published by Penn State University Press.

242 pages | 6 × 9 | November  
ISBN 978-0-271-09888-3 | HC: \$119.95/£99.95/€115.95 sh  
Rhetoric and Democratic Deliberation Series

Communication Studies / Gender Studies / Political Science



## Reinventing World War II Popular Memory in the Rise of the Ethnonationalist State

Barbara A. Biesecker

**“An incisive, theoretically sophisticated, and well-argued critique ranging from the culture wars of the 1980s and 1990s through popular culture’s invocation of WWII memory as a palliative. . . . A must-read for cultural/rhetorical critics and memory scholars and those concerned about the current state of political discourse in the United States.”**

—CAROLE BLAIR, coeditor of *Places of Public Memory: The Rhetoric of Museums and Memorials*

By the 1970s, World War II had all but disappeared from US popular culture, but in the mid-eighties it returned with a vengeance. Today, remembrance of World War II is ubiquitous across US media and politics, demonstrating its centrality to American collective identity. In this book, Barbara A. Biesecker explores this shift, revealing how “the Good War” was retooled to restore social equilibrium to the United States.

Drawing on methods of contemporary philosophy, Biesecker analyzes prominent cases of World War II remembrance, including the canceled exhibit of the *Enola Gay* at the National Air and Space Museum in 1995, the film *Saving Private Ryan*, and Tom Brokaw's best-selling book *The Greatest Generation*. Situating these texts within the culture wars and the broader framework of American politics and international relations, Biesecker argues that the return of the Good War to public memory was an effect of the fall of the Soviet Union. Once America's Other was gone, a new narrative was needed to maintain American identity. By highlighting the potent forms of American exceptionalism running through these texts, Biesecker shows how these reconstructions of World War II functioned as civic lessons, teaching the American public how a good citizen ought to live, solidifying the official remembrance of World War II, and, perhaps most importantly, advancing a neoliberal nationalist politics.

By tracing the links between the popular memory of the war and an ethnonationalist state ideology, Biesecker not only uncovers the source of the MAGA movement but also underscores the power of public memory in shaping national identity.

**Barbara A. Biesecker** is Professor in the Department of Communication Studies at the University of Georgia. She is the author of *Addressing Postmodernity: Kenneth Burke, Rhetoric, and a Theory of Social Change* and coeditor of *Rhetoric, Materiality, and Politics*.

184 pages | 6 color illus. | 6 × 9 | October  
ISBN 978-0-271-09782-4 | HC: \$99.95/£83.95/€96.95 sh  
RSA Series in Transdisciplinary Rhetoric

Communication Studies / History / Political Science / Rhetoric



## Cervantine Blackness

Nicholas R. Jones

**“An exceptional example of how literary analysis, history, philology, and critical race theory can be perfectly integrated to offer new perspectives on early modern Iberian blackness. Jones provides fresh and innovative insights and contributions that are sure to inform and shape future research and scholarship in the field.”**

—VICTOR SIERRA MATUTE, Baruch College, CUNY

There is no shortage of Black characters in Miguel de Cervantes’s works, yet there has been a profound silence about the Spanish author’s compelling literary construction and cultural codification of Black Africans and sub-Saharan Africa. In *Cervantine Blackness*, Nicholas R. Jones reconsiders in what sense Black subjects possess an inherent value within Cervantes’s cultural purview and literary corpus.

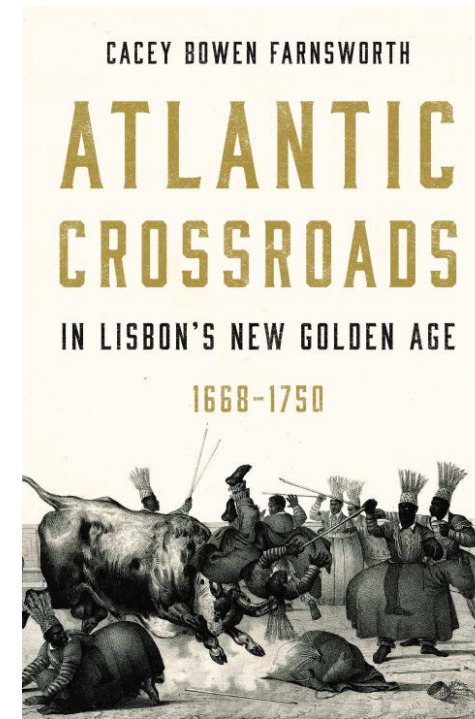
In this unflinching critique, Jones charts important new methodological and theoretical terrain, problematizing the ways emphasis on agency has stifled and truncated the study of Black Africans and their descendants in early modern Spanish cultural and literary production. Through the lens of what he calls “Cervantine Blackness,” Jones challenges the reader to think about the blind faith that has been lent to the idea of agency—and its analogues “presence” and “resistance”—as a primary motivation for examining the lives of Black people during this period.

A searing work of literary criticism and political debate, *Cervantine Blackness* speaks to specialists and nonspecialists alike—anyone with a serious interest in Cervantes’s work who takes seriously a critical reckoning with the cultural, historical, and literary legacies of agency, antiblackness, and refusal within the Iberian Peninsula and the global reaches of its empire.

**Nicholas R. Jones** is Assistant Professor in the Department of Spanish and Portuguese at Yale University. He is the author of the prize-winning *Staging Habla de Negros: Radical Performances of the African Diaspora in Early Modern Spain*, also published by Penn State University Press, and coeditor of *Early Modern Black Diaspora Studies: A Critical Anthology* and *Pornographic Sensibilities: Imagining Sex and the Visceral in Premodern and Early Modern Spanish Cultural Production*.

192 pages | 15 b&w illus. | 6 × 9 | November  
ISBN 978-0-271-09877-7 | HC: \$89.95/£74.95/€86.95 sh  
ISBN 978-0-271-09878-4 | PB: \$19.95/£16.95/€19.95 sh  
Iberian Encounter and Exchange, 475–1755

Africana Studies / Critical Race Studies / History / Literary Studies / Medieval & Early Modern Studies



## Atlantic Crossroads in Lisbon's New Golden Age, 1668–1750

Cacey Bowen Farnsworth

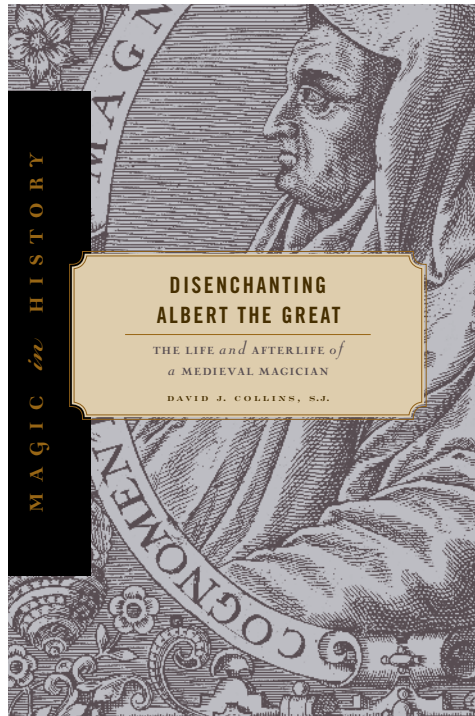
Long dependent on the Asian spice trade, Portugal suffered serious setbacks during the period of political union with Spain (1580–1640), as the Dutch and others seized key regions and destroyed commercial monopolies. By 1668, the greatest hope for a renewed Portuguese empire lay to the west. This book examines the “Atlanticization” of Lisbon during the early modern era, investigating the social, economic, religious, and political evolution that took place in Portugal’s capital during a period of upheaval and transformation in Europe and in the Atlantic world.

In this book, Cacey Bowen Farnsworth shows how, between 1668 and 1750, Lisbon became a crossroads where colonial developments intermingled with metropolitan and global influences to produce something novel among European port capitals. Drawing from extensive primary and secondary sources from Portugal, Brazil, England, France, and Spain, Farnsworth lays out how Lisbon’s transformations were generated in commercial exchanges, especially the slave trade, as well as in the often-tense arrangements between the British and the Portuguese, and he shows how social, economic, cultural, and religious transformations made Lisbon a unique center of encounter.

Responding to valid criticisms of Atlantic history, Farnsworth’s history of early modern Lisbon demonstrates that historians do not always have to defer to a global lens of analysis. It is sure to be of value to any researcher interested in early modern Iberia, commerce, and globalism.

**Cacey Bowen Farnsworth** is Assistant Professor of Iberian History and Family History at Brigham Young University.

230 pages | 4 b&w illus./1 map | 6 × 9 | December  
ISBN 978-0-271-09886-9 | HC: \$124.95/£103.95/€120.95 sh  
Iberian Encounter and Exchange, 475–1755  
History / Medieval & Early Modern Studies



## Disenchanted Albert the Great

The Life and Afterlife of a Medieval Magician

David J. Collins, S.J.

“David J. Collins has produced a superbly researched, cleverly written, and at times controversial analysis of Albert the Great’s postmortem reputation. It is a must-read for anyone interested in Albert, medieval or early modern magic and other esoterica, or premodern intellectual history more broadly.”

—SCOTT E. HENDRIX, coeditor of *Integrative Mysticism*

Albert the Great (1200–1280) was a prominent Dominican friar, a leading philosopher, and the teacher of Thomas Aquinas. He also endorsed the use of magic. Controversial though that stance would have been, Albert was never punished or repudiated for what he wrote. Albert’s reception followed instead a markedly different course, leading ultimately to his canonization by the Catholic Church in 1931. But his thoughts about magic have been debated for centuries. *Disenchanted Albert the Great* takes Albert’s contested reputation as a case study for the long and complex history surrounding the concept of magic and magic’s relationship to science and religion.

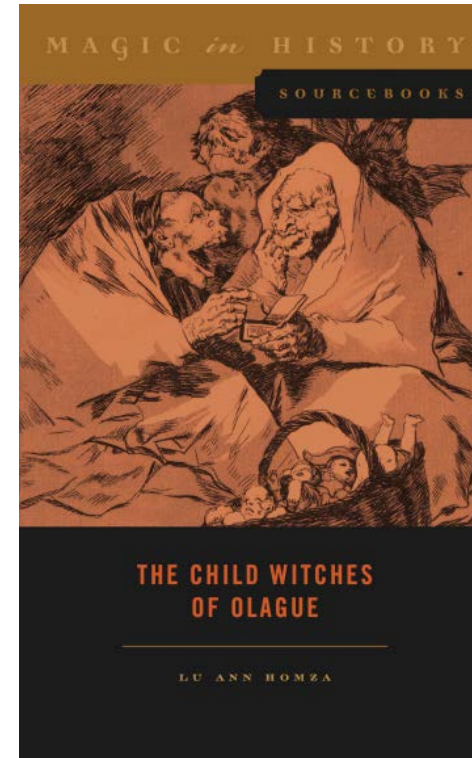
Over the centuries, Albert was celebrated for his magic, or it was explained away—but he was never condemned. In the fifteenth century, members of learned circles first attempted to distance Albert from magic, with the goal of exonerating him of superstition, irrationality, and immorality. *Disenchanted Albert the Great* discusses the philosopher’s own understanding of magic; an early, adulatory phase of his reputation as a magician; and the three primary strategies used to exonerate Albert over the centuries.

In the end, *Disenchanted Albert the Great* tells the story of a thirteenth-century scholar who worked to disenchant the natural world with his ideas about magic but who himself would not be disenchanting until the modern era. This accessible and insightful history will appeal to those interested in Albert the Great, Catholic Church history, the history of magic, and Western understandings of the natural and the rational over time.

**David J. Collins, S.J.**, is Associate Professor of History at Georgetown University. He is the editor of *The Sacred and the Sinister: Studies in Medieval Religion and Magic*, also published by Penn State University Press.

232 pages | 7 b&w illus. | 6.125 × 9.25 | August  
ISBN 978-0-271-09744-2 | HC: \$54.95/£45.95/€53.95 sh  
Magic in History Series

History / Magic & Esotericism / Medieval & Early Modern Studies / Religious Studies & Religion



## The Child Witches of Olague

Lu Ann Homza

“Opening up new perspectives on a famous set of witchcraft cases, Homza’s collection offers new insights into social and familial dynamics that could fuel seemingly ‘irrational’ crazes. This is an outstanding resource for the study of early modern social, family, religious, and legal history.”

—MICHAEL BREEN, author of *Law, City and King: Legal Culture, Municipal Politics, and State Formation in Early Modern Dijon*

In the early seventeenth century, thousands of children in Spain’s Navarre region claimed to have been bewitched. Featuring the legal depositions of self-described child witches as well as their parents and victims, this volume sheds new light on Navarre’s massive witch persecution (1608–14) and illuminates the tragic cost of witch hunts.

Drawing from Spanish-language sources only recently discovered, Homza translates and annotates three court cases from Olague in 1611 and 1612. These cases give readers rare access to the voices of illiterate children in the early modern period. They also speak to the emotions of witch-hunting, with testimony about enraged, terrified parents turning to vigilante justice against neighbors. Together the cases highlight gender norms of the time, the profound honor code of early modern Navarre, and the power of children to alter adult lives.

With translations of Inquisition correspondence and printed pamphlets added for context, *The Child Witches of Olague* offers a portrait of witch-hunting as a horrific, contagious process that fractured communities. This riveting, one-of-a-kind book will appeal to anyone interested in the history of witch hunts, life in early modern Spain, and history as revealed through court testimony.

**Lu Ann Homza** is Professor of European History at William & Mary. She is the author of *The Spanish Inquisition, 1478–1614: An Anthology of Sources; Religious Authority in the Spanish Renaissance; and Village Infernos and Witches’ Advocates: Witch-Hunting in Navarre, 1608–1614*, the last also published by Penn State University Press.

144 pages | 1 map | 5.5 × 8.5 | July  
ISBN 978-0-271-09880-7 | HC: \$69.95/£58.95/€67.95 sh  
ISBN 978-0-271-09749-7 | PB: \$21.95/£18.95/€21.95 sh  
Magic in History Sourcebooks Series

History / Magic & Esotericism / Medieval & Early Modern Studies / Religious Studies & Religion



**THE** All Magistracy in England, is bounded by the known and declared Law of England and while they Act according to Law, I am bound to obey them, but when they leave the rules thereof, and walk by the arbitrary rules of their owne wills, they do not act as Magistrates, but as Tyrants. **LETTER** and cannot in such actings challenge any obedience, neither am I bound to yeeld it, but am tied in conscience and duty to my selfe and my native Countrey therein to resist and withstand them, and if their Officers **FROM** goe about by force and violence to Compell mee to obey and stoop unto their arbitrary and illegall command; I may, and ought, (if I will be true to my native and legall freedoms) by force to withstand him or them, in the same manner that I may withstand a man that comes to rob my house, or as I **PRISON** may withstand a man, that upon the high way by force and violence would take my purse or life from me.

*Literature of Cultural Resistance in Early Modern England.* W. Clark Gilpin

## The Letter from Prison Literature of Cultural Resistance in Early Modern England

W. Clark Gilpin

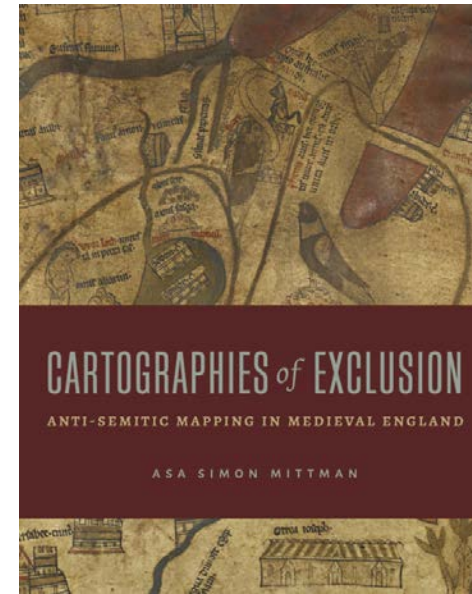
The letter from prison discussing deeply felt ethical and religious principles dates to antiquity. In early modern England, the rise of printing houses helped turn these letters into a powerful form of resistance. W. Clark Gilpin's fascinating book looks at how letter writers ranging from archbishops and royalty to country weavers, London apprentices, and Quaker women helped solidify the prison letter as a literary form.

Drawing from a large collection of prison letters written during the reign of Henry VIII and the early part of the English Reformation, Gilpin explores how the genre evolved within the context of revolution and reform. Prison writers helped develop the prisoner of conscience as a distinct persona and the prison as a place of redemptive suffering where bearing witness had the power to change society.

*The Letter from Prison* features a diverse cast of characters and a literary genre that combines drama and inspiration. It is sure to appeal to those interested in early modern England, prison literature, and cultural forms of resistance.

**W. Clark Gilpin** is Margaret E. Burton Distinguished Service Professor Emeritus at the University of Chicago Divinity School. He is the author of *Religion Around Emily Dickinson*, also published by Penn State University Press.

260 pages | 6 × 9 | July  
ISBN 978-0-271-09735-0 | HC: \$79.95/£66.95/€77.95 sh  
Literary Studies / Medieval & Early Modern Studies



## Cartographies of Exclusion Anti-Semitic Mapping in Medieval England

Asa Simon Mittman

*“Probably the most important book ever written about premodern European cartography.”*

—SUREKHA DAVIES, author of *Renaissance Ethnography and the Invention of the Human: New Worlds, Maps, and Monsters*

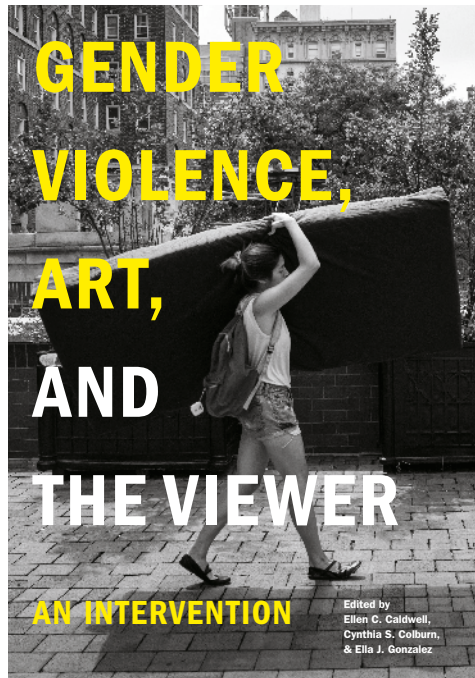
From the battles over Jerusalem to the emergence of the “Holy Land,” from legally mandated ghettos to the Edict of Expulsion, geography has long been a component of Christian-Jewish relations. Attending to world maps drawn by medieval Christian mapmakers, *Cartographies of Exclusion* brings us to the literal drawing board of “Christendom” and shows the creation, in real time, of a mythic state intended to dehumanize the non-Christian people it ultimately sought to displace.

In his close analyses of English maps from the twelfth and thirteenth centuries, Asa Mittman makes a valuable contribution to conversations centering the role of cartography in medieval Christian perceptions of Jews and Judaism. Grounding his arguments in the history of anti-Jewish sentiment and actions rampant in twelfth-century England, Mittman shows how English world maps of the period successfully Othered Jewish people by means of four primary strategies: conflating Jews with other groups; spreading libels about Jewish bodies, beliefs, and practices; associating Jews with Satan; and, most importantly, cartographically “mislocating” Jews in time and space. On maps, Jews were banished to locations and historical moments with no actual connection to Jewish populations or histories.

Medieval Christian anti-Semitism is the foundation upon which modern anti-Semitism rests, and the medieval mapping of Jews was crucial to that foundation. Mittman’s thinking offers essential insights for any scholar interested in the interface of cartography, politics, and religion in premodern Europe.

**Asa Simon Mittman** is Professor of Art and Art History at California State University, Chico. He is the author of *Maps and Monsters in Medieval England* and coauthor, with Susan Kim, of *Inconceivable Beasts: The “Wonders of the East” in the “Beowulf” Manuscript*.

252 pages | 38 color / 32 b&w illus. | 8 × 10 | November  
ISBN 978-0-271-09746-6 | HC: \$109.95/£91.95/€106.95 sh  
Art History & Architecture / Jewish Studies / Medieval & Early Modern Studies



## Gender Violence, Art, and the Viewer

### An Intervention

Edited by Ellen C. Caldwell, Cynthia S. Colburn, and Ella J. Gonzalez

*“Gender Violence, Art, and the Viewer lends momentum to a ‘public reckoning’ in art history to account for how violence against women and minority groups and sexual violence are glorified in revered works and are too often left unaddressed in studies of prominent artists throughout history.”*

—MAHALIAH LITTLE, University of California, Irvine

The works covered in college art history classes frequently depict violence against women. Traditional survey textbooks highlight the impressive formal qualities of artworks depicting rape, murder, and other violence but often fail to address the violent content and context.

*Gender Violence, Art, and the Viewer* investigates the role that the art history field has played in the past and can play in the future in education around gender violence in the arts. It asks art historians, museum educators, curators, and students to consider how, in the time of #MeToo, a public reckoning with gender violence in art can revitalize the field of art history.

Contributors to this timely volume amplify the voices and experiences of victims and survivors depicted throughout history, critically engage with sexually violent images, open meaningful and empowering discussions about visual assaults against women, reevaluate how we have viewed and narrated such works, and assess how we approach and teach famed works created by artists implicated in gender-based violence.

*Gender Violence, Art, and the Viewer* includes contributions by the editors as well as Veronica Alvarez, Indira Bailey, Melia Belli Bose, Charlene Villaseñor Black, Ria Brodell, Megan Cifarelli, Monika Fabijanska, Vivien Green Fryd, Carmen Hermo, Bryan Keene, Natalie Madrigal, Lisa Rafanelli, Nicole Scalissi, Hallie Rose Scott, Theresa Sotto, and Angela Two Stars. It is sure to be of keen interest to art history scholars and students and anyone working at the intersections of art and social justice.

**Ellen C. Caldwell** is Professor of Art History at Mt. San Antonio College. She is the author of *Paula Rego: Art Souvenir*.

**Cynthia S. Colburn** is Blanche E. Seaver Professor of Fine Arts at Pepperdine University.

**Ella J. Gonzalez** is a PhD candidate in History of Art at Johns Hopkins University.

272 pages | 75 b&w illus. | 7 × 10 | September  
ISBN 978-0-271-09717-6 | HC: \$99.95/£83.95/€96.95 sh  
ISBN 978-0-271-09708-4 | PB: \$29.95/£24.95/€28.95 sh  
Art History & Architecture/ Gender Studies



## In a New Light

### American Paintings to 1950 at the Palmer Museum of Art

Edited by Adam M. Thomas

*In a New Light* is the first permanent collection catalogue in the Palmer Museum of Art’s fifty-two-year history. Made possible by a generous grant from the Henry Luce Foundation, this multiauthor book studies and celebrates the institution’s most significant collection area, American art. The fully illustrated publication features short essays on 155 historically and aesthetically important paintings written by 66 art historians and curators from the United States and England. Readers can expect new scholarship on paintings by artists Georgia O’Keeffe, William Trost Richards, Henry Ossawa Tanner, Benjamin West, Marguerite Zorach, and many more. The release of *In a New Light* coincides with the opening of the Palmer Museum’s new seventy-three-thousand-square-foot building designed by Allied Works.

**Adam M. Thomas** is Curator of American Art at the Palmer Museum of Art and Affiliate Assistant Professor of Art History at Penn State.

328 pages | 250 color illus. | 10.5 × 12.5 | August  
ISBN 978-0-911209-76-1 | HC: \$64.95/£54.95/€62.95  
ISBN 978-0-911209-75-4 | PB: \$39.95/£33.95/€38.95



## Art, Power, and Resistance in the Middle Ages

Edited by Pamela A. Patton

**“Each study in *Art, Power, and Resistance in the Middle Ages* productively challenges readers to reassess disciplinary assumptions. No comparable study engages so diverse a range of material through such a lens.”**

—KIRK T. AMBROSE, author of *The Marvellous and the Monstrous in the Sculpture of Twelfth-Century Europe*

Provoked by the misuse of medieval imagery in modern contexts, the contributors to this volume assess how medieval images connect to discourses of power in both the past and the present.

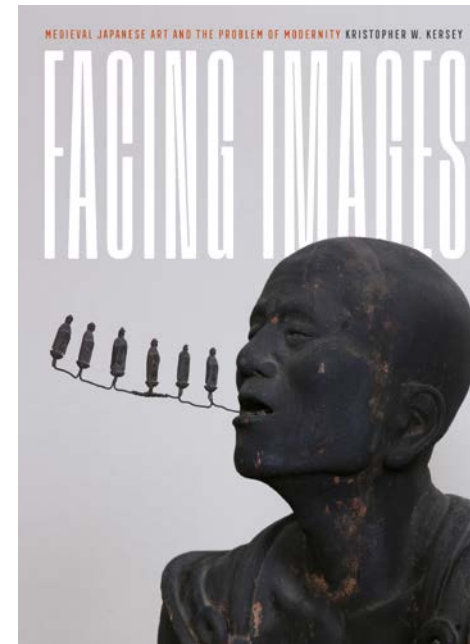
Each essay begins with the same question: In the eyes of their makers and viewers, how were medieval images understood to assert or to resist forces of power? Their case studies come from a wide range of cultural, geographic, and historical contexts: the Byzantine, Ottonian, and Valois courts; the Umayyad and Castilian regimes of the Iberian Peninsula; the pluralistic military and commercial zones of the eastern Mediterranean; and the metaphorical as well as personal battlegrounds linked to medieval “courtly love” culture. Over eight chapters, the authors invite readers to contemplate how modern priorities and sensibilities might amplify, mute, or transform the discourses related to power and resistance that were threaded through the visual culture of the Middle Ages.

This insightful book should be of value to anyone interested in medieval art history and art’s relationship to power and authority in society. In addition to the editor, the contributors include Heather A. Badamo, Elena N. Boeck, Thomas E. A. Dale, Martha Easton, Eliza Garrison, Anne D. Hedeman, Tom Nickson, and Avinoam Shalem.

**Pamela A. Patton** is Director of the Index of Medieval Art at Princeton University. She is the author or editor of several books, including *Envisioning Others: Race, Color, and the Visual in Iberia and Latin America* and *Art of Estrangement: Redefining Jews in Reconquest Spain*, the latter also published by Penn State University Press.

232 pages | 47 color / 27 b&w illus. | 8 × 10 | December  
ISBN 978-0-271-09737-4 | HC: \$99.95/£83.95/€96.95 sh  
Signa: Papers of the Index of Medieval Art at Princeton University Series  
Co-published with The Index of Medieval Art at Princeton University

Art History & Architecture/History



## Facing Images Medieval Japanese Art and the Problem of Modernity

Kristopher W. Kersey

**“One of the most original and intellectually demanding art-historical writings I have encountered in many years. It is a work of erudition and activism—a real effort to better the humanistic discipline of art history in ways that matter to the future.”**

—MIMI YIENGPRUKSAWAN, author of *Hiraizumi: Buddhist Art and Regional Politics in Twelfth-Century Japan*

If we want to decolonize the history of art, we must rethink our approach to the historical record. This means dispensing with Eurocentric binaries—*Western* and *non-Western*, *modern* and *premodern*—and making a commitment to artworks that challenge the perspectives we build upon them. In *Facing Images*, the question takes an intriguing form: If the aesthetic hallmarks of “modernity” can be found in twelfth-century art, what does it really mean to be “modern”? Kristopher W. Kersey’s answer to this question models a new historiography.

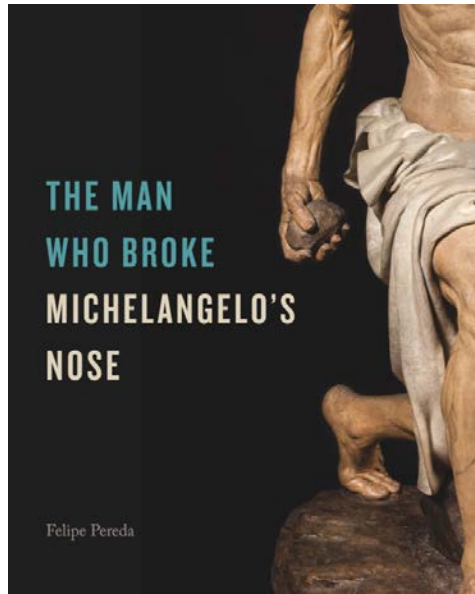
*Facing Images* traces the turbulent discourse surrounding the emergence of Japanese art history as a modern field. In lieu of examining canonical works from the twelfth century, Kersey foregrounds the elusive and the enigmatic in artworks little known and understudied outside Japan; the manuscripts he selects defy traditional art-historical narratives by exhibiting decidedly modern techniques, including montage, self-reference, reuse, noise, dissonance, and chronological disarray. Kersey weaves these medieval case studies together with insights from a wide array of interdisciplinary scholarship, using a methodology that will prove important for historians: *Facing Images* produces a history of non-Western art in which diverse and anachronistic works are brought responsibly and equitably into dialogue with the present, without being subsumed under Eurocentric formalisms or false universals.

A timely intervention in the history of medieval Japanese art, art historiography, and the history of global modernism, *Facing Images* redefines the relationship of the “premodern” non-West to “modern” art.

**Kristopher W. Kersey** is Assistant Professor of Art History at the University of California, Los Angeles.

320 pages | 28 color / 61 b&w illus. | 7 × 9.5 | August  
ISBN 978-0-271-09716-9 | HC: \$119.95/£99.95/€115.95 sh  
Refiguring Modernism Series

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



## The Man Who Broke Michelangelo's Nose

Felipe Pereda

**“One of the most delightful books about Renaissance art and culture that I have read. . . . It is informed by an intellectual creativity that one rarely finds in the art-historical literature. Once I started reading, I could not put it down.”**

—PAUL BAROLSKY, author of *A Brief History of the Artist from God to Picasso*

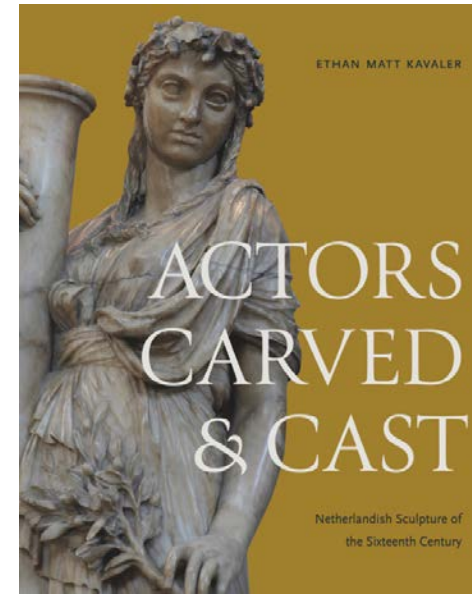
Renaissance sculptor Pietro Torrigiano has long held a place in the public imagination as the man who broke Michelangelo's nose. Indeed, he is known more for that story than for his impressive prowess as an artist. This engagingly written and deeply researched study by Felipe Pereda, a leading expert in the field, teases apart legend and history and reconstructs Torrigiano's work as an artist.

Torrighiano was, in fact, one of the most fascinating characters of the sixteenth century. After fighting in the Italian wars under Cesare Borgia, the Florentine artist traveled across four countries, working for such patrons as Margaret of Austria in the Netherlands and the Tudors in England. Torrigiano later went to Spain, where he died in prison, accused of heresy by the Inquisition for breaking a sculpture of the Virgin and Child that he had made with his own hands. In the course of his travels, Torrigiano played a crucial role in the dissemination of the style and the techniques that he learned in Florence, and he interacted with local artisanal traditions and craftsmen, developing a singular terracotta modeling technique that is both a response to the authority of Michelangelo and a unique testimony to artists' mobility in the period.

As Pereda shows, Torrigiano's life and work compel us to rethink the geography of Renaissance art, challenging us to reconsider the model that still sees the Renaissance as expanding from an Italian center into the western periphery.

**Felipe Pereda** is Fernando Zóbel de Ayala Professor of Spanish Art at Harvard University.

288 pages | 41 color / 67 b&w illus. | 8 × 10 | August  
ISBN 978-0-271-09694-0 | HC: \$84.95/£70.95/€82.95 sh  
Art History & Architecture / Medieval & Early Modern Studies



## Actors Carved and Cast Netherlandish Sculpture of the Sixteenth Century

Ethan Matt Kavalier

**“Ethan Matt Kavalier opens our eyes to the richness and complexity of the sculpture produced in the Low Countries in the sixteenth century. Iconoclasm later in the century destroyed major monuments in the Netherlands, and foreign demand resulted in many others landing far from the Low Countries. Kavalier has made it impossible to overlook these works any longer.”**

—KRISTOFFER NEVILLE, author of *The Art and Culture of Scandinavian Central Europe, 1550–1720*

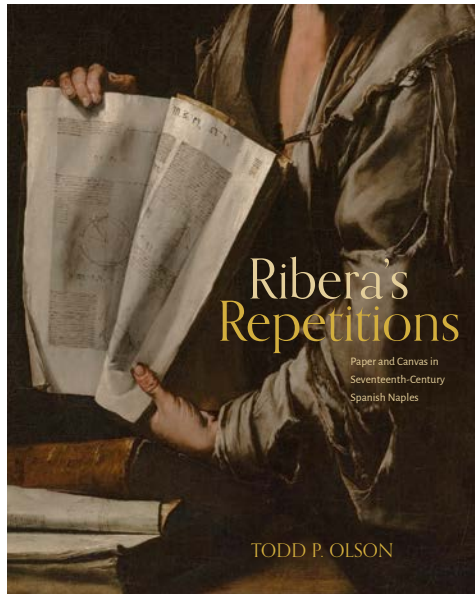
Painting has long dominated discussions of Netherlandish art. Yet in the sixteenth century, sculpture was held in considerably higher regard than painting, especially in foreign lands. This beautifully illustrated book is the first comprehensive study of sixteenth-century Netherlandish sculpture, and it opens an important window onto the works and milieu of these artists.

Netherlanders dominated the sculptural world of northern Europe. They made the most prestigious tombs and altarpieces, alabaster reliefs, and boxwood collectibles for patrons throughout Iberia, France, and Central Europe. Even in Italy they were a formidable presence; the most famous sculptor in Europe in the second half of the sixteenth century was Giambologna, a Fleming who spent the greater part of his career in Florence. A great many of these artists immigrated to foreign courts—so many that the history of Netherlandish sculpture in the second half of the sixteenth century plays out largely abroad. Netherlandish carvers and casters relocated to what are today Austria, Denmark, England, France, Germany, Italy, Poland, Portugal, Spain, Sweden, and Ukraine. Sculpture, more so than painting, was an essential tool in discourses of power.

Offering an essential new perspective on a fascinating period in art history, *Actors Carved and Cast* will appeal to scholars of sculpture and all those interested in Northern Renaissance art.

**Ethan Matt Kavalier** is Director of the Centre for Renaissance and Reformation Studies and Professor of Art History at the University of Toronto.

280 pages | 45 color / 62 b&w illus. | 8 × 10 | October  
ISBN 978-0-271-09715-2 | HC: \$124.95/£103.95/€120.95 sh  
Art History & Architecture / Medieval & Early Modern Studies



## Ribera's Repetitions

### Paper and Canvas in Seventeenth-Century Spanish Naples

Todd P. Olson

**“Todd Olson carefully considers the diverse contexts for Ribera’s artistic practice, such as empire-building, materiality, and myth, and thus assesses the complexity of Ribera’s creativity through the lenses of repetition, rotation, and experimentation. This novel, interdisciplinary study reexamines the originality of Ribera’s praxis as engaged in a visual culture shaped by science, history, and belief in early modern Naples.”**

—LISANDRA ESTEVEZ, editor of *Collecting Early Modern Art (1400–1800) in the U.S. South*

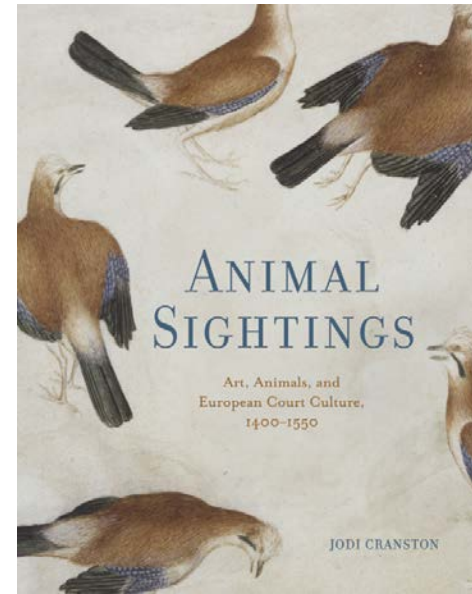
The seventeenth-century Valencian artist Jusepe de Ribera spent most of his career in Spanish Viceregal Naples, where he was known as “Lo Spagnoletto,” or “the Little Spaniard.” Working under the patronage of Spanish viceroys, Ribera held a special position bridging two worlds. In *Ribera’s Repetitions*, art historian Todd P. Olson sheds new light on the complexity of Ribera’s art-work and artistic methods and their connections to the Spanish imperial project.

Drawing from a diverse range of sources, including poetry, literature, natural history, philosophy, and political history, Olson presents Ribera’s work in a broad context. He examines how Ribera’s techniques, including rotation, material decay (through etching), and repetition, influenced the artist’s drawings and paintings. Many of Ribera’s works featured scenes of physical suffering—from Saint Jerome’s corroded skin and the flayed bodies of Saint Bartholomew and Marsyas to the ragged beggar-philosophers and the eviscerated Tityus. But far from being the result of an individual sadistic predilection, Olson argues, Ribera’s art was inflected by the legacies of the Reconquest of Spain and Neapolitan coloniality. Ribera’s material processes and themes, Olson shows us, were not hermetically sealed in the studio but rather engaged in the global Spanish Empire.

Pathbreaking and deeply interdisciplinary, this copiously illustrated book offers art history students and scholars a means by which to see Ribera’s art anew.

**Todd P. Olson** is Professor of Early Modern Art at the University of California, Berkeley. He is the author of *Poussin and France: Painting, Humanism and the Politics of Style* and *Caravaggio’s Pitiful Relics*.

264 pages | 34 color / 63 b&w illus. | 8 × 10 | December  
ISBN 978-0-271-09754-1 | HC: \$104.95/£87.95/€101.95 sh  
Art History & Architecture / Medieval & Early Modern Studies



## Animal Sightings

### Art, Animals, and European Court Culture, 1400–1550

Jodi Cranston

**“Animal Sightings is a smart, thoroughly researched, lively account of animals in art in the Renaissance. Cranston’s work remedies the ideological bias in art history toward anthropocentric interpretation and opens the field to entirely new avenues and forms of analysis.”**

—KAREN RABER, coauthor of *Shakespeare and Animals: A Dictionary*

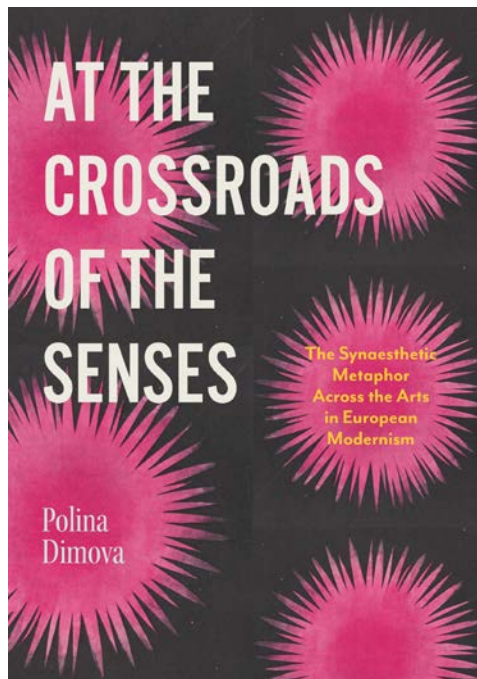
*Animal Sightings* challenges two common ideas about the depiction of animals in early modern European court art: first, that the human figure relegated animals to peripheral and often symbolic roles, both compositionally and conceptually, and second, that the representation of animals during this period was predominantly tied to a growing interest in naturalism derived from scientific study and discovery.

Art historian Jodi Cranston considers the diversity of art representing animals common to that time and place, including dogs, stags, falcons, and even insects. She discusses how early modern European courts (primarily in northern Italy, Tyrol, Saxony, and southern Germany, where the preponderance of European courtly activity related to animals occurred) acquired and kept living animals, sponsored hunts in purpose-cultivated forests, and fostered trade in animal products. The diverse works created by artists associated with those courts reveal an ambivalent and complex view of animals as beings who shared and shaped the world alongside humans.

Ultimately, *Animal Sightings* explores how early modern artists and viewers thought about human-animal interactions, how visual representation facilitated and inhibited knowledge about animals, and how animals could reveal the limits and possibilities of visual representation. It should be of special interest to scholars of early modern studies, art history, and animal studies.

**Jodi Cranston** is Professor of the History of Art at Boston University. She is the author of *The Muddied Mirror: Materiality and Figuration in Titian’s Later Paintings* and *Green Worlds of Renaissance Venice*, both published by Penn State University Press.

184 pages | 20 color / 60 b&w illus. | 8 × 10 | November  
ISBN 978-0-271-09763-3 | HC: \$99.95/£83.95/€96.95 sh  
Animal Studies / Art History & Architecture / Medieval & Early Modern Studies



## At the Crossroads of the Senses

The Synaesthetic Metaphor Across the Arts in European Modernism

Polina Dimova

**“I have never come across a book or manuscript that explores this topic in such depth, breadth, and detail. Dimova’s overview of the history of perceptions of synesthesia and of controversies surrounding the topic of synesthesia is extraordinarily enlightening, and the synthesis of a wide variety of approaches to this complex topic is impressive and highly readable.”**

—**KAREN EVANS-ROMAINE**, author of *Boris Pasternak and the Tradition of German Romanticism*

Inspired by Richard Wagner’s idea of the total artwork, European modernist artists began to pursue multimedia projects that mixed colors, sounds, and shapes. Polina Dimova’s *At the Crossroads of the Senses* traces this new sensory experience of synaesthesia—the physiological or figurative blending of senses—as a modernist phenomenon from its scientific description in the late nineteenth century to its prevalence in the early twentieth.

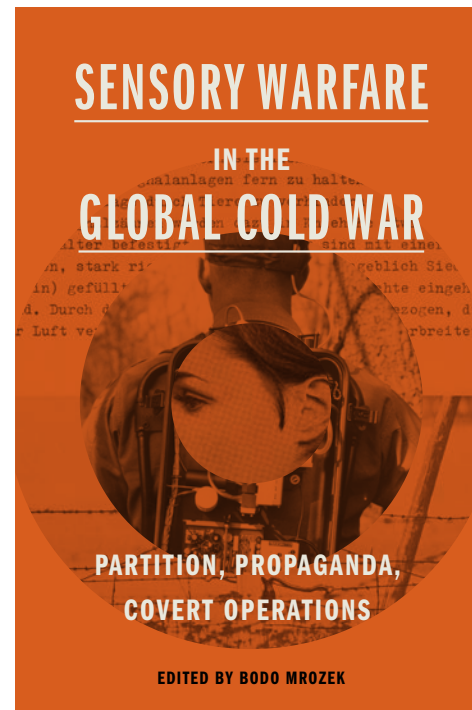
Structured around twenty theses on synaesthesia, this book explores the integral relationship between modernist art, science, and technology, tracing not only how modernist artists perceptually internalized and absorbed technology and its effects but also how they appropriated it to achieve their own aesthetic, metaphysical, and social goals. Through case studies of prominent multimodal artists—Richard Strauss, Aubrey Beardsley, Aleksandr Skriabin, Wassily Kandinsky, František Kupka, Andrei Bely, and Rainer Maria Rilke—*At the Crossroads of the Senses* reveals the color-forms and color-sounds that, for these artists, laid the foundations of the world and served as the catalyst for the flourishing exchanges among the arts at the fin de siècle.

Rooted in archival research in France, Germany, Russia, and the Czech Republic, *At the Crossroads of the Senses* taps overlooked scientific sources to offer a fresh perspective on European modernism. Sensory studies scholars, literary critics, and art historians alike will welcome its many contributions, not least among them a refreshing advocacy for a kind of sensuous reading practice.

**Polina Dimova** is Assistant Professor of Russian at the University of Denver.

290 pages | 15 color / 24 b&w illus. | 7 × 10 | November  
ISBN 978-0-271-09781-7 | HC: \$119.95/£99.95/€115.95 sh  
Perspectives on Sensory History Series

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## Sensory Warfare in the Global Cold War

Partition, Propaganda, Covert Operations

Edited by Bodo Mrozek

The longest political conflict of the twentieth century, the Cold War, was carried out on the human senses—and through them. Largely conducted through nonlethal methods, it was a war of competing cultures, politics, and covert operations. While propaganda reached targets through vision and hearing, it also exploited taste, smell, and pain. This volume is the first to explore the sensory aspect of the Cold War and how this warfare changes contemporary perception of the war.

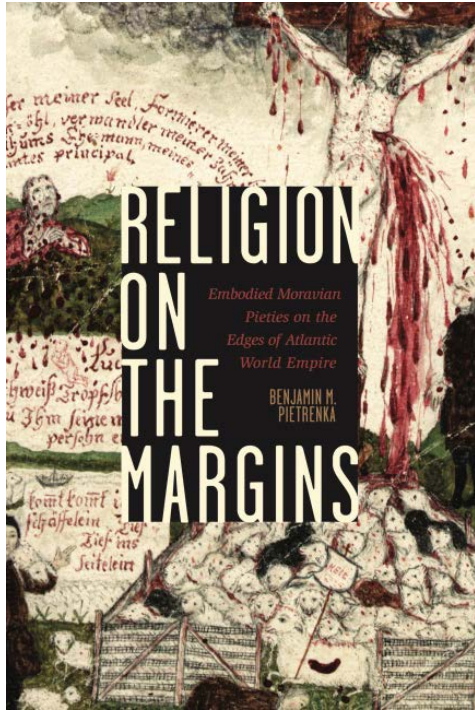
The authors highlight the global dimension of sensory warfare, examining conflicts around the world and across different phases of the war, including “cold” and “hot” warfare—both covert and overt. Case studies highlight US food deliveries to Eastern Europe, attempts to sovietize Polish perfumery, intelligence-financed broadcasts over the Iron Curtain, the loudspeaker war at the China-Taiwan “aquatic frontier,” the Maoist Cultural Revolution, and sensory deprivation and drug abuse in covert operations in both Hungary and the United States. In its wide-ranging treatment, this volume offers an illuminating new perspective on the Cold War and deepens our understanding of the sensory aspects of current and future conflicts.

*Sensory Warfare in the Global Cold War* will be of interest to students and scholars of sensory studies, Cold War studies, twentieth-century history, and military history. In addition to the editor, the contributors to this volume are Cyril Cordoba, Mark Fenemore, Walter E. Grunden, Dayton Lekner, José Manuel López Torán, Markus Mirschel, Victoria Phillips, Carsten Richter, Andreea Deciu Ritivoi, Christy Spackman, and Stephanie Weismann.

**Bodo Mrozek** is a historian and a senior researcher at the Berlin Center for Cold War Studies. He is the author of *Jugend – Pop – Kultur: Eine transnationale Geschichte*.

262 pages | 7 color / 9 b&w illus. | 6 × 9 | September  
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## Religion on the Margins

### Embodied Moravian Pieties on the Edges of Atlantic World Empire

Benjamin M. Pietrenka

In the eighteenth century, missionaries of the radical, Pietist Moravian Church wandered from Germanic Europe to the edges of the known world in search of tolerance and a closer relationship to God. This open-minded, cosmopolitan undertaking led to unintended consequences, however, both for the Moravians and for the other persecuted peoples—European, African, and Indigenous—they sought to convert.

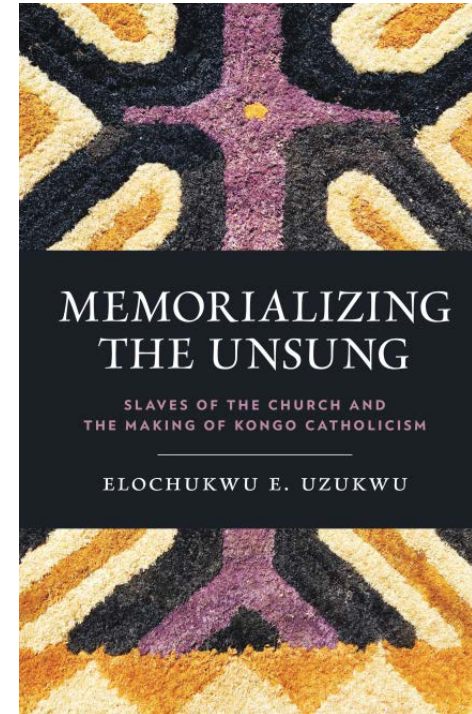
*Religion on the Margins* examines the complexities of early modern Moravians as a cosmopolitan community focused on an eschatological global vision while having to negotiate diverse cultures and, most importantly, the institution of slavery. Drawing on a transatlantic archive of teachings, letters, and diaries, Benjamin M. Pietrenka sheds light on how a professedly anticolonial cast of characters navigated and found themselves taking part in a deeply colonial narrative. Ultimately, Pietrenka shows how the Moravians, operating from within the constraints of mission work, became complicit in the European imperial project in spite of their stated values and their own experience of marginalization.

For scholars of early modern religion, empire, and politics, Pietrenka's book challenges tendencies in the field to equate modernity with secularization and invites us to consider how nonelite actors understood religion and ethnicity through each other, in ways that contributed to the emergence of modern scientific racism and white supremacy.

**Benjamin M. Pietrenka** is Postdoctoral Fellow in the Faculty of Theology and Church History at Ruprecht Karls Universität Heidelberg. His work has appeared in *Religion and American Culture* and *Journal of Early Modern History* as well as in the edited volumes *Bodies in Early Modern Religious Dissent* and *The Bible in Early Transatlantic Pietism and Evangelicalism*.

244 pages | 2 color illus. | 6 × 9 | November  
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## Memorializing the Unsung

### Slaves of the Church and the Making of Kongo Catholicism

Elochukwu E. Uzukwu

**“I can say without any equivocation that *Memorializing the Unsung* is rigorous, comprehensive, interdisciplinary, and timely. Uzukwu boldly affirms that it is crucial to avow one’s own voice, story, and identity in theological and ecclesiological investigations.”**

—AKINTUNDE AKINADE, author of *Christian Responses to Islam in Nigeria*

By the time the Capuchins arrived in the seventeenth century, Kongo had been Catholic for nearly two hundred years. The European mission could not be conversion, then, but reinforcement; the Capuchins sought to establish the sacraments and a line to Rome in a lay-led church already suffused with an enduring, creative, and complex theological culture. In *Memorializing the Unsung*, Elochukwu Uzukwu uses the framework of this “ancient” Kongo Catholicism to explore European dependence on enslaved Kongo Catholics and the unconscionable Capuchin and Spiritan participation in the slave trade at large—a practice denounced by the lone voices of Capuchin Epifanio de Moirans and Spiritan Alexandre Monnet.

Reconstructing the church that missionaries and Kongo Catholics built together on the foundations of local religion, *Memorializing the Unsung* contrasts the dignity denied to the Kongo Catholics with the freedom they nonetheless performed. Uzukwu is particularly deft in tracing the agency of Kongo elites and laypeople from the fifteenth century through the nineteenth, carefully evaluating their deliberate engagements with southern Europeans, the role of the *maestri* (translator-catechists) in guiding the faithful, and the ultimate development of a unique theological vocabulary endorsed by the Kikongo catechism.

Even while enslaved, Uzukwu argues, the Kongo people served as mediators, co-creators, and reinventors of their world, and without their support, the European missions in the region would have failed. A cutting-edge contribution to the political history of Catholicism in Africa, *Memorializing the Unsung* offers concrete advantages to researchers in a wide variety of fields.

**Elochukwu E. Uzukwu** is Professor of Theology at Duquesne University. He is the author of six books, including *God, Spirit, and Human Wholeness: Appropriating Faith and Culture in West African Style* and *A Listening Church: Autonomy and Communion in African Churches*.

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## Remembering Jews in Maghrebi and Middle Eastern Media

Edited by Brahim El Guabli and Mostafa Hussein

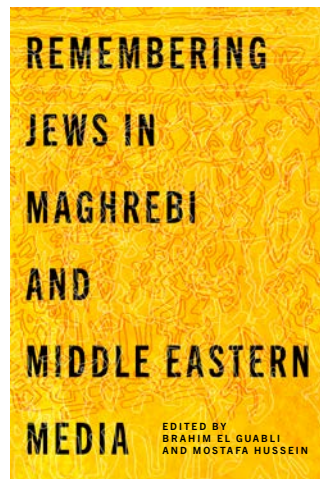
This volume examines the cultural legacy of Jewish emigration from the Maghreb and the Middle East in the years following 1948. Drawing on the remarkable cinematic and literary output of the last twenty years, this collection posits loss as a new conceptual framework in which to understand Jewish-Muslim relations. Whereas previous studies of Jewish emigration have followed the mass departure of Jews, the contributors to this book choose to remain behind and trace the contours of the Jewish absence in Maghrebi and Middle Eastern societies. Attuned to loss in this way, the cultural memories of Jewish-Muslim life transcend the narratives of turmoil, taboo, and nostalgia that have dominated Muslim and prevalent scholarly perspectives on Jewish emigration.

Read as a whole, the collection affords an uncommon opportunity to mourn and heal through a nuanced reckoning with the absence of Jews from communities in which they had lived for millennia. Its wide geographic reach and interdisciplinary nature will speak to both scholars and lay readers in Amazigh studies, Arabic studies, Middle Eastern studies, Jewish studies, memory studies, and a host of other disciplines.

In addition to the editors, the contributors to this volume are Iskandar Ahmad Abdalla, Abdelkader Aoudjit, İlker Hepkaner, Sarah Irving, Stephanie Kraver, Lital Levy, Nadia Sabri, and Lior B. Sternfeld.

**Brahim El Guabli** is Associate Professor of Arabic Studies and Comparative Literature at Williams College. He is the author of *Moroccan Other-Archives: History and Citizenship After State Violence* and coeditor of the two-volume *Lamalif: A Critical Anthology of Societal Debates in Morocco During the “Years of Lead” (1966–1988)*.

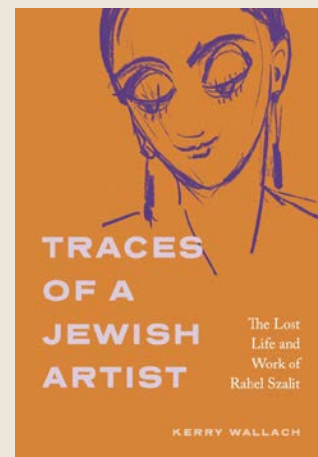
**Mostafa Hussein** is Assistant Professor of Jewish-Muslim relations at the University of Michigan. His research has appeared in journals such as *Israel Studies Review*, *Journal of Levantine Studies*, and *Jewish Quarterly Review*.



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## William Penn

### A Radical, Conservative Quaker

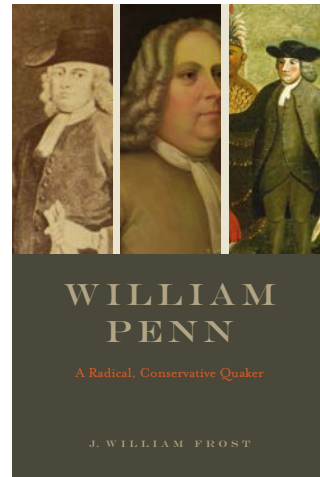
J. William Frost

While many recognize William Penn as the founder of Pennsylvania and a defender of religious liberty, much less is known about Penn as a man of faith. This wide-ranging history examines Penn as a deeply religious man who experienced personal triumph and success as well as tragedy and failure.

After an introduction to Penn and his times, J. William Frost explores various aspects of Penn's faith, including his conversion, service within the Society of Friends, moral teachings, and advocacy for toleration in England and religious freedom in Pennsylvania. He examines Penn as a figure whose contradictions reflect, at least in part, his turbulent times. Penn was a radical who converted to an outlawed religion and sought to transform English society, but he was also a conservative who supported monarchical authority in England and demanded deference in Pennsylvania. Penn was born under Puritanism and lived through three revolutions, five wars, and decades of religious turmoil. He died in the Age of Enlightenment, having gone from leader and shaper of the Society of Friends to king's courtier to a prisoner accused of treason (though he was eventually exonerated).

This intriguing history fills significant gaps in writings about Penn—particularly concerning Penn's faith and its intersection with his work as a statesman and politician. It will be welcomed by those interested in William Penn, the history of Quakerism, and the history of religion in America.

**J. William Frost** is Howard M. and Charles F. Jenkins Professor Emeritus of Quaker History and Research and Director Emeritus of the Friends Historical Library at Swarthmore College. Among his many publications, he is the author of *The Quaker Family in Colonial America: A Portrait of the Society of Friends* and *A Perfect Freedom: Religious Liberty in Pennsylvania*, the latter also published by Penn State University Press.

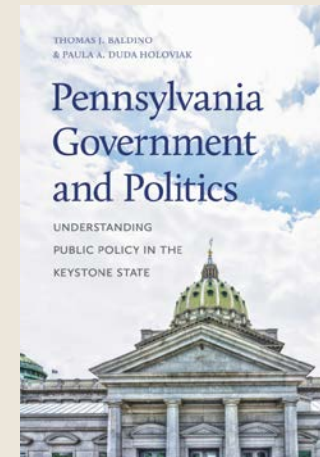


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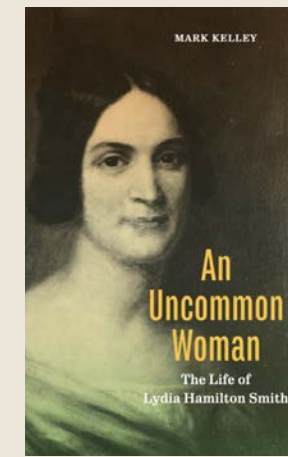
**“A stunning assortment of masterful essays. Frost appreciatively and critically examines significant little-known historical details of Penn’s life and the numerous myths that have grown up around him. Penn’s Quaker ministry and preaching are treated in more detail here than in other biographies. Highly recommended for those reading about Penn for the first time as well as for scholars of history and theology.”**

—STEPHEN W. ANGELL, coeditor of *The Creation of Modern Quaker Diversity, 1830–1937*

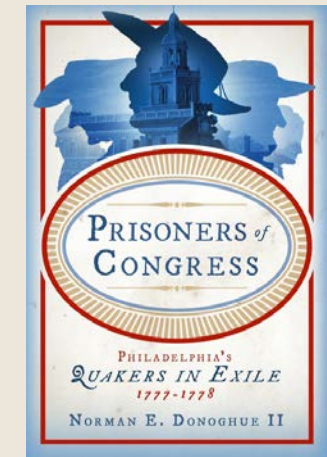
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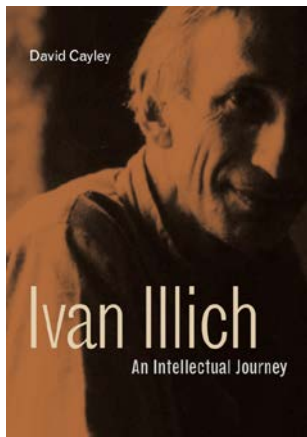


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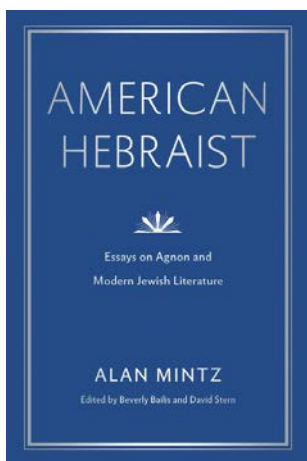
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**David Cayley** is a Canadian writer and broadcaster. He has produced and presented hundreds of radio documentaries.



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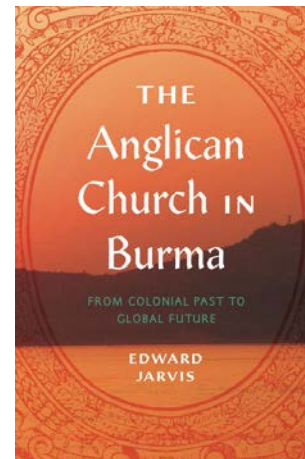
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**Beverly Bailis** is Assistant Professor of Modern Jewish Literature and Director of Academic Planning and Assessment at the Jewish Theological Seminary.

**David Stern** is Harry Starr Professor of Classical and Modern Jewish and Hebrew Literature and Professor of Comparative Literature at Harvard University.



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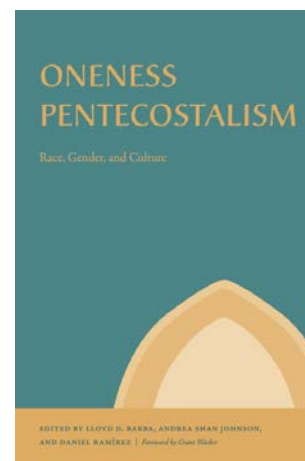
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**Edward Jarvis** is Fellow of the Royal Asiatic Society and the Royal Anthropological Institute.



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## Oneness Pentecostalism

### Race, Gender, and Culture

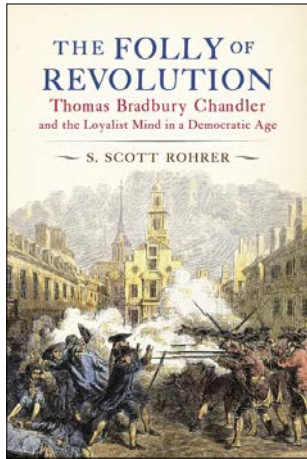
Edited by Lloyd D. Barba, Andrea Shan Johnson, and Daniel Ramirez  
 Foreword by Grant Wacker

*Oneness Pentecostalism* traces the history of the religious movement, mapping the major ideas, arguments, periodization, and historical figures. Correcting long-standing misinterpretations, the book looks to Oneness Pentecostalism’s emergence in the aftermath of the Azusa Street Revival (1906–9) through its rapid growth throughout the twentieth century, especially among ethnic minorities. This volume reckons with the multiculturalism of the movement during the course of the twentieth century, as well as the diverse perspectives on a significant religious movement whose modern origins are embedded within the larger Pentecostal story.

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

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

**Daniel Ramirez** is Associate Professor of Religion at Claremont Graduate University.



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## The Folly of Revolution

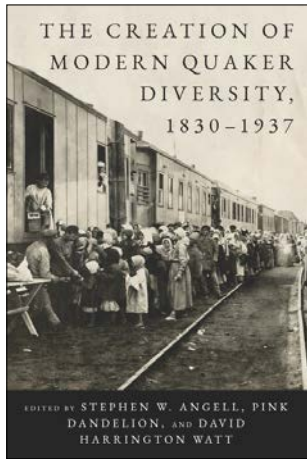
Thomas Bradbury Chandler and the Loyalist Mind in a Democratic Age  
S. Scott Rohrer

**“Opens a wide field for further research in the work of one of the greatest minds of the period.”**

—RICHARD MAMMANA, *Medium.com*

*The Folly of Revolution* is a penetrating biography of Thomas Bradbury Chandler, an Anglican minister from New Jersey and a leading loyalist who defended monarchy, rejected rebellion and democracy, and opposed the American Revolution. Over his career, Chandler headed the campaign to create an Anglican bishopric in America and provided some of the most trenchant criticisms of the American revolutionary movements. S. Scott Rohrer works from Chandler’s library catalogue and other primary sources to explore one of the Church of England’s most outstanding minds.

**S. Scott Rohrer** is a social historian and the author of several books, including *Jacob Green’s Revolution: Radical Religion and Reform in a Revolutionary Age*.



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## The Creation of Modern Quaker Diversity, 1830–1937

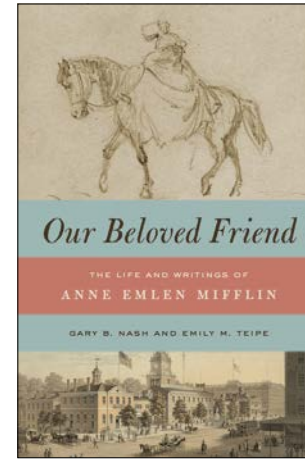
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*The Creation of Modern Quaker Diversity, 1830–1937* explores the period often marked as transformative for modern Quakerism. Written by the leading experts in the field, this book examines the changes taking place within the denomination at the time, including separations, particularly in the United States, that resulted in the establishment of distinct branches, and a series of all-Quaker conferences in the early twentieth century that set the agenda for Quakerism.

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

**Pink Dandelion** is Professor of Quaker Studies at the University of Birmingham and a Research Fellow at Lancaster University.

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



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## Our Beloved Friend

The Life and Writings of Anne Emlen Mifflin  
Gary B. Nash and Emily M. Teipe

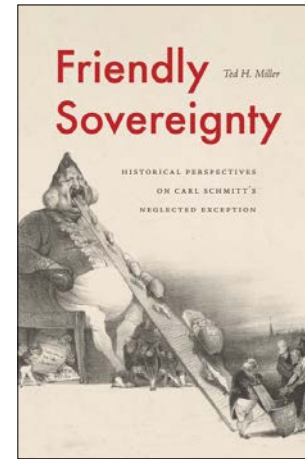
**“An impressive work of seminal scholarship.”**

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Born into one of the wealthiest families in Philadelphia and raised and educated in that vital center of eighteenth-century American Quakerism, Anne Emlen Mifflin was a progressive force in early America. This detailed and engaging biography, which features Mifflin’s collected writings and selected correspondence, revives her legacy even as it provides a unique window onto the lives of Quakers during the pre-Revolutionary era, the establishment of the New Republic, and the War of 1812.

**Gary B. Nash** was Professor Emeritus of History at the University of California, Los Angeles.

**Emily M. Teipe** is Professor Emerita of History at Fullerton College.



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## Friendly Sovereignty

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**Ted H. Miller** is Associate Professor of Political Science at the University of Alabama.



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## Satire as the Comic Public Sphere

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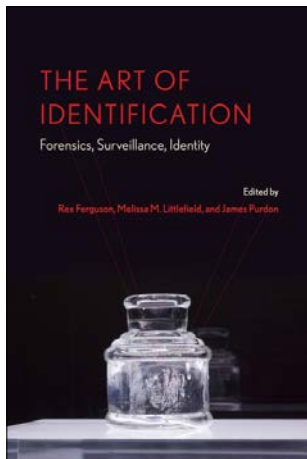
James E. Caron

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**James E. Caron** is Professor Emeritus of English at the University of Hawai‘i at Mānoa.



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## The Art of Identification

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Edited by Rex Ferguson, Melissa M. Littlefield,  
and James Purdon

From fingerprints to photographs to DNA, we have been rapidly amassing novel means of identification, even as personal, individual identity remains a complex chimera. *The Art of Identification* examines how such processes are entangled within a wider sphere of cultural identity formation. This interdisciplinary study opens the interpretive possibilities surrounding identification and pushes us to think about it as existing within a range of cultural influences that complicate the precise formulation, meaning, and reception of the concept.

**Rex Ferguson** is Senior Lecturer in English Literature at the University of Birmingham.

**Melissa M. Littlefield** is Professor in the Department of English at the University of Illinois, Urbana-Champaign.

**James Purdon** is Lecturer in English Literature at the University of St Andrews.



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## Nestwork

### New Material Rhetorics for Precarious Species

Jennifer Clary-Lemon

Examining sites of loss, temporal orientations, and infrastructural mitigations, *Nestwork* blends rhetorical and posthuman sensibilities in the service of ecological care. Jennifer Clary-Lemon’s innovative ethnographic study looks to human-nonhuman animal interactions, identifying forms of communication between species and within their material world. What she reveals are fascinating forms of rhetoric not expressed through language but circulating between species and material objects. *Nestwork* explores what are in essence nonlinguistic and decidedly nonhuman arguments within these local environments. Drawing on new materialist and Indigenous ontologies, the book helps attune our senses to the tragedy of species decline and to a new understanding of home and homemaking.

**Jennifer Clary-Lemon** is Professor of English at the University of Waterloo. She is the author of *Planting the Anthropocene: Rhetorics of Natureculture*.



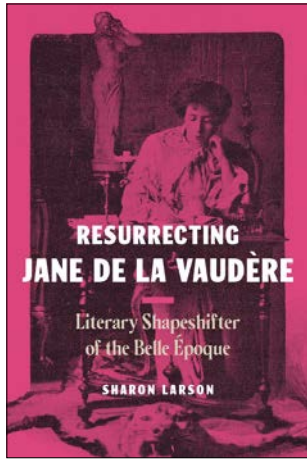
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Kellie Sharp-Hoskins

Through case studies of the student loan crisis, medical debt, and the abuses of municipal bonds, Kellie Sharp-Hoskins reveals that debt is a rhetorical construct entangled in broader systems of wealth, rule, and race. Perhaps more than any other social marker or symbol, the concept of “debt” indicates differences between wealthy and poor, productive and lazy, secure and risky, worthy and unworthy. A new perspective on a serious problem facing our society, *Rhetoric in Debt* not only reveals how debt organizes our social and cultural relations but also provides a new conceptual framework for a more equitable world.

**Kellie Sharp-Hoskins** is Associate Professor of Rhetoric and Professional Communication at New Mexico State University.



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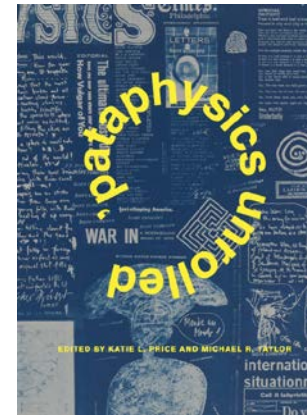
## Resurrecting Jane de La Vaudère

Literary Shapeshifter of the Belle Époque

Sharon Larson

*Resurrecting Jane de La Vaudère* is an engrossing narrative that recounts the story of a prolific and celebrated writer of France's Belle Époque. Relatively unknown today, Jane de La Vaudère was a prolific author and controversial figure who was known as a plagiarist. Interweaving biography and literary analysis, Sharon Larson examines the ways in which La Vaudère adapted her persona to shifting literacy trends and readership demands—and how she created and profited from controversy. This volume probes the quandaries of scholarship, seeking to responsibly recover lost female voices, and makes a long-overdue contribution to nineteenth-century French literary studies.

**Sharon Larson** is Associate Professor of French at Christopher Newport University.



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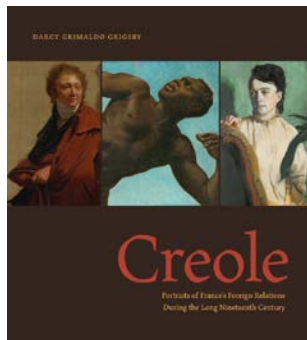
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Edited by Katie L. Price and Michael R. Taylor

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**Katie L. Price** is Associate Director at the Lang Center for Civic and Social Responsibility and a codirector of the Philadelphia Avant-Garde Studies Consortium.

**Michael R. Taylor** is Chief Curator and Deputy Director for Art and Education at the Virginia Museum of Fine Arts.



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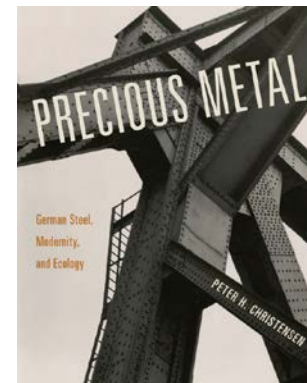
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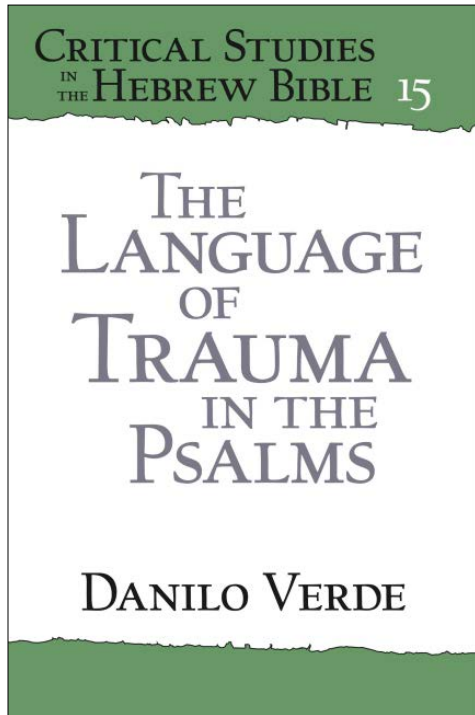
**Peter H. Christensen** is Professor of Art History at the University of Rochester. He is the author of the award-winning *Germany and the Ottoman Railways: Art, Empire, and Infrastructure*.

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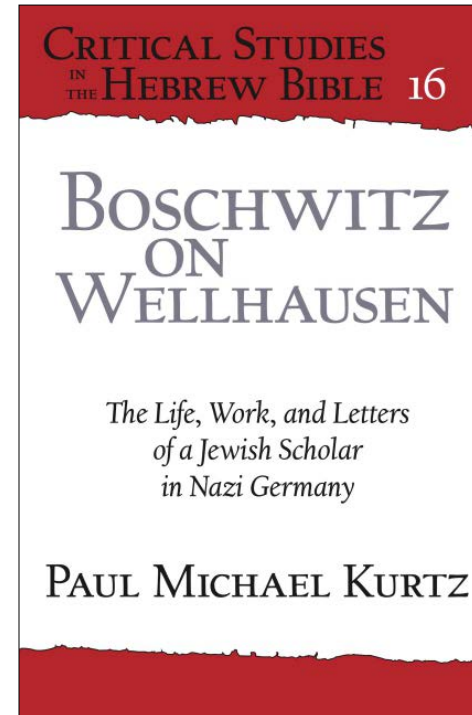
Over the last few decades, the field of trauma studies has shed new light on biblical texts that deal with individual and collective catastrophe. In *The Language of Trauma in the Psalms*, Daniilo Verde advances the conversation, moving beyond the emphasis on healing that prevails in most literary trauma studies.

Using the lens of cognitive linguistics and combining insights from trauma studies and redaction criticism, Verde explores how trauma is expressed linguistically in the book of Psalms, how trauma-related language was rooted in ancient Israel's external realities, and how psalms helped define Yehud's cultural trauma in the Persian period (539–331 BCE). Rather than assuming the psalmists' personal experiences are reflected in these texts, Verde focuses on the linguistic strategies used to express trauma in the Psalms, especially references to the body and highly dramatic metaphors. Current analyses often approach trauma texts as tools intended to help sufferers heal. Verde contends that many group laments in the book of Psalms were transmitted not only to heal but also to wound the community, ensuring that the pain of a previous generation was not forgotten.

*The Language of Trauma in the Psalms* shifts our understanding of trauma in biblical texts and will appeal to literary trauma scholars as well as those interested in ancient Israel.

**Daniilo Verde** is Postdoctoral Researcher at the Faculty of Theology and Religious Studies, KU Leuven. He is the author of *Conquered Conquerors: Love and War in the Song of Songs* and coeditor of *Networks of Metaphors in the Hebrew Bible and Cultural Hegemony, Ideological Conflicts, and Power in Second Temple Judaism*.

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Paul Michael Kurtz

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Julius Wellhausen was a monumental figure in the field of Biblical Studies whose work has been denounced as antisemitic in recent years. This book offers a more nuanced view of Wellhausen's scholarship through a critical edition and translation of one of the last doctoral dissertations by a Jew in Nazi Germany: Friedemann Philipp Boschwitz's *Julius Wellhausen: Motives and Measures of His Historiography*.

Boschwitz presents a deep, holistic analysis of Wellhausen's thought, examining his work on ancient Judaism, early Christianity, and formative Islam within the framework of comparative religion and cultural history. He also situates Wellhausen in the context of German intellectual history, tracing the influence of Johann Gottfried Herder on Wellhausen and Wellhausen on Friedrich Nietzsche.

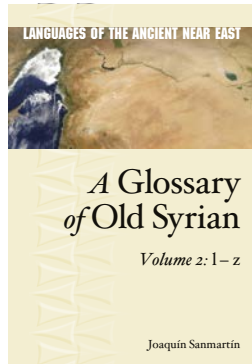
In addition, Paul Michael Kurtz provides incisive commentary and archival materials that highlight Boschwitz's scholarly achievements and open new vistas onto Jewish intellectual history. Piecing together fragments from private letters and official documents, Kurtz shows the formidable challenges Boschwitz faced as a Jewish scholar under a discriminatory political and academic regime. The correspondence also reveals Boschwitz's rich social life and connections with major émigré thinkers such as Salo Baron, Leo Strauss, and Karl Löwith.

*Boschwitz on Wellhausen* brings together a fascinating wealth of published and unpublished material to tell an original story of great importance to scholars of the Hebrew Bible, the New Testament, and the Quran as well as those interested in German Judaism and modern philosophy.

**Paul Michael Kurtz** is Associate Research Professor at Ghent University. His work has appeared in *Critical Inquiry*, *History and Theory*, *Harvard Theological Review*, and *The New Cambridge Companion to Biblical Interpretation*, among other publications.

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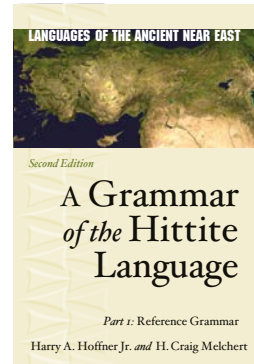
Joaquín Sanmartín

Referring to a continuum of dialects spoken in the Syrian-Levantine and Syrian-Mesopotamian regions through the third and second millennia BCE, “Old Syrian” is a diachronically conservative, geographically pluricentric, and pragmatically multilayered linguistic cluster. Intended as a reference work in support of future study, *A Glossary of Old Syrian* offers a clear view of the state of the field. This two-volume work maps the lexicon of Old Syrian as it can be extracted and reconstructed from the (Old Akkadian) Eblaite through the Old and Middle Babylonian corpora.

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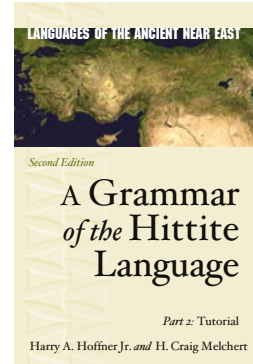
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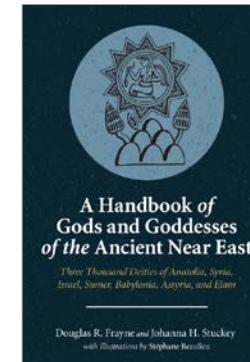
**Harry A. Hoffner Jr.** was John A. Wilson Professor of Hittitology at the University of Chicago.

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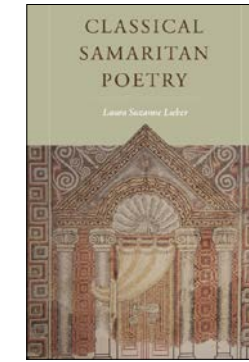
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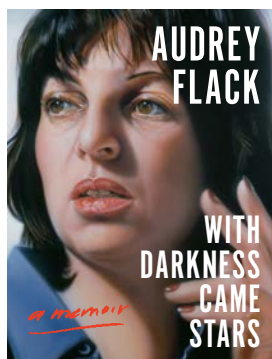
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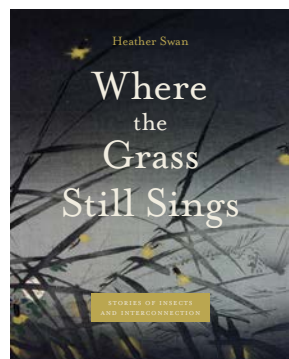
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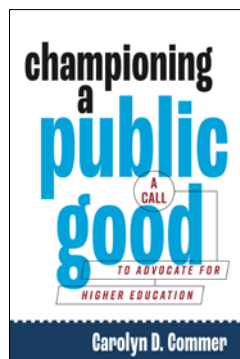
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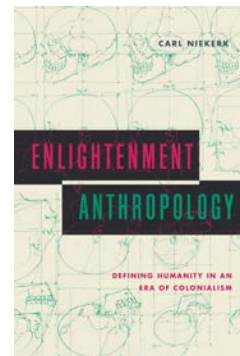
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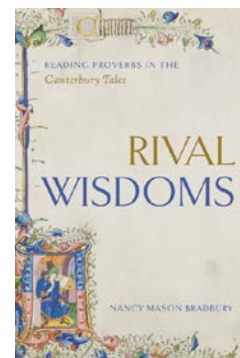
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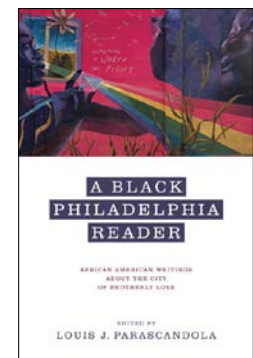
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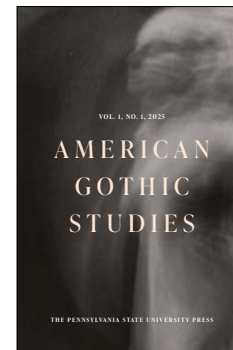
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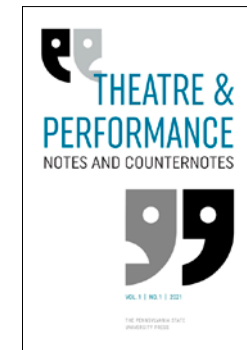
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