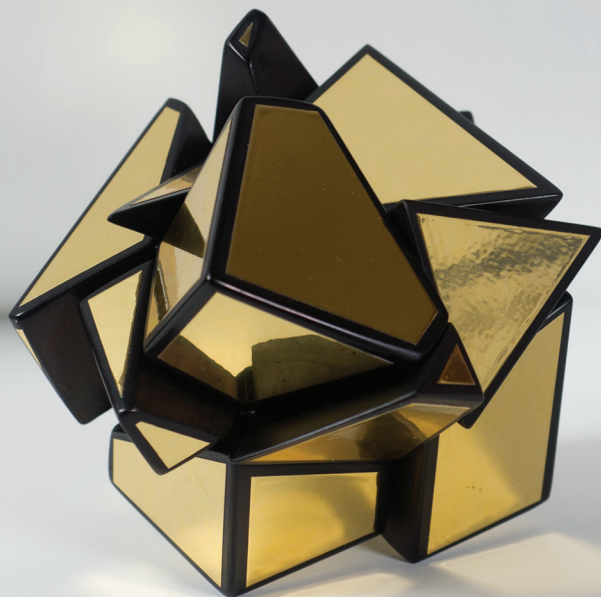


SPRING AND SUMMER 2019



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tr: trade discount; sh: short discount

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books for
the trade



Art and Sex Along the New York Waterfront

Jonathan Weinberg

“Weinberg looks deeply into sexual cultures and artistic practices unfolding on the piers in the 1970s and considers the ways the art and cruising scenes are intercalated. His understanding of history, which rejects the logic of cause and effect, and his nonlinear approach to historical narration open new perspectives on artists about whom much has already been written.”

—TIRZA LATIMER, author of *Women Together / Women Apart: Portraits of Lesbian Paris*

Pier Groups Art and Sex Along the New York Waterfront

Jonathan Weinberg

In 1970s New York City, the abandoned piers of the Hudson River became the site for extraordinary works of art and a popular place for nude sunbathing and anonymous sex. Jonathan Weinberg’s provocative book—part art history, part memoir—weaves interviews, documentary photographs, literary texts, artworks, and film stills to show how avant-garde practices competed and mingled with queer identities along the Manhattan waterfront.

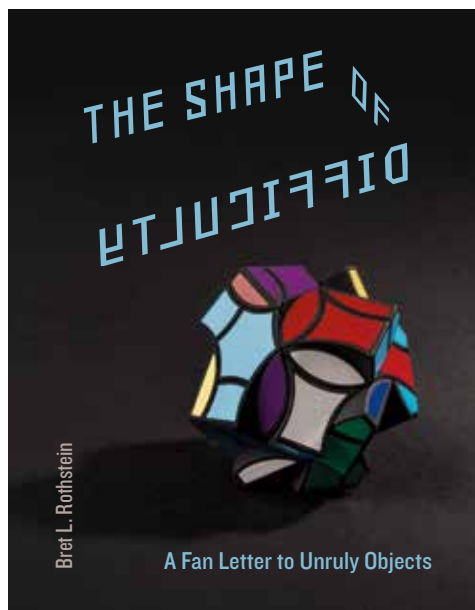
Artists as varied as Vito Acconci, Alvin Baltrop, Shelley Seccombe, and David Wojnarowicz made work in and about the fire-ravaged structures that only twenty years before had been at the center of the world’s busiest shipping port. At the same time, the fight for the rights of gay, lesbian, and transgendered people, spurred by the 1969 Stonewall riots, was literally transforming the cultural and social landscape of New York City. Gay men suddenly felt free to sunbathe on the piers naked, cruise, and have sex in public. While artists collaborated to transform the buildings of Pier 34 into makeshift art studios and exhibition spaces, gay men were converting Pier 46 into what Delmas Howe calls an “arena for sexual theater.”

Featuring one hundred exemplary works from the era and drawing on Weinberg’s personal experience with interviews and a rich variety of source material, *Pier Groups* breaks new ground to look at the relationship of avant-garde art to resistant subcultures and radical sexuality.

Jonathan Weinberg is the curator of the Maurice Sendak Foundation and teaches at the Yale School of Art and the Rhode Island School of Design. He is author of *Male Desire: The Homoerotic in American Art* and *Ambition and Love in Modern American Art*, and coeditor, with Alejandro Anreus and Diana Linden, of *The Social and the Real*, also published by Penn State University Press. He is the lead curator for the touring exhibition *Art After Stonewall: 1969–1989*, organized by the Columbus Museum of Art to celebrate the fiftieth anniversary of the Stonewall Riots. His paintings are in many public and private collections, including the Metropolitan Museum of Art and the Montclair Art Museum.

232 pages | 34 color/66 b&w illus.
7 x 9 | May
ISBN 978-0-271-08217-2
cloth: \$34.95/£24.95 €33.95 tr

Art History/History/LGBTQ+ Studies



200 pages | 11 color/30 b&w illus.
7 x 9 | May
ISBN 978-0-271-08242-4
cloth: \$29.95/£21.95/€28.95 tr
Art/Philosophy

The Shape of Difficulty A Fan Letter to Unruly Objects

Bret L. Rothstein

What is it about puzzles that drives us to figure them out? In this unique and innovative book, Bret L. Rothstein explores how mechanical problems delight and frustrate us, distracting our attention from recognizably “useful” activities and directing it toward something that may be even more important.

All too often puzzles can seem like some kind of cruel test to be beaten or passed. But according to Rothstein, they really want nothing more than for us to drop what we’re doing and play. In that way, they can actually enhance consciousness, as we are perhaps never more aware than when we grapple with an object that refuses to satisfy our expectations. *The Shape of Difficulty* is an ode to and exploration of these “unruly objects”—Rubik’s cubes, geometric dissections, secret-opening boxes, string disentanglements, and so many more—that bring interpretive failure out of the shadows and allow it to take center stage in physical ways. While many puzzles may offer perceptible expressions of mathematical

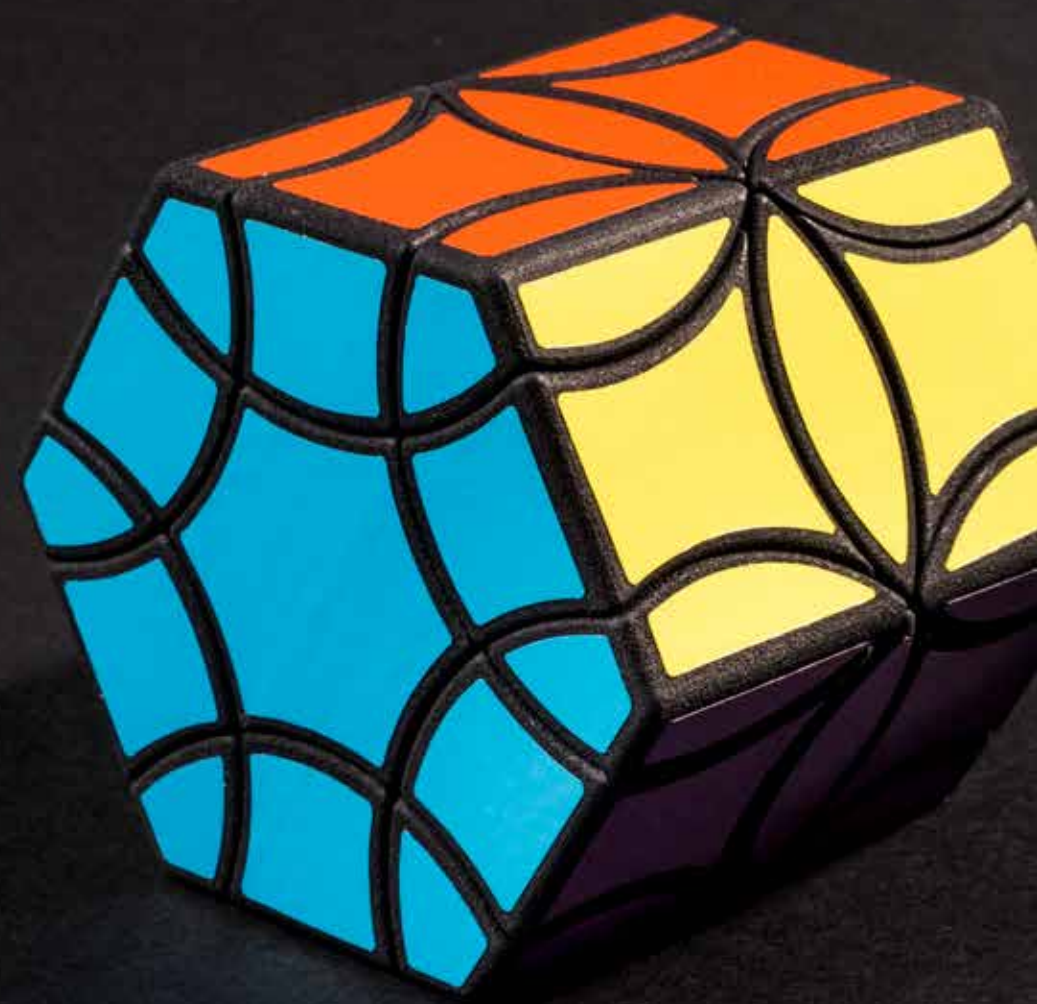
concepts, logical propositions, and logistical problems, this book urges readers to simply appreciate the enigma of these objects built specifically to be misunderstood, encouraging us to reframe our expectations of ourselves and our approaches to understanding.

Drawing on landmark theories of play, Rothstein’s richly illustrated meditation on our fascination with these objects reveals the lasting allure of puzzles while underscoring the intellectual worth of doubt, failure, and idle time.

Bret L. Rothstein teaches at Indiana University, where his courses address the cultural work of images and objects. He has published extensively on early Netherlandish devotional culture, sixteenth-century humanist wit, and the sociocultural ramifications of ludic objects.

“An innovative, charming, and mysterious study about puzzles. Bret Rothstein’s book provides readers with unusual and unexpected insights into the enigmatic world of people who make puzzles and those who aspire to solve them.”

—BRANKO MITROVIĆ, author of *Rage and Denials: Collectivist Philosophy, Politics, and Art Historiography, 1890–1947*



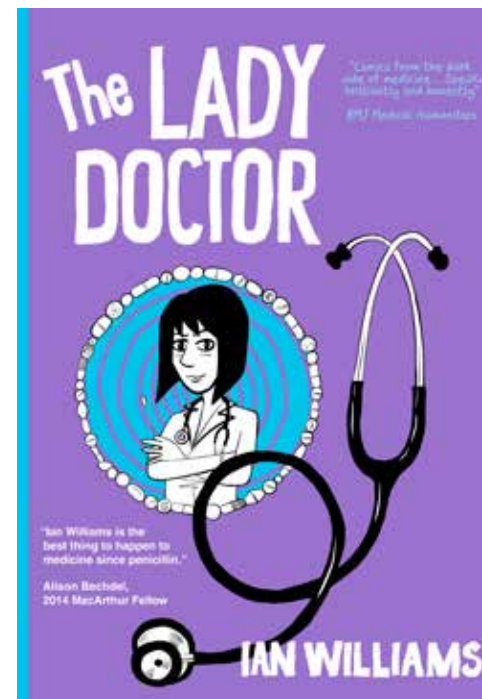
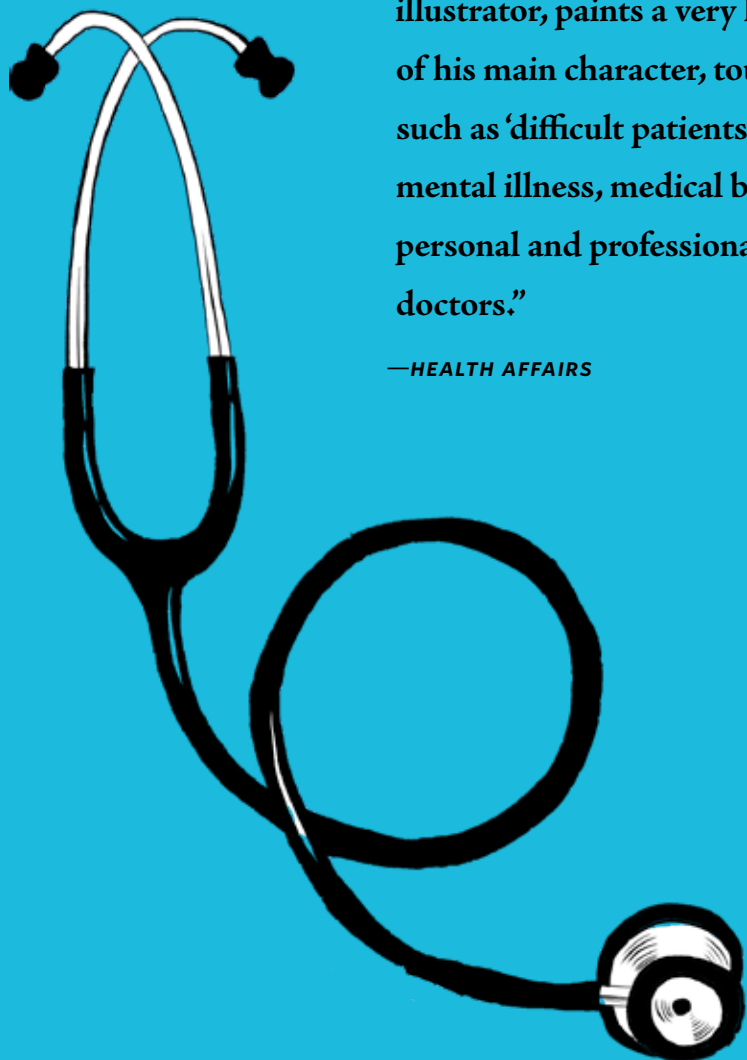
Praise for Ian Williams:

“The territory of doctor as patient has been visited before, but Dr. Williams’s iteration and its resolution are as subtle and thought provoking as the best of them.”

—THE NEW YORK TIMES

“Williams, a physician, visual artist, and illustrator, paints a very human portrait of his main character, touching on themes such as ‘difficult patients,’ physician burnout, mental illness, medical bureaucracy, and personal and professional clashes among doctors.”

—HEALTH AFFAIRS



264 pages | 6.7 x 9 | February
ISBN 978-0-271-08374-2
paper: \$24.95 tr
Graphic Medicine Series
North America only
Graphic Studies/General Interest

The Lady Doctor

Ian Williams

Lois Pritchard, a general practitioner at the Welsh Llangandida Health Centre and part-time staff at her local Genitourinary Medicine (GUM) clinic, is a forty-year-old, divorced, sarcastic smoker who by her own admission is “not very good with relationships.” But when her estranged mother makes a dramatic reappearance, demanding a liver transplant, Lois has to examine her loyalties and confront some hard decisions both in and out of the surgery room.

This hilarious, warts-and-all follow-up to Ian Williams’s graphic novel *The Bad Doctor* is an entertainingly realistic look at rural medicine and the unique personalities it attracts, from patients with genital tattoos of cartoon characters to doctors who find creative ways to color on either side of the ethical lines. Via a cast of relatable and sometimes shocking characters, Williams explores the politics and pitfalls of a small-town practice, the frustration of dealing with demanding and misguided patients, the double standards

facing female medical practitioners, and current medical issues such as clinic privatization and hardening government attitudes toward drugs and addiction, all with his wonderfully sly sense of humor.

The Lady Doctor shows that life and work in the medical field can be anything but clinical—and that even the most talented of professionals have wildly unexpected bad days. Fans of the Graphic Medicine series will cheer this new saga from a trailblazer of the genre, as will medical professionals and comics readers of all stripes.

Ian Williams is a visual artist and illustrator, a medical doctor, and an independent humanities scholar. He founded the Graphic Medicine website and is the author of *The Bad Doctor*, coauthor of *Graphic Medicine Manifesto*, and coeditor of the Graphic Medicine series, published by Penn State University Press.



Life Support Invitation to Prayer

Judith Margolis

In this meditative, heartbreaking, and unexpectedly comforting book, artist and essayist Judith Margolis tells the story of her mother’s illness, decline, and death through thoughtfully written vignettes, poignant drawings, and poetic, prayerful affirmations.

As her mother fights a series of health crises and faces the end of her life, Margolis documents her anxious concern and her father’s turmoil while juggling responsibilities and her own distress. The resulting narrative, told with quiet intensity and candor, bears witness to contentious deliberations over medical decisions, the difficulties of patient care, and the complicated dynamics of family. In this book, designed to imitate a traditional Jewish prayer book, Margolis reminds herself and others caring for a dying parent to “pray”—pray for clarity, pray to stay centered, pray to forgive oneself—as a way of acknowledging and embodying the turbulent emotions involved. Both the form of the book and Margolis’s rendering of the traditions involved in a family death ground *Life Support* firmly in the Jewish experience, providing a spiritual layer to this honest, realistic narrative that all readers will find inspiring and relevant.

Life Support: Invitation to Prayer is a unique testimony to the power of creative response to infirmity and careful documentation during times of personal loss, as well as a loving tribute to family, spirituality, and grief.

Judith Margolis is the art editor of נשים / NASHIM: A Journal of Jewish Women’s Studies and Gender Issues; cocurator of Women of the Book, an international visual Torah midrash project; and creative director of Bright Idea Books.



96 pages | 9 color/21 b&w illus.
4 x 6 | May
ISBN 978-0-271-08373-5
cloth: \$21.95/£15.95/€21.95 tr
Graphic Medicine Series

Graphic Studies/General Interest/
Jewish Studies



new in
paperback



Thinking Together

Lecturing, Learning, and Difference in the Long Nineteenth Century

Edited by Angela G. Ray and Paul Stob

“In an era when we desperately need new ideas for reviving public deliberation, this interdisciplinary collection reminds us of a time when creative activists experimented with new ways to advance learning and promote moral and intellectual enlightenment. Extending beyond the lyceum movement, the volume recalls forums that empowered people excluded from formal education not only to speak, listen, and learn, but also to ‘think together’ about the crucial political and social issues of the day.”

—J. MICHAEL HOGAN, coeditor of *Speech and Debate as Civic Education*

264 pages | 12 b&w illus. | 6 x 9 | April
 ISBN 978-0-271-08088-8 | paper: \$34.95/£24.95/€33.95 sh
 Rhetoric and Democratic Deliberation Series
 Education/Rhetoric

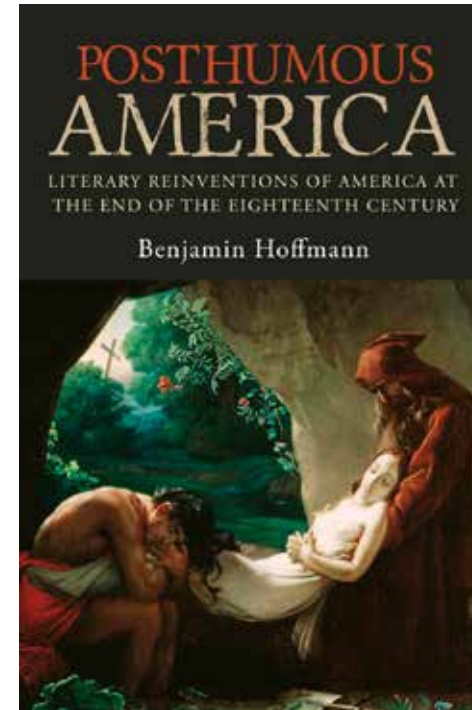
“Thinking Together explores popular learning in the United States during the long nineteenth century through case studies of a broad multiplicity of lyceum speakers. Maintaining the particularity of each case, the volume vividly illustrates how distinct racial, ethnic, gender, and religious groups and individuals not only educated themselves but also constructed a sense of belonging while forging spiritual and political communities.”

—SUSAN ZAESKE, author of *Signatures of Citizenship: Petitioning, Antislavery, and Women’s Political Identity*

Changes to the landscape of higher education in the United States over the past decades have urged scholars grappling with issues of privilege, inequality, and social immobility to think differently about how we learn and deliberate. *Thinking Together* is a multidisciplinary conversation about how people approached similar questions of learning and difference in the nineteenth century. By highlighting people, places, and purposes that diversified public discourse, *Thinking Together* offers scholars across the humanities new insights and perspectives on how difference enhances the human project of thinking together.

Angela G. Ray is Associate Professor of Communication Studies at Northwestern University and the author of *The Lyceum and Public Culture in the Nineteenth-Century United States*.

Paul Stob is Associate Professor of Communication Studies at Vanderbilt University and the author of *William James and the Art of Popular Statement*.



256 pages | 3 b&w illus. | 6 x 9 | June
 ISBN 978-0-271-08008-6 | paper: \$34.95/£24.95/€33.95 sh
 History/Literature

“Benjamin Hoffmann presents, with wonderful insight, a portrait of a young American nation by three French writers. The particular oddity of their perspective, hence the delightful originality of this work, is that what they depict in their various ways is a society and polity that they know to be no longer valid—for which Hoffmann coins the term ‘posthumous’ narrative, sometimes tainted with nostalgia or outright fiction, in an already-archaic American landscape.”

—PHILIP STEWART, author of *Engraven Desire: Eros, Image, and Text in the French Eighteenth Century*

Posthumous America

Literary Reinventions of America at the End of the Eighteenth Century

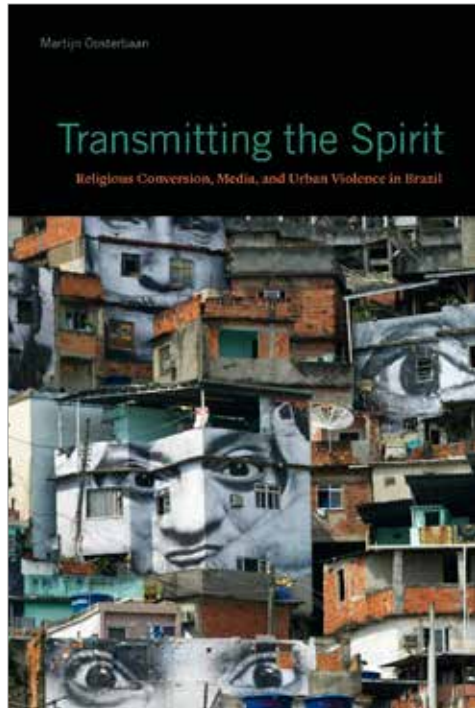
Benjamin Hoffmann
 Translated by Alan J. Singerman

Benjamin Hoffmann’s *Posthumous America* examines the literary idealization of a lost American past in the works of French writers of the eighteenth and nineteenth centuries.

For writers such as John Hector St. John de Crèvecoeur and Claude-François de Lezay-Marnésia, America was never more potent as a driving ideal than in its loss. Examining works such as Crèvecoeur’s *Lettres d’un cultivateur américain* (1784), Lezay-Marnésia’s *Lettres écrites des rives de l’Ohio* (1792), and François-René Chateaubriand’s *Voyage en Amérique* (1827) and *Mémoires d’outre-tombe* (1850), Hoffmann shows how the authors’ liberties with the truth helped create the idealized and nostalgic representation of America that dominated the collective European consciousness of their times. *Posthumous America* will be invaluable for historians, political scientists, and specialists of literature whose scholarship looks at America through European eyes.

Benjamin Hoffmann is Assistant Professor of Early Modern French Studies at The Ohio State University. His recent publications include a critical edition of Claude-François de Lezay-Marnésia’s *Letters Written from the Banks of the Ohio*, also published by Penn State University Press, as well as four novels in French.

About the translator: **Alan J. Singerman** is Richardson Professor Emeritus of French at Davidson College, the translator of Benjamin Hoffmann’s critical edition of *Letters Written from the Banks of the Ohio*, and the editor and translator of Abbé Prévost’s novel *The Greek Girl’s Story*, both also published by Penn State University Press.



264 pages | 9 b&w illus./1 map | 6 x 9 | June
 ISBN 978-0-271-07844-1 | paper: \$39.95/£28.95/€38.95 sh
 Anthropology/Latin American Studies/Religion

“A detailed, sympathetic analysis of favela religion in relation to secular media. . . . Highly recommended.”

—S. D. GLAZIER, *Choice*

Transmitting the Spirit

Religious Conversion, Media, and Urban Violence in Brazil
 Martijn Oosterbaan

“Martijn Oosterbaan brilliantly plunges us into the vivid and dynamic worlds of contemporary Pentecostalism and Brazilian favelas. Based on many years of close observation, his analysis shows not only why Pentecostalism is popular in Brazilian city life, but also how it has become a deeply embedded aspect of national popular culture.”

—SIMON COLEMAN, coeditor of *The Anthropology of Global Pentecostalism and Evangelicalism*

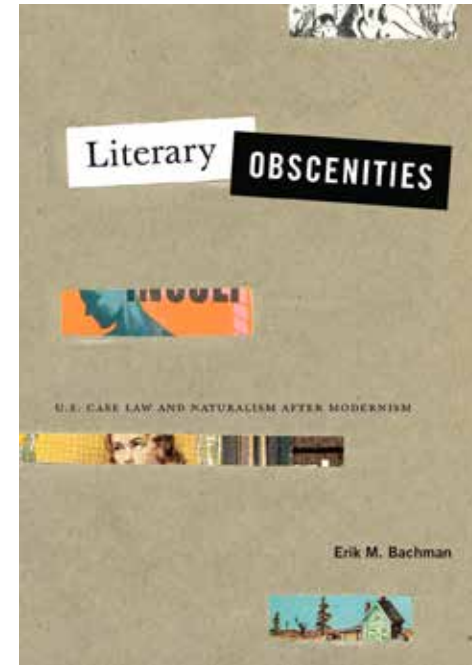
Pentecostalism is one of the most rapidly expanding religious-cultural forms in the world. Its rise in popularity is often attributed to its successfully incorporating native cosmologies in new religious frameworks. This volume probes for more complex explanations of this phenomenon in the favelas of Brazil, once one of the most Catholic nations in the world.

An eye-opening look at Pentecostalism, media, society, and culture in the turbulent favelas of Brazil, this book sheds new light on both the evolving role of religion in Latin America and the proliferation of religious ideas and practices in the postmodern world.

Martijn Oosterbaan is Associate Professor of Cultural Anthropology at Utrecht University.



ALSO OF INTEREST
Blacks of the Rosary
 Memory and History in Minas Gerais, Brazil
 Elizabeth W. Kiddy
 ISBN 978-0-271-02694-7
 paper: \$30.95/£21.95/€72.95 sh



208 pages | 8 b&w illus. | 6.75 x 9.5 | April
 ISBN 978-0-271-08006-2 | paper: \$34.95/£24.95/€33.95 sh
 Refiguring Modernism Series
 Literature/Law

“A profound reassessment not only of American censorship issues, *Literary Obscenities* joins the current rethinking of modernist studies, particularly in terms of the paperback revolution and its long-term cultural impact. This welcome addition to the ongoing discourse in legal studies, book history, cultural studies, and the philosophy of modernism is cause for celebration. Bachman’s well-researched, acutely insightful, accessibly written study will take its place alongside Marjorie Heins’s *Not in Front of the Children* as a staple in university courses.”

—S. E. GONTARSKI, author of *Creative Involution: Bergson, Beckett, Deleuze*

Literary Obscenities

U.S. Case Law and Naturalism After Modernism
 Erik M. Bachman

“Provides a historical framework and literary context for perhaps better understanding modern, printed-words-only obscenity prosecutions and why they are now so rare.”

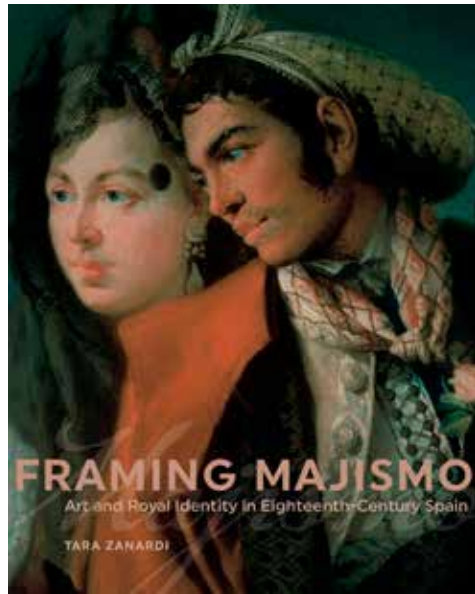
—CLAY CALVERT, *Criminal Law and Criminal Justice Books*

This comparative historical study explores the broad sociocultural factors at play in the relationships among U.S. obscenity laws and literary modernism and naturalism in the early twentieth century. Putting obscenity case law’s crisis of legitimation and modernism’s crisis of representation into dialogue, Erik Bachman shows how obscenity trials and other attempts to suppress allegedly vulgar writing in the United States affected a wide-ranging debate about the power of the printed word to incite emotion and shape behavior.

Erik M. Bachman is Lecturer in Literature at the University of California, Santa Cruz, and coeditor of the Lukács Library series at Brill.



ALSO OF INTEREST
Cold Modernism
 Literature, Fashion, Art
 Jessica Burstein
 ISBN 978-0-271-05376-9
 paper: \$77.95/£55.95/€75.95 sh
 Refiguring Modernism Series



264 pages | 44 color/35 b&w illus. | 8 x 10 | February
ISBN 978-0-271-07482-5 | paper: \$44.95/£31.95/€43.95 sh
Art History/History

“Zanardi’s study of *majismo*, a cultural phenomenon of later eighteenth-century Spain, is a welcome contribution to the literature in English. . . . Through probing examination and theorizing of the clothing, class, body, and gender depicted in paintings, prints, and sculptures by Spanish and non-Spanish artists, the author challenges the unsteady binaries in major representation—native and foreign, royalty and commoner, masculine and feminine, traditional and modern. Recommended.”

—A. LUXENBERG, *Choice*

Framing Majismo

Art and Royal Identity in Eighteenth-Century Spain

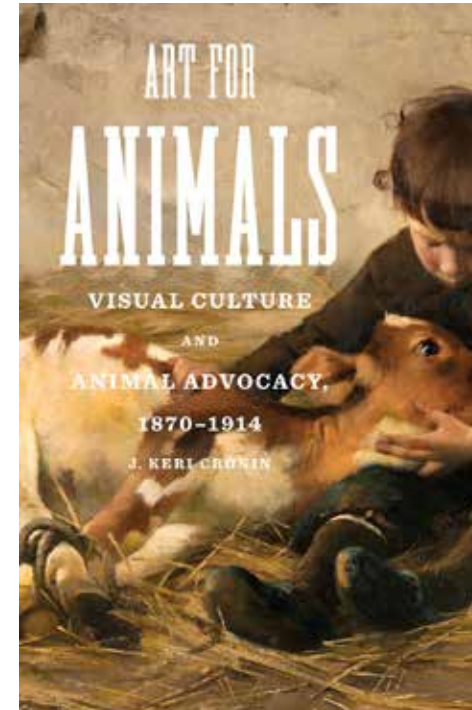
Tara Zanardi

“Zanardi convincingly shows that *majismo*’s ability to reflect the past as well as implicate the modern, and the way that it highlights the demonstrated importance of fashion and appearances in constructing national character, is of continued relevance today.”

—MEY-YEN MORIUCHI, *caa.reviews*

Majismo, a cultural phenomenon that embodied the popular aesthetic in Spain from the second half of the eighteenth century, served as a vehicle to “regain” Spanish heritage. As expressed in visual representations of popular types participating in traditional customs and wearing garments viewed as historically Spanish, *majismo* conferred on Spanish “citizens” the pictorial ideal of a shared national character. In *Framing Majismo*, Tara Zanardi explores nobles’ fascination with and appropriation of the practices and types associated with *majismo*, as well as how this connection cultivated the formation of an elite Spanish identity in the late 1700s and aided the Bourbons’ objective to fashion themselves as the legitimate rulers of Spain.

Tara Zanardi is Associate Professor of Art History at Hunter College.



264 pages | 53 b&w illus. | 6 x 9 | April
ISBN 978-0-271-08010-9 | paper: \$34.95/£24.95/€33.95 sh
Animalibus: Of Animals and Cultures
Art History/Animal Studies/History

Art for Animals

Visual Culture and Animal Advocacy, 1870–1914

J. Keri Cronin

“A welcome and much-needed addition to the growing literature on animals and art. In particular, Cronin’s book, which is focused on the historical period when the first wave of the animal protection movement emerged, demonstrates the role that visual media played in the development of that movement. But the book is far more than a historical snapshot. Activists’ use of representations of animals—and animal suffering—is just as important (if not more so) in the modern animal rights movement of today. *Art for Animals* will appeal to anyone with an interest in how people have worked to combat animal abuse in the past, and how they do so today.”

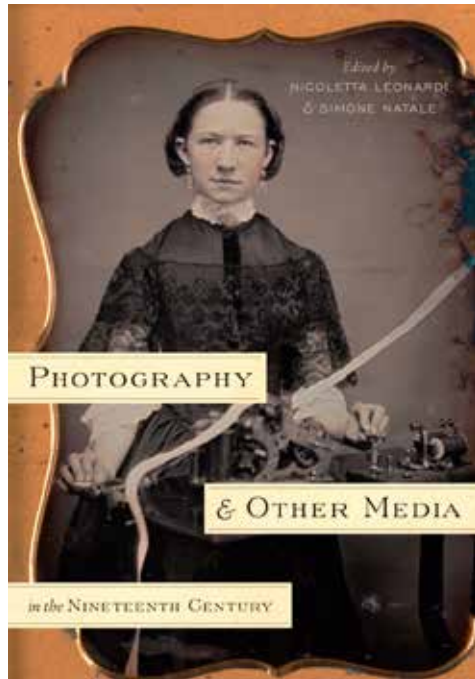
—MARGO DEMELLO, author of *Mourning Animals: Rituals and Practices Surrounding Animal Death*

Animal rights activists today regularly use visual imagery in their efforts to shape the public’s understanding of what it means to be “kind,” “cruel,” and “inhumane” toward animals. *Art for Animals* explores the early history of this form of advocacy through the images and the people who harnessed their power. Uniquely focused on imagery from the early days of the animal rights movement and filled with striking visuals, *Art for Animals* sheds new light on the history and development of modern animal advocacy.

J. Keri Cronin is Associate Professor of Visual Arts at Brock University. She is the author of *Manufacturing National Park Nature: Photography, Ecology, and the Wilderness Industry of Jasper*.



ALSO OF INTEREST
Animals on Display
The Creaturely in Museums, Zoos, and Natural History
Edited by Liv Emma Thorsen, Karen A. Rader, and Adam Dodd
ISBN 978-0-271-06071-2
paper: \$34.95/£24.95/€33.95 sh
Animalibus: Of Animals and Cultures



256 pages | 41 b&w illus. | 7 x 10 | February
 ISBN 978-0-271-07916-5 | paper: \$34.95/£24.95/€33.95 sh
 Art History/Communication Studies/History

“This groundbreaking volume embodies a major shift in the historiography of photography. These first-rate contributions bring to bear the intellectual resources of the numerous disciplines that must inform the holistic study of photography in the future. Taken together, a new approach emerges, one in which photography’s status as a medium is not taken for granted and in which its boundaries are defined dynamically by its interactions with other forms of representation and communication in the nineteenth century.”

—**JORDAN BEAR**, author of *Disillusioned: Victorian Photography and the Discerning Subject*

Photography and Other Media in the Nineteenth Century

Edited by Nicoletta Leonardi and Simone Natale

“This timely and refreshing book challenges the introspective ‘media exceptionalism’ that often accompanies photographic studies. Instead it places photography firmly within the broad field of cultures of communicative technology, from the telegraph to postal systems, enriching the understanding of all these entangled practices.”

—**ELIZABETH EDWARDS**, author of *The Camera as Historian: Amateur Photographers and Historical Imagination, 1885–1918*

In this volume, leading scholars of photography and media examine photography’s vital role in the evolution of media and communication in the nineteenth century. Their essays look at the emergence and early history of photography in the context of broader changes in the history of communications; the role of the nascent photographic press in photography’s infancy; and the development of photographic techniques as part of a broader media culture that included the mass-consumed novel, sound recording, and cinema.

In addition to the editors, contributors to this volume are Geoffrey Batchen, Geoffrey Belknap, Lynn Berger, Jan von Brevern, Anthony Enns, André Gaudreault, Lisa Gitelman, David Henkin, Erkki Huhtamo, Philippe Marion, Peppino Ortoleva, Steffen Siegel, Richard Taws, and Kim Timby.

Nicoletta Leonardi is Professor of Art History at Albertina Academy of Fine Arts, Turin, and the author of *Il paesaggio americano dell’Ottocento: Pittori, fotografi e pubblico*.

Simone Natale is Lecturer in Communication and Media Studies at Loughborough University and the author of *Supernatural Entertainments: Victorian Spiritualism and the Rise of Modern Media Culture*, also published by Penn State University Press.



256 pages | 20 b&w illus. | 7 x 9.5 | February
 ISBN 978-0-271-08092-5 | paper: \$34.95/£24.95/€33.95 sh
 Refiguring Modernism Series

Art History/Literature/Latin American Studies

“Using the questionnaire as a framework, [Cole’s] study destabilizes dominant narratives and reveals the numerous and often conflicting voices that contributed to and shaped notions of the avant-garde.”

—**MICHELE GREET**, author of *Beyond National Identity: Pictorial Indigenism as a Modernist Strategy in Andean Art, 1920–1960*



ALSO OF INTEREST
Postcards
 Ephemeral Histories of
 Modernity

Edited by David Prochaska and
 Jordana Mendelson

ISBN 978-0-271-03528-4
 paper: \$67.95/£48.95/€65.95 sh
 Refiguring Modernism Series

Surveying the Avant-Garde

Questions on Modernism, Art, and the Americas in Transatlantic Magazines

Lori Cole

“Turning the manifesto—the touchstone genre for avant-gardists in the twentieth century—on its head, Lori Cole’s provocative, innovative, and deeply researched book reveals the questionnaire to have been a constitutive genre of declaration-by-interrogation across the arts of the Americas. With this counterintuitive and superbly convincing study, Cole opens new pathways for scholars in multiple languages to pursue the politics and populaces that made modern aesthetics.”

—**GAYLE ROGERS**, author of *Incomparable Empires: Modernism and the Translation of Spanish and American Literature*

Surveying the Avant-Garde examines the art and literature of the Americas in the early twentieth century through the lens of the questionnaire, a genre as central as the manifesto to the history of the avant-garde. Based on extensive archival research, this book reorients our understanding of modernism as both hemispheric and transatlantic by narrating how the artists and writers of the period engaged in aesthetic debates that informed and propelled print communities in Europe, the United States, and Latin America.

Lori Cole is Associate Director and Clinical Associate Professor at the Center for Experimental Humanities at New York University.



256 pages | 27 color/36 b&w illus. | 7 x 10 | February
ISBN 978-0-271-08004-8 | paper: \$34.95/£24.95/€33.95 sh
Art History

Landscape into Eco Art

Articulations of Nature Since the '60s
Mark A. Cheetham

“This engaging book is recommended highly for academic libraries that support studio art, art history, environmental studies, or landscape architecture programs.”

—HEATHER SAUNDERS, *ARLIS/NA Reviews*

“Not the least of the virtues of *Landscape into Eco Art* is that it offers a well-developed sketch of one convincing, conceptually consistent way of understanding our present situation.”

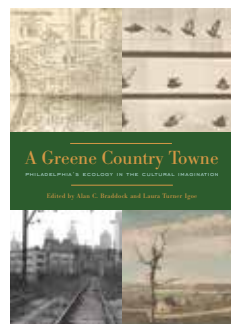
—DAVID CARRIER, *Brooklyn Rail*

“An essential contribution to urgent issues of the Anthropocene.”

—CAROLINE A. JONES, author of *Machine in the Studio: Constructing the Postwar American Artist*

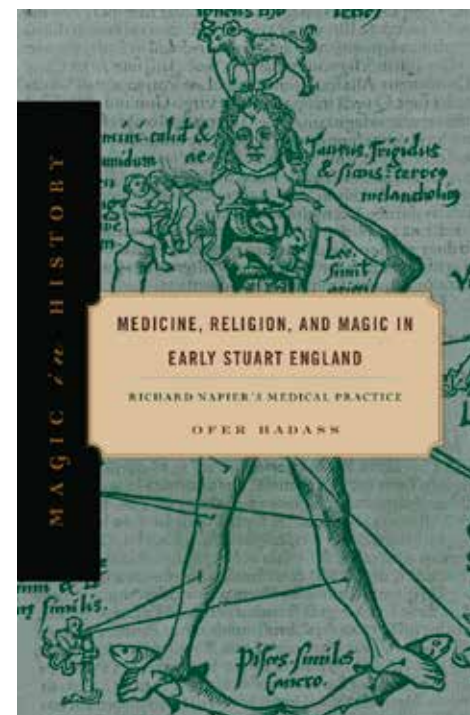
Dedicated to an articulation of the earth from broadly ecological perspectives, eco art is a vibrant subset of contemporary art that addresses the widespread public concern with rapid climate change and related environmental issues. In *Landscape into Eco Art*, Mark Cheetham systematically examines connections and divergences among contemporary eco art, land art of the 1960s and 1970s, and the historical genre of landscape painting.

Mark A. Cheetham is Professor of Art History at the University of Toronto. His most recent books include *Abstract Art Against Autonomy: Infection, Resistance, and Cure Since the 60s* and *Artwriting, Nation, and Cosmopolitanism in Britain: The “Englishness” of English Art Theory Since the Eighteenth Century*.



A Greene Country Towne
Philadelphia's Ecology in the
Cultural Imagination

Edited by Alan C. Braddock
and Laura Turner Igoe
ISBN 978-0-271-07713-0
cloth: \$84.95 sh



232 pages | 10 b&w illus. | 6.125 x 9.25 | May
ISBN 978-0-271-08019-2 | paper: \$34.95/£24.95/€33.95 sh
Magic in History Series

History/Religion/Medieval and Early Modern Studies

“Hadass successfully explores the interaction of astrological, magical, and angelic divination with theological understandings in the work of Richard Napier, providing for the first time a rounded view of this Anglican priest-physician and an invaluable guide to those wishing to use Napier’s uniquely rich collection of manuscripts.”

—JONATHAN BARRY, author of *Witchcraft and Demonology in South-West England, 1640-1789*

Medicine, Religion, and Magic in Early Stuart England

Richard Napier's Medical Practice

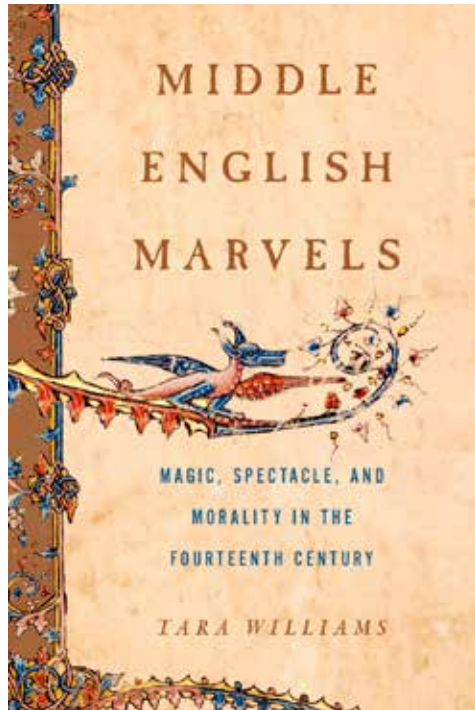
Ofer Hadass

The astrologer-physician Richard Napier (1559-1634) was not only a man of practical science and medicine but also a master of occult arts and a devout parish rector who purportedly held conversations with angels. This new interpretation of Napier reveals him to be a coherent and methodical man whose burning desire for certain, true knowledge contributed to the contemporary venture of putting existing knowledge to useful ends.

Originally trained in theology and ordained as an Anglican priest, Napier later studied astrological medicine and combined astrology, religious thought, and image and ritual magic in his medical work. Ofer Hadass draws on a remarkable archive of Napier's medical cases and religious writings—including the interviews he claimed to have held with angels—to show how Napier's seemingly inconsistent approaches were rooted in an inclusive and coherent worldview, combining equal respect for ancient authority and for experientially derived knowledge. Napier's endeavors exemplify the fruitful relationship between religion and science that offered a well-founded alternative to the rising mechanistic explanation of nature at the time.

Carefully researched and compellingly told, *Medicine, Religion, and Magic in Early Stuart England* is an insightful exploration of one of the most fascinating figures at the intersection of medicine, magic, and theology in early modern England and of the healing methods employed by physicians of the era.

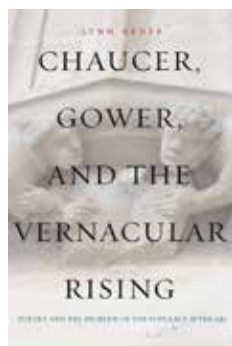
Ofer Hadass is Director of Technology at the Division of Health Insurances of Clalit Health Services and Research Fellow at the Center for Health, Humanism, and Society, Ben Gurion University of the Negev.



184 pages | 4 b&w illus. | 6 x 9 | May
 ISBN 978-0-271-07964-6 | paper: \$34.95/£24.95/€33.95 sh
 History/Literature/Medieval and Early Modern Studies

“Presents a fascinating perspective on perceptions of the marvellous and magical in the high Middle Ages, especially in terms of how it relates to other aspects of the study of mediaeval magic.”

—FORTEAN TIMES



ALSO OF INTEREST
Chaucer, Gower, and the Vernacular Rising
 Poetry and the Problem of the Populace After 1381
 Lynn Arner
 ISBN 978-0-271-05894-8
 paper: \$29.95/£21.95/€28.95 sh

Middle English Marvels

Magic, Spectacle, and Morality in the Fourteenth Century

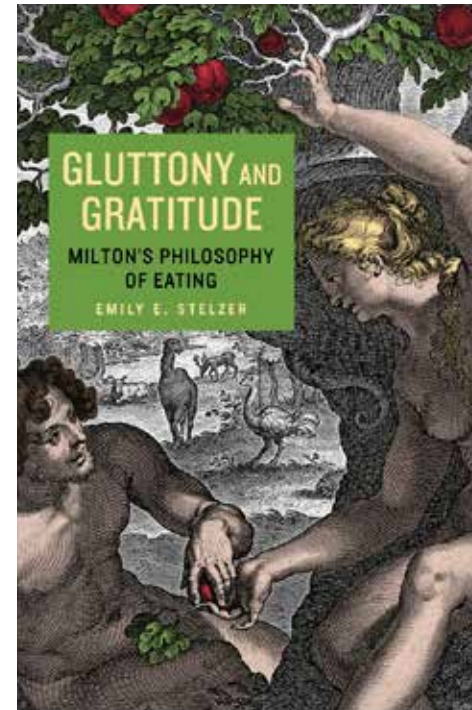
Tara Williams

“A subtle, readable, and learned analysis of the ‘theory of the marvelous’ developed by writers of Middle English romances. This book makes a significant contribution not only to romance studies itself but also to the growing body of work on the flexible relationships between the different types of medieval wonder and on their aesthetic and ethical implications. *Middle English Marvels* will be of equal interest to scholars and their students.”

—NICHOLAS WATSON, coeditor of *The Writings of Julian of Norwich: A Vision Showed to a Devout Woman and A Revelation of Love*

This multidisciplinary volume illustrates how representations of magic in fourteenth-century romances link the supernatural, spectacle, and morality in distinctive ways. Supernatural marvels represented in vivid visual detail are foundational to the characteristic Middle English genres of romance and hagiography. In *Middle English Marvels*, Tara Williams explores the didactic and affective potential of secular representations of magic and shows how fourteenth-century English writers tested the limits of that potential.

Tara Williams is Associate Dean of the Honors College and Associate Professor of English at Oregon State University and the author of *Inventing Womanhood: Gender and Language in Later Middle English Writing*.



376 pages | 6 x 9 | April
 ISBN 978-0-271-08376-6 | paper: \$39.95/£28.95/€38.95 sh
 Medieval & Renaissance Literary Studies Series
 Literature/Medieval and Early Modern Studies

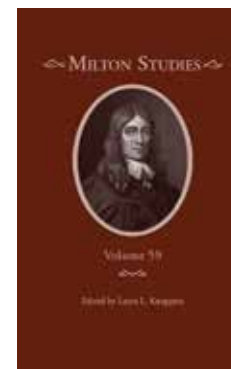
Gluttony and Gratitude

Milton's Philosophy of Eating

Emily E. Stelzer

Despite the persistence and popularity of addressing the theme of eating in *Paradise Lost*, the tradition of Adam and Eve's sin as one of gluttony—and the evidence for Milton's adaptation of this tradition—has been either unnoticed or suppressed. Emily Stelzer provides the first book-length work on the philosophical significance of gluttony in Milton's poem, arguing that a complex understanding of gluttony and of ideal, grateful, and gracious eating informs the content of his writing. Working with contextual material in the fields of physiology, philosophy, theology, and literature and building on recent scholarship on Milton's experience of and knowledge about matter and the body, Stelzer draws connections between Milton's work and both underexamined textual influences (including, for example, Gower's *Confessio Amantis*) and well-recognized ones (such as Augustine's *City of God* and Galen's *On the Natural Faculties*).

Emily E. Stelzer is Associate Professor of Literature and Program Coordinator for English and the Great Texts at Houston Baptist University.



ALSO OF INTEREST
Milton Studies
 Volume 59
 Edited by Laura L. Knoppers
 ISBN 978-0-8207-0710-5
 cloth: \$70.00/£49.95/€67.95 sh



scholarly



Here in This Island We Arrived
Shakespeare and Belonging in Immigrant New York
Elisabeth H. Kinsley

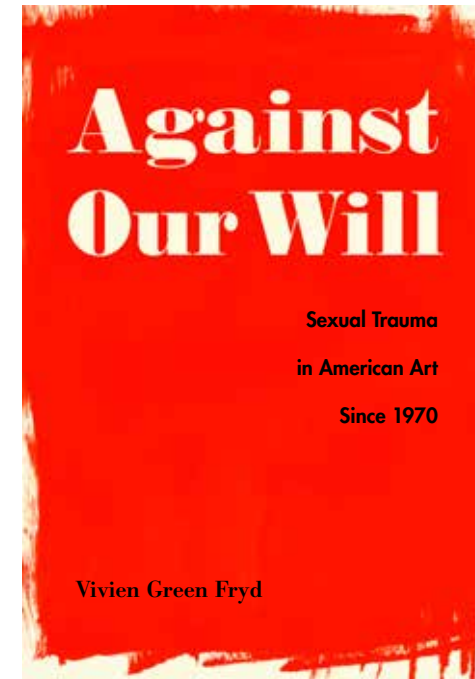
In this book, Elisabeth H. Kinsley weaves the stories of racially and ethnically distinct Shakespeare theater scenes in late nineteenth- and early twentieth-century Manhattan into a single cultural history, revealing how these communities interacted with one another and how their work influenced ideas about race and belonging in the United States during a time of unprecedented immigration.

As Progressive Era reformers touted the works of Shakespeare as an “antidote” to the linguistic and cultural mixing of American society, and some reformers attempted to use the Bard’s plays to “Americanize” immigrant groups on Manhattan’s Lower East Side, immigrants from across Europe appropriated Shakespeare for their own ends. Kinsley uses archival material such as reform-era handbooks, theater posters, playbills, programs, sheet music, and reviews to demonstrate how, in addition to being a source of cultural capital, authority, and resistance for these communities, Shakespeare’s plays were also a site of cultural exchange. Performances of Shakespeare occasioned nuanced social encounters between New York’s empowered and marginalized groups and influenced sociocultural ideas about what Shakespeare, race, and national belonging should and could mean for Americans.

Timely and immensely readable, this book explains how ideas about cultural belonging formed and transformed within a particular human community at a time of heightened demographic change. Kinsley’s work will be welcomed by anyone interested in the formation of national identity, immigrant communities, and the history of the theater scene in New York and the rest of the United States.

Elisabeth H. Kinsley is an instructor and administrator at Northwestern University.

224 pages | 14 b&w illus./1 map | 6 x 9 | March
ISBN 978-0-271-08322-3 | cloth: \$39.95/£28.95/€38.95 sh
History/Literature/Jewish Studies



Against Our Will
Sexual Trauma in American Art Since 1970
Vivien Green Fryd

“Pairing trauma theory with detailed analysis of American art focused on sexual violence, Fryd’s study is a timely and compelling contribution to ongoing conversations about the intersections of images and actions, art as social and political catalyst, and the impact of feminist thought in contemporary American culture.”

—**ERIKA DOSS**, author of *American Art of the 20th–21st Centuries*

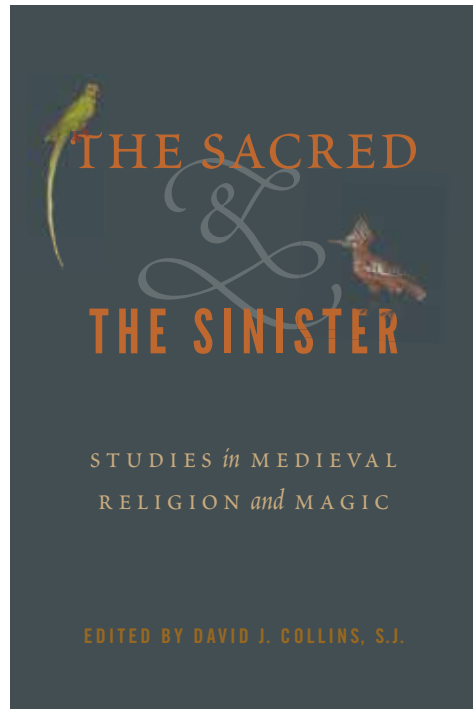
As part of the feminist movement of the 1970s, female artists began consciously using their works to challenge social conceptions and the legal definitions of rape and incest and to shift the dominant narrative of violence against women. In this dynamic book, Vivien Green Fryd charts this decades-long radical intervention through an art-historical lens.

Fryd shows how American artists such as Suzanne Lacy, Leslie Labowitz, Faith Ringgold, Judy Chicago, and Kara Walker insisted on ending the silence surrounding sexual violence and helped to construct an anti-rape, anti-incest counternarrative that remains vibrant today. She looks at how second-wave feminist artists established and reiterated the importance of addressing sexual violence against women and how their successors in the third wave then framed their works within that visual and rhetorical tradition. Throughout, Fryd highlights specific themes—rape and incest against white and black female bodies, rape against white and black male bodies, rape and pornography—that intersect with other challenges to and critiques of the sociocultural and political patriarchy from the 1970s through the present day.

Featuring dozens of illustrative works and written by an art historian who is a scholar of PTSD and herself a survivor, this groundbreaking and timely project explores sexual violence as a discrete subject of American art with open eyes and unflinching analysis. In doing so, *Against Our Will* challenges the reader to serve as witness to the trauma in much the same way as the works Fryd studies.

Vivien Green Fryd is Professor of Art History at Vanderbilt University and the author of *Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815–1860* and *Art and the Crisis of Marriage: Edward Hopper and Georgia O’Keeffe*.

304 pages | 29 color/65 b&w illus. | 7 x 10 | March
ISBN 978-0-271-08206-6 | cloth: \$49.95/£35.95/€48.95 sh
Art/History



The Sacred and the Sinister

Studies in Medieval Religion and Magic

Edited by David J. Collins, S.J.

“This fascinating collection explores, as its dedicatee has done throughout his career, the fundamental ambivalence between ‘the holy and the unholy.’ Perfectly capturing Richard Kieckhefer’s eclectic interests, the book includes essays on topics ranging from saints and their hagiographers, to church buildings (and their embodiments of identities and meanings), to heresy, demons, and magic. Kieckhefer once quipped that his scholarship has a right hand and a left hand. Both sides are delightfully represented here.”

—**LAURA ACKERMAN SMOLLER**, author of *The Saint and the Chopped-Up Baby: The Cult of Vincent Ferrer in Medieval and Early Modern Europe*

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

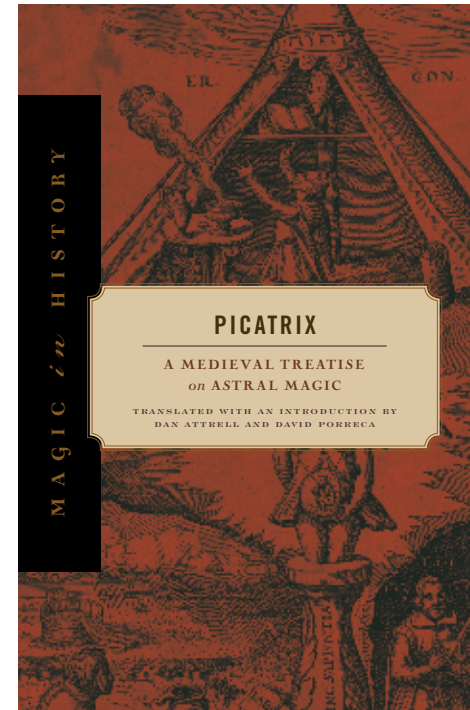
In the Middle Ages, the natural world was understood as divinely created and infused with mysterious power. This world was accessible to human knowledge and susceptible to human manipulation through three modes of engagement: religion, magic, and science. How these ways of understanding developed in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

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

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

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

304 pages | 6 b&w illus. | 6 x 9 | April
ISBN 978-0-27-108240-0 | cloth: \$74.95/£53.95/€72.95 sh
History/Religion/Medieval and Early Modern Studies



Picatrix

A Medieval Treatise on Astral Magic

Translated with an introduction by Dan Attrell and David Porreca

“The *Picatrix*, of Arabic origin, is the most complete handbook of the theory and practice of magic of the Middle Ages and Renaissance. Here is a very welcome English translation of the Latin version that was read by Marsilio Ficino, Pico della Mirandola, and Heinrich Cornelius Agrippa. Porreca and Attrell have made the text a pleasure to read and have provided useful notes to explain everything that is obscure or exotic.”

—**CHARLES BURNETT**, Professor of Arabic/
Islamic Influences in Europe, Warburg Institute

A guide for constructing talismans, mixing magical compounds, summoning planetary spirits, and determining astrological conditions, *Picatrix* is a cornerstone of Western esotericism. It offers important insights not only into occult practices and beliefs, but also into the transmission of magical ideas from antiquity to the present. Dan Attrell and David Porreca’s indispensable English translation opens the world of this vital medieval treatise to modern-day scholars and lay readers.

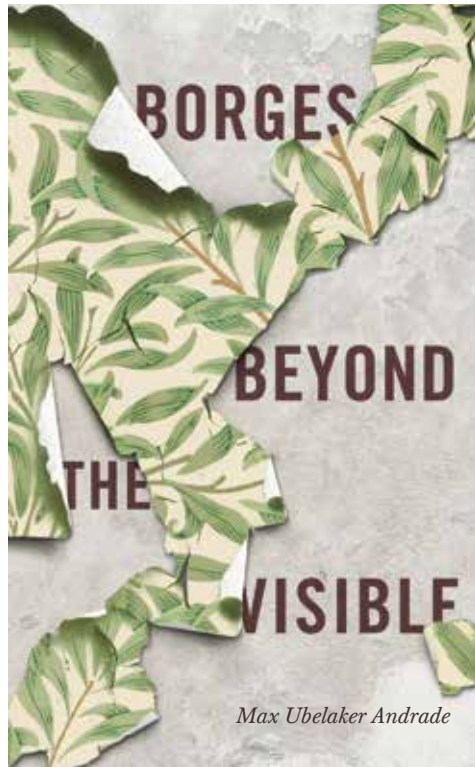
The original text, *Ghāyat al-ḥakīm*, compiled in Arabic from over two hundred sources in the latter half of the tenth century, was translated into Castilian Spanish in the mid-thirteenth century, and shortly thereafter into Latin. Based on David Pingree’s edition of the Latin text, this translation captures the spirit of *Picatrix*’s role in the European tradition. In the world of *Picatrix*, we see a seamless integration of practical magic, earnest piety, and traditional philosophy. The detailed introduction considers the text’s reception through multiple iterations and includes an enlightening statistical breakdown of the spells and ingredients described in the book.

Framed by extensive research on the ancient and medieval context that gave rise to the Latin version, this translation of *Picatrix* will be an indispensable volume for students and scholars of the history of science, magic, and religion and will fascinate anyone interested in the occult.

Dan Attrell is a doctoral candidate in Medieval and Renaissance History studying the Western esoteric tradition at the University of Waterloo.

David Porreca is Associate Professor of Classical Studies and codirector of the Medieval Studies program at the University of Waterloo and is President of the Societas Magica.

384 pages | 31 b&w illus. | 6 x 9 | February
ISBN 978-0-271-08212-7 | cloth: \$39.95/£28.95/\$38.95 sh
Magic in History Series
History/Religion/Medieval and Early Modern Studies



Borges Beyond the Visible

Max Ubelaker Andrade

“Borges’s ideal reader is, of course, Borges himself. Max Ubelaker Andrade isn’t only sharp, knowledgeable, and comprehensive but also passionate—a trait that is surprisingly rare among literary scholars today, so well trained in the art of detached thinking. Ubelaker Andrade not only knows what Borges knew but what he didn’t know. He delivers explorations that make the invisible tangible. My advice to the reader of this book is the same Borges often gave: mistrust everything in its pages. It’s the only way to come up with your own interpretation. In that task, Ubelaker Andrade will be an astonishing guide.”

—ILAN STAVANS, author of *Borges, the Jew*

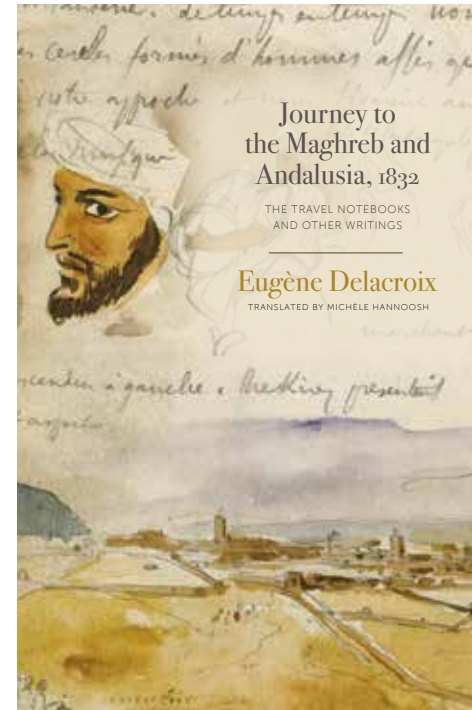
Borges Beyond the Visible presents radically new readings of some of Jorge Luis Borges’s most celebrated stories. Focusing on the tensions between fiction and intimacy, Max Ubelaker Andrade shows how Borges employed his famous intertextual puzzles to create multilayered texts that privately transformed his personal relationships with blindness, sexuality, and suicide while publicly shaping the contours of his literary project.

In readings of “Tlön, Uqbar, Orbis Tertius,” “El Aleph,” and “El Zahir,” Ubelaker Andrade argues that Borges, considering his own impending blindness, borrowed from Islam’s prohibitions on visual representation to create a “literary theology” that elevated language and imagination over the visual in fiction while pushing his readers to sense their personal capacity for radical reinvention through literary interpretation. Borges similarly transformed his relationships with sex, sexuality, and family in stories such as “Emma Zunz,” “La intrusa,” and “El jardín de senderos que se bifurcan.” These liberating transformations (and their relationship with the “death” of the reader) are complicated by “La salvación por las obras,” a story that reimagines Borges’s relationship with a suicidal reader and the woman to whom they were both connected. The epilogue presents “Místicos del Islam,” an unpublished essay draft of Borges, as a key source of insight into an iconoclastic writing practice that combined irreverence and faith to create contradictory spaces of creativity, intimacy, and freedom.

Clear and accessible, *Borges Beyond the Visible* is a revelatory examination of the work of one of the most influential authors of the twentieth century that opens up new, exciting areas of inquiry for scholars, students, and readers of Borges.

Max Ubelaker Andrade is an Assistant Teaching Professor in Latin American Studies at the University of Massachusetts Lowell.

184 pages | 9 b&w illus. | 5.25 x 8.5 | April
ISBN 978-0-271-08354-4 | cloth: \$34.95/£24.95/€33.95 sh
Literature



Journey to the Maghreb and Andalusia, 1832

The Travel Notebooks and Other Writings

Eugène Delacroix
Translated by Michèle Hannoosh

“Hannoosh’s unfailingly elegant translation and annotation are greatly enriched by her deep research into the wider social and aesthetic universe through which Delacroix moved, traveled, experienced the world, and thus refined his artistic sensibilities. This book is a visual and textual delight, and it contributes immeasurably to long-standing debates in art history and the historical sciences about ‘Orientalist’ representations of peoples and cultures on the Mediterranean’s southern shores.”

—JULIA CLANCY-SMITH, author of *Mediterraneans: North Africa and Europe in an Age of Migration, c. 1800-1900*

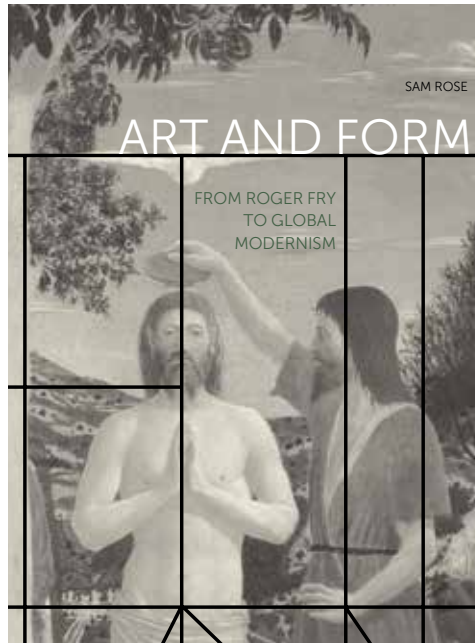
In 1832, Eugène Delacroix accompanied a French diplomatic mission to Morocco, the first leg of a journey through the Maghreb and Andalusia that left an indelible impression on the painter. This comprehensive, annotated English-language translation of his notes and essays about this formative trip makes available a classic example of travel writing about the “Orient” from the era and provides a unique picture of the region against the backdrop of the French conquest of Algeria.

Delacroix’s travels in Morocco, Algeria, and southern Spain led him to discover a culture about which he had held only imperfect and stereotypical ideas and provided a rich store of images that fed his imagination forever after. He wrote extensively about these experiences in several stunningly beautiful notebooks, noting the places he visited, routes he followed, scenes he observed, and people he encountered. Later, Delacroix wrote two articles about the trip, “A Jewish Wedding in Morocco” and the recently discovered “Memories of a Visit to Morocco,” in which he shared these extraordinary experiences, revealing how deeply influential the trip was to his art and career.

Never before translated into English, *Journey to the Maghreb and Andalusia, 1832* includes Delacroix’s two articles, four previously known travel notebooks, fragments of a recently discovered fifth notebook, and numerous notes and drafts. Michèle Hannoosh supplements these with an insightful introduction, full critical notes, appendixes, and biographies, creating an essential volume for scholars and readers interested in Delacroix, French art history, Northern Africa, and nineteenth-century travel and culture.

Michèle Hannoosh is Professor of French at the University of Michigan. She is the editor of the French edition of Eugène Delacroix’s *Journal* and the author of *Painting and the Journal of Eugène Delacroix* and *Baudelaire and Caricature: From the Comic to an Art of Modernity*, the latter also published by Penn State University Press.

208 pages | 8 b&w illus. /5 maps | 6 x 9 | May
ISBN 978-0-271-08334-6 | paper: \$34.95/£24.95/€33.95sh
Art/History



Art and Form

From Roger Fry to Global Modernism

Sam Rose

“This book is a gem. It gives the most comprehensive and accessible account of the importance of form in the last hundred years of writing about art. It should be compulsory reading not just for art historians, but also for aestheticians and anyone interested in visual culture.”

—**BENCE NANAY**, author of *Aesthetics as Philosophy of Perception*

In this examination of the rise of formalism in the visual arts, Sam Rose uses a close contextual study of Roger Fry and British art writing from 1900 to 1939 to rethink how ideas about form influenced modernist culture and the movement’s significance to art history today.

In the context of modernism, formalist critics are often thought to be interested in art rather than life, a stance exemplified in their support for abstract works that exclude the world outside. But through careful attention to early twentieth-century connoisseurship, aesthetics, art education, design, and art in colonial Nigeria and India, Rose builds an expanded account of form based on its engagement with the social world. *Art and Form* thus opens discussions on a range of urgent topics in art writing, from its history, to constructions of high and low culture, to the idea of global modernism. Rose demonstrates the true breadth of formalism and how it lends a new richness to thought about art and visual culture in the early to mid-twentieth century.

Accessibly written and analytically sophisticated, *Art and Form* opens exciting new paths of inquiry into the meaning and lasting importance of formalism and its ties to modernism. It will be invaluable for scholars and enthusiasts of art history and visual culture.

Sam Rose is Lecturer in Art History at the University of St. Andrews.

224 pages | 27 b&w illus. | 7 x 9.5 | April
ISBN 978-0-271-08238-7 | cloth: \$89.95/£63.95/€86.95 sh
Refiguring Modernism Series

Art/Literature

Shattered Objects

Djuna Barnes’s Modernism

Edited by Elizabeth Pender and Cathryn Setz

Djuna Barnes once said that “there is always more surface to a shattered object than a whole object,” and the statement provocatively applies to her own life and work. Arriving as an accomplished writer and journalist in 1920s Paris, Barnes produced an eclectic body of work whose objects and surfaces continue to fascinate readers. In this volume, a series of internationally renowned scholars reassess both Barnes and modernism through a close examination of her prose, poetry, journalism, visual art, and drama.

From the modernist classic *Nightwood* to the late verse play *The Antiphon*, Barnes’s distinctive voice has long resisted easy assimilation into specific groupings of authors or texts. Responding to expansions of canons and critical questions that have shaped modernist studies since the late twentieth century, the chapters in this volume bring new thinking to her full oeuvre and collectively demonstrate that the study of modernism necessarily includes the study of Barnes. The contributors show Barnes’s significant contributions to twenty-first-century discourses on topics such as the politics of print culture, representations of animals and humans, queer aesthetics, modernist criticism, authorship, style, affect, and translation between media. Featuring an afterword by Peter Nicholls and a comprehensive bibliography, *Shattered Objects* provides a timely assessment of Barnes and considers the implications of reading her critically as an important modernist writer and artist. It will be welcomed by scholars of literature, art history, and the modernist era.

In addition to the editors, contributors to this volume are Daniela Caselli, Bruce Gardiner, Alex Goody, Melissa Jane Hardie, Tyrus Miller, Drew Milne, Peter Nicholls, Rachel Potter, Julie Taylor, and Joanne Winning.

Elizabeth Pender has taught English literature at the Universities of Sydney and Cambridge. She is currently based at the University of Sydney.

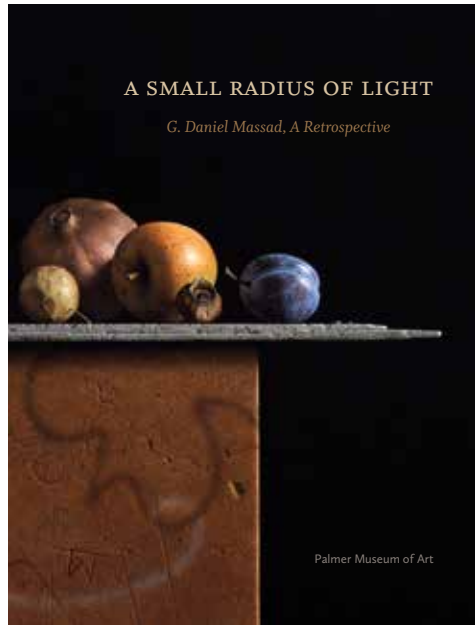
Cathryn Setz is Associate Visiting Research Fellow at the Rothermere American Institute at the University of Oxford and the founder of the Djuna Barnes Research Seminar.



264 pages | 21 b&w illus.
7 x 9.5 | February
ISBN 978-0-271-08220-2
cloth: \$84.95/£60.95/€ 81.95 sh
Refiguring Modernism Series
Literature/Art/LGBTQ+ Studies

“Shattered Objects is an embarrassment of riches: Barnes and affect studies; Barnes and film studies; Barnes and animal studies; Barnes and queer studies. I could go on and on with its generous contributions, but let it be said that, for once and for all, this collection proves her to be a supreme modernist amongst her towering peers. Across these super-sharp pieces she now shines brightest in that grand constellation of twentieth-century experimental art.”

—**SCOTT HERRING**, author of *The Hoarders: Material Deviance in Modern American Culture*



A Small Radius of Light

G. Daniel Massad, A Retrospective

Joyce Henri Robinson and
G. Daniel Massad

A Small Radius of Light maps the territory artist G. Daniel Massad has explored for almost four decades. After earning degrees in English at Princeton and the University of Chicago and working for a time as a psychotherapist, Massad made the decision to pursue graduate work in painting in 1979. Two years later, while working on his MFA at the University of Kansas, Massad made an unexpected shift from abstraction to still life, and from oil to pastel as a painting medium. His abandonment of painterly gesture for knife-edge precisionism led him in the late 1980s to the painstaking reenactment of minute detail in order to express, as he puts it, “the way I encounter the world.”

Since 1990, still life’s traditional tabletop and its implied interior space have given way in his work to less easily definable architectural fragments of brick or stone; the darkness

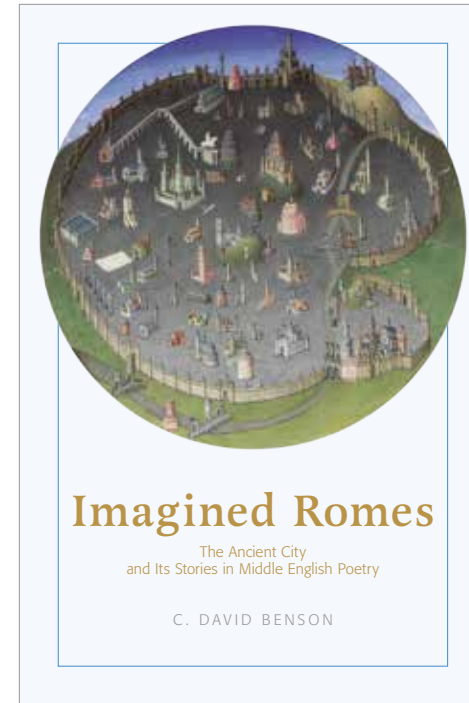
surrounding these broken walls and cairns is deep, immeasurable, and richly potent. Over the last two decades, Massad has moved past description and metaphor, layering into his images other kinds of data—maps, words, numbers, constellations, personal symbols—all of which suggest readings of his remarkable still lifes as aniconic portraiture, implied narrative, and visual autobiography.

This book accompanies an exhibition of the same name organized by the Palmer Museum of Art and features a comprehensive essay by curator Joyce Henri Robinson and forty-three “backstories” by the artist. These memoir-like reflections invite us to peer into Massad’s artistic, emotional, and mental process as he moves from making the intangible tangible, revealing along the way sources and associations that precede the final reenactment of the world around him—a world brought into focus by a small radius of light.

Joyce Henri Robinson is Curator at the Palmer Museum of Art and Associate Professor in the Department of Art History at Penn State.

G. Daniel Massad lives and works in Annville, Pennsylvania, where he is artist in residence at Lebanon Valley College. His pastel still lifes can be found in numerous private collections across the United States and in major museum collections, including the Art Institute of Chicago, the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, the National Gallery of Art, and the Palmer Museum of Art.

232 pages | 140 color illus. | 8.75 x 11.5 | January
ISBN 978-0-911209-71-6 | cloth: \$49.95/£35.95/€48.95 sh
ISBN 978-0-911209-72-3 | paper: \$34.95/£24.95/€33.95 sh
Art History



Imagined Romes

The Ancient City and Its Stories in Middle English Poetry

C. David Benson

“The relation of medieval cultures to Rome is creatively conflicted: early Christianity defines itself against everything that ‘Rome’ stands for, while the papacy models itself as a new empire. David Benson’s *Imagined Romes* takes us into the medieval city and trains us to understand how late medieval English readers of and visitors to the eternal city imagined its republican and imperial past. The resultant book—ever lucid and engaging—is full of illuminating surprises.”

—**JAMES SIMPSON**, author of *Sciences and the Self in Medieval Poetry: Alan of Lille’s Anticlaudianus and John Gower’s Confessio Amantis*

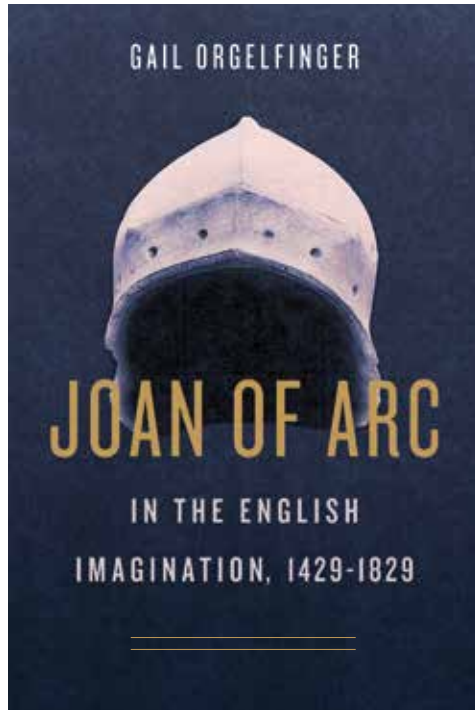
This volume explores the conflicting representations of ancient Rome—one of the most important European cities in the medieval imagination—in late Middle English poetry.

Once the capital of a great pagan empire whose ruined monuments still inspired awe in the Middle Ages, Rome became a site of Christian pilgrimage owing to the fame of its early martyrs, whose relics sanctified the city and whose help was sought by pilgrims to their shrines. C. David Benson analyzes the variety of ways that Rome and its citizens, both pre-Christian and Christian, are presented in a range of Middle English poems, from lesser-known, anonymous works to the poetry of Gower, Chaucer, Langland, and Lydgate. Benson discusses how these poets conceive of ancient Rome and its citizens—especially the women of Rome—as well as why this matters to their works.

An insightful and innovative study, *Imagined Romes* addresses a crucial lacuna in the scholarship of Rome in the medieval imaginary and provides fresh perspectives on the work of four of the most prominent Middle English poets.

C. David Benson is Professor Emeritus of Medieval Studies at the University of Connecticut. He is the author of *Public Piers Plowman: Modern Scholarship and Late Medieval Culture*, also published by Penn State University Press.

200 pages | 6 x 9 | March
ISBN 978-0-271-08320-9 | cloth: \$89.95/£63.95/€86.95sh
Literature/History/Medieval and Early Modern Studies



Joan of Arc in the English Imagination, 1429–1829

Gail Orgelfinger

“Well researched and vibrantly composed, Gail Orgelfinger’s *Joan of Arc in the English Imagination* traces the translations over time of the French heroine into a figure reviled and then embraced across the Channel. Through careful attention to an impressive array of sources, Orgelfinger offers to medieval studies and medievalism alike a not-to-be-missed book about how gender, national rivalries, temporal distance, fantasy, and historical fact enmesh over the centuries to keep the past alive in surprising new forms.”

—JEFFREY J. COHEN, author of *Medieval Identity Machines*

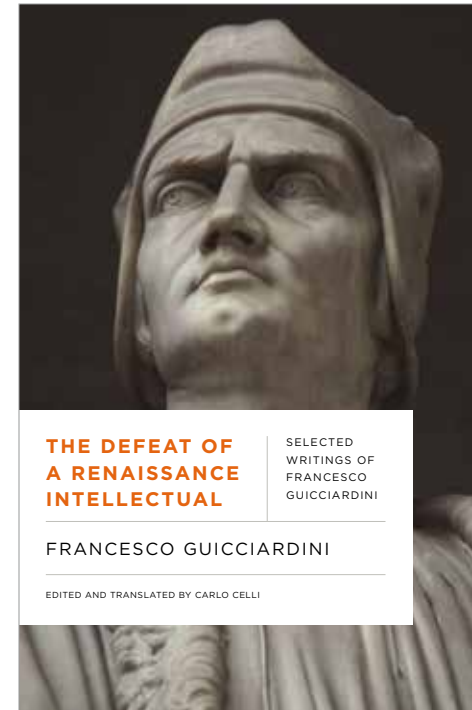
In this book, Gail Orgelfinger examines the ways in which English historians and illustrators depicted Joan of Arc over a period of four hundred years, from her capture in 1429 to the early nineteenth century.

The variety of epithets attached to Joan of Arc—from “witch” and “Medean virago” to “missioned Maid” and “shepherd’s child”—attest to England’s complicated relationship with the saint whom they executed. While portrayals of Joan in English popular culture evolved over the centuries, they do not follow a straightforward trajectory from vituperation to adulation. Focusing primarily on descriptions of Joan’s captivity, trial, and execution, this study shows how the exigencies of politics and the demands of genre shaped English retellings of her military successes, gender transgressions, and execution at the hands of her English enemies. Orgelfinger’s research illuminates how and why English writers and artists used the memory of Joan of Arc to grapple with issues such as England’s relationship with France, emerging protofeminism in the early modern era, and the sense of national guilt over her execution.

A systematic analysis of Joan’s English historiography in its political and social contexts, this volume sheds light on four centuries of English thought on Joan of Arc. It will be welcomed by specialist and general readers alike, in particular those interested in women’s studies.

Gail Orgelfinger is Senior Lecturer Emerita at the University of Maryland, Baltimore County.

248 pages | 17 b&w illus./1 map | 6 x 9 | January
ISBN 978-0-271-08218-9 | cloth: \$89.95/£63.95/€86.95 sh
History/Literature



The Defeat of a Renaissance Intellectual

Selected Writings of Francesco Guicciardini

Francesco Guicciardini
Edited and Translated by Carlo Celli



ALSO OF INTEREST
Lorenzo de' Medici at Home
The Inventory of the Palazzo Medici in 1492
Edited and translated by Richard Stapleford
ISBN 978-0-271-05642-5
paper: \$24.95/£17.95/€24.95 sh

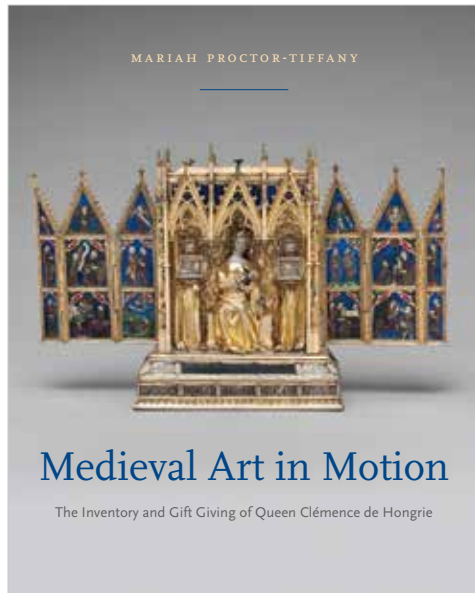
A papal advisor and sixteenth-century power broker, Francesco Guicciardini wrote voluminously throughout his time in service to the Medici. The texts in this volume chart his career chronologically, revealing how an intellectual whose philosophy of self-interest failed not only to perceive the interests of others but ultimately to serve his own.

During Guicciardini’s life, Florentine politics was dominated by the struggle of republican leaders to retain civic political autonomy against the ambitions of the Medici family. Like Machiavelli and Petrarch, and arguably even Dante, Guicciardini was what Carlo Celli calls an “establishment intellectual,” who used his talents to further the hegemony of authoritarian rule against the interests of his own class. The letters, treatises, reports, and orations included in this volume span Guicciardini’s long career, from his first appointment as ambassador to the Spanish court to just a few years before his forced retirement from political life. They reveal Guicciardini’s role as a true protagonist in the events related in his famous *History of Italy* (1540), shed light on the self-recriminations and remorse that sometimes gnawed at his conscience, and show why, ultimately, Guicciardini fell from political grace into irrelevance.

Through these previously untranslated writings, *The Defeat of a Renaissance Intellectual* shows the hard lessons Guicciardini learned in service to the Medici: working within a corrupt system does not lead to solutions, and reason and self-interest are not foolproof guides for predicting human behavior. It will appeal especially to scholars who study the Medici clan, the Italian Wars, and Renaissance politics and history.

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

224 pages | 8 b&w illus. | 6 x 9 | June
ISBN 978-0-271-08348-3 | cloth: \$99.95/£70.95/€96.95
Early Modern Studies Series
History/Medieval and Early Modern Studies



Medieval Art in Motion

The Inventory and Gift Giving of Queen Clémence de Hongrie

Mariah Proctor-Tiffany

“Proctor-Tiffany’s pathbreaking study of the art of Clémence of Hungary, Queen of France (1293–1328), argues convincingly that queens were crucial bearers of culture in medieval Europe. Proctor-Tiffany’s expertise as an art historian is evident on every page. Especially innovative is her use of urban cartography and geospatial mapping to track the sources of raw materials and their movement to the artists who created objects for personal delight, bodily adornment, spiritual devotion, or public display.”

—**THERESA EARENIGHT**, author of *Queenship in Medieval Europe*

In this visually rich volume, Mariah Proctor-Tiffany reconstructs the art collection and material culture of the fourteenth-century French queen Clémence de Hongrie, illuminating the way the royal widow gave objects as part of a deliberate strategy to create a lasting legacy for herself and her family in medieval Paris.

After the sudden death of her husband, King Louis X, and the loss of her promised income, young Clémence fought for her high social status by harnessing the visual power of possessions, displaying them, and offering her luxurious objects as gifts. Clémence adeptly performed the role of queen, making a powerful argument for her place at court and her income as she adorned her body, the altars of her chapels, and her dining tables with sculptures, paintings, extravagant textiles, manuscripts, and jewelry—the exclusive accoutrements of royalty. Proctor-Tiffany analyzes the queen’s collection, maps the geographic trajectories of her gifts of art, and interprets Clémence’s generosity using anthropological theories of exchange and gift giving.

Engaging with the art inventory of a medieval French woman, this lavishly illustrated microhistory sheds light on the material and social culture of the late Middle Ages. Scholars and students of medieval art, women’s studies, digital mapping, and the anthropology of ritual and gift giving especially will welcome Proctor-Tiffany’s meticulous research.

Mariah Proctor-Tiffany is Associate Professor of Art History at California State University, Long Beach.

232 pages | 28 color/30 b&w illus./5 maps
8 x 10 | February
ISBN 978-0-271-08112-0 | cloth: \$89.95/£63.95/€86.95 sh
E-book editions have been made possible through support from the Art History Publication Initiative (AHPi), a collaborative grant from the Andrew W. Mellon Foundation.
Art History/Medieval and Early Modern Studies

Queen, Mother, and Stateswoman Mariana of Austria and the Government of Spain, 1665–1679

Silvia Z. Mitchell

“An imaginative and wholly original account of a ruler who is regarded as the personification of Spain’s seventeenth-century decline as an imperial power. Mitchell revises the traditional view of Mariana as the hapless pawn of her confessors and male courtiers and shows her to be a fiercely independent woman capable of decisive action in domestic and foreign affairs as well as a ruler who successfully managed to defend the interests and reputation of Spain’s Habsburg monarchy. This book is a valuable contribution to the growing body of literature on early modern queenship.”

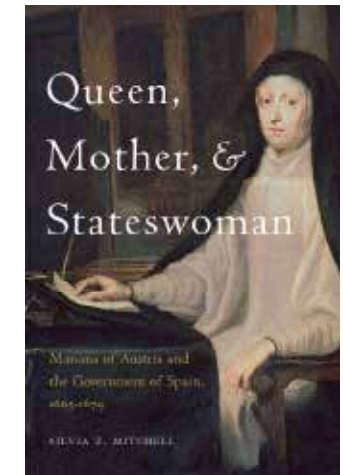
—**RICHARD L. KAGAN**, author of *Clio and the Crown: The Politics of History in Medieval and Early Modern Spain*

Queen, Mother, and Stateswoman is an in-depth study of Mariana of Austria’s ten-year regency (1665–1675) of the global Spanish Empire and her subsequent role as queen mother. In Silvia Z. Mitchell’s revisionist account, Mariana emerges as a towering figure at court and on the international stage, and her key collaborators—the secretaries, ministers, and diplomats who have previously been ignored or undervalued—take their rightful place in history.

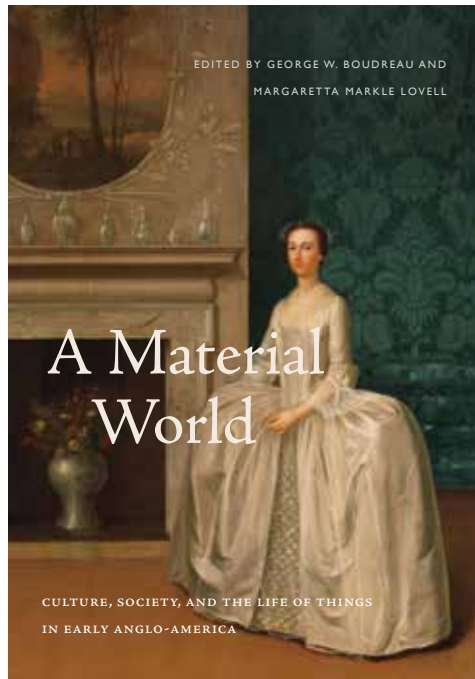
When Philip IV of Spain died in 1665, his heir, Carlos II, was three. As the threat of dynastic crisis loomed, decades of enormous military commitments had left Spain a virtually bankrupt state with vulnerable frontiers and a depleted army. Drawing from previously unmined primary sources, including Council of State deliberations, diplomatic correspondence, Mariana’s and Carlos’s letters, royal household papers, manuscripts, and legal documents, Mitchell describes how Mariana led the monarchy out of danger and helped redefine the military and diplomatic blocs of Europe in Spain’s favor. She follows Mariana’s exile from court and recounts how the dowager queen subsequently used her extensive connections and diplomatic experience to move the negotiations for her son’s marriage forward, effectively exploiting the process to regain her position.

A new narrative of the Spanish Habsburg monarchy in the later seventeenth century, this volume advances our knowledge of women’s legitimate political entitlement in the early modern period. It will be welcomed by scholars and students of queenship, women’s studies, and early modern Spain.

Silvia Z. Mitchell is Assistant Professor of Early Modern European History at Purdue University.



312 pages | 10 b&w illus. | 6 x 9 | May
ISBN 978-0-271-08339-1
cloth: \$84.95/£60.95/€81.95 sh
History/Biography



A Material World

Culture, Society, and the Life of Things in Early Anglo-America

Edited by George W. Boudreau and Margretta Markle Lovell

“A vibrant compendium of essays that gives a master class in object analysis and shatters old categories of material and visual culture. Together, the authors powerfully demonstrate the global movement of commodities, the sometimes numinous power of memory objects, and the closely calibrated and negotiated human indications of wealth and power in early America. Historians of all stripes should pay attention to their clarion call to look deeply and think broadly.”

—**ANN SMART MARTIN**, author of *Buying into the World of Goods: Early Consumers in Backcountry Virginia*

In this volume, scholars from various disciplines show how physical objects can expand our comprehension of how people lived, worked, and thought during the colonial and early national periods.

Inspired by the “material turn” that introduced the legibility of objects across the humanities disciplines, the essays in this collection show how “reading” material objects from sites such as Monticello, Salem, and the Connecticut River Valley brings to light significant dimensions of social experience and cultural practices that are not visible in the written record of early America. Reading objects for evidence of the lives and values of the individuals and groups that imagined, fabricated, bought, and used them, the contributors examine the migration of items such as chairs, fashionable dressing tables, portraits, and even environmental objects, uncovering complex economic, ethical, mnemonic, and political issues. They investigate the political life of seemingly unpolitical things such as a rock in Plymouth, Massachusetts, or an elm tree in Philadelphia and consider the environmental riches and extraction industries at the base of early American prosperity and ingenuity.

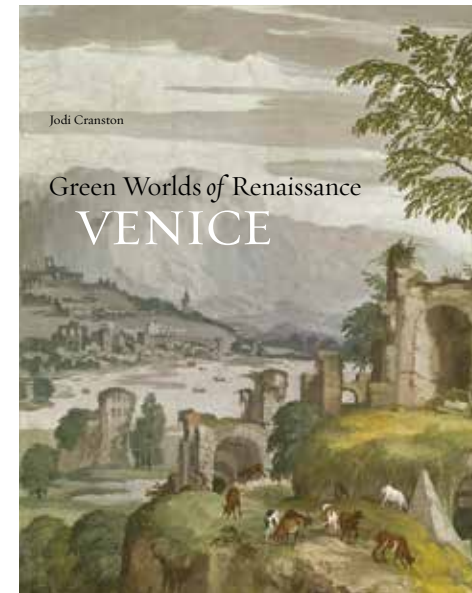
Together, these essays demonstrate the value of attending closely to visual and material culture, as objects can be derided or cherished as proxies for people and ideas. *A Material World* will interest both academics and enthusiasts of visual and material culture, as well as anyone interested in life and society in early America.

In addition to the editors, the contributors to this volume are Paul G. E. Clemens, Edward S. Cooke Jr., Stephen G. Hague, Patricia Johnston, Laura C. Keim, Ellen G. Miles, Emily A. Murphy, Nancy Siegel, Carol Eaton Soltis, and Jennifer Van Horn.

George W. Boudreau is Senior Research Associate at the McNeil Center for Early American Studies.

Margretta Markle Lovell is Jay D. McEvoy Jr. Professor of American Art History at the University of California, Berkeley.

344 pages | 22 color/109 b&w illus. | 7 x 10 | March
ISBN 978-0-271-08115-1 | cloth: \$49.95/£35.95/€48.95 sh
Art History/History/Material Culture



Green Worlds of Renaissance Venice

Jodi Cranston

“With elegant concision, Jodi Cranston shows how artists of different facture configure the proximities of urban and green worlds in and about Venice in the quattrocento and cinquecento. Casting an informed and inspired gaze on gardens, landscapes, pastoral and elegiac poetry, vedute, city views, and illustrated books, she reconsiders how Venice led artists to depict and even internalize tensions and shifting lines of divide between city, country, and the world at large. Exhaustively researched, *Green Worlds* is a major contribution both to early modern studies and to a burgeoning and much-needed field of cultural ecology.”

—**TOM CONLEY**, author of *An Errant Eye: Poetry and Topography in Early Modern France*

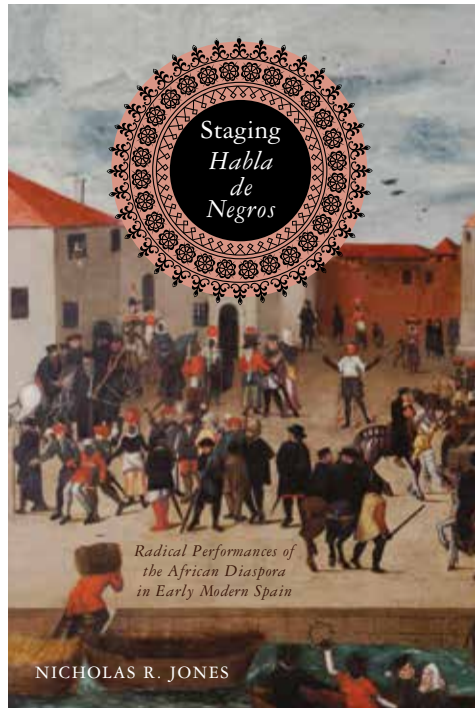
From celebrated gardens in private villas to the paintings and sculptures that adorned palace interiors, Venetians in the sixteenth century conceived of their marine city as dotted with actual and imaginary green spaces. This volume examines how and why this pastoral vision of Venice developed.

Drawing on a variety of primary sources ranging from visual art to literary texts, performances, and urban plans, Jodi Cranston shows how Venetians lived the pastoral in urban Venice. She describes how they created green spaces and enacted pastoral situations through poetic conversations and theatrical performances in lagoon gardens; discusses the island utopias found, invented, and mapped in distant seas; and explores the visual art that facilitated the experience of inhabiting verdant landscapes. Though the greening of Venice was relatively short lived, Cranston shows how the phenomenon had a lasting impact on how other cities, including Paris and London, developed their self-images and how later writers and artists understood and adapted the pastoral mode.

Incorporating approaches from eco-criticism and anthropology, *Green Worlds of Renaissance Venice* greatly informs our understanding of the origins and development of the pastoral in art history and literature, as well as the culture of sixteenth-century Venice. It will appeal to scholars and enthusiasts of sixteenth-century history and culture, the history of urban landscapes, and Italian art.

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*, also published by Penn State University Press.

232 pages | 24 color/56 b&w illus. | 8 x 10 | April
ISBN 978-0-271-08202-8 | cloth: \$89.95/£63.95/€86.95 sh
Art History



Staging *Habla de Negros* Radical Performances of the African Diaspora in Early Modern Spain

Nicholas R. Jones

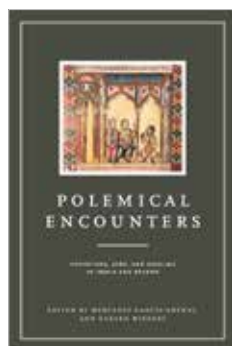
In this volume, Nicholas R. Jones analyzes white appropriations of black African voices in Spanish theater from the 1500s through the 1700s, when the performance of Africanized Castilian, commonly referred to as *habla de negros* (black speech), was in vogue.

Focusing on Spanish Golden Age theater and performative poetry from authors such as Calderón de la Barca, Lope de Rueda, and Rodrigo de Reinosa, Jones makes a strong case for revising the belief, long held by literary critics and linguists, that white appropriations and representations of *habla de negros* language are “racist buffoonery” or stereotype. Instead, Jones shows black characters who laugh, sing, and shout, ultimately combating the violent desire of white supremacy. By placing early modern Iberia in conversation with discourses on African diasporic studies, Jones showcases how black Africans and their descendants who built communities in early modern Spain were rendered legible in performative literary texts.

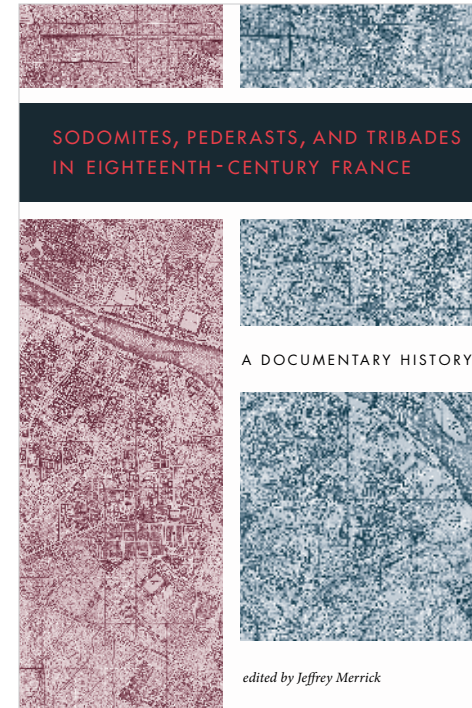
Accessibly written and theoretically sophisticated, Jones’s groundbreaking study elucidates the ways that *habla de negros* animated black Africans’ agency, empowered their resistance, and highlighted their African cultural retentions. This must-read book on identity building, performance, and race will captivate audiences across disciplines.

Nicholas R. Jones is Assistant Professor of Spanish at Bucknell University.

224 pages | 15 b&w illus. | 6 x 9 | May
ISBN 978-0-271-08346-9 | cloth: \$89.95/£63.95/€86.95 sh
Iberian Encounter and Exchange, 475-1755 Series
Literature/History/Critical Race Studies



ALSO OF INTEREST
Polemical Encounters
Christians, Jews, and Muslims
in Iberia and Beyond
Edited by Mercedes García-
Arenal, and Gerard Wiegers
ISBN 978-0-271-08121-2
cloth: \$149.95/£106.95/€144.95 sh
Iberian Encounter and Exchange,
475-1755 Series



Sodomites, Pederasts, and Tribades in Eighteenth- Century France

A Documentary History
Edited by Jeffrey Merrick

“Using heretofore unknown or little-explored sources, *Sodomites, Pederasts, and Tribades* breaks new ground by bringing to light the full breadth and complexity of the world of same-sex sexual relations in eighteenth-century Paris. With clear translations that keep the flavor of the original documents and are carefully annotated for the nonexpert, this anthology will no doubt become a foundational text in the history of sexuality.”

—NINA KUSHNER, author of *Erotic Exchanges: The World of Elite Prostitution in Eighteenth-Century Paris*

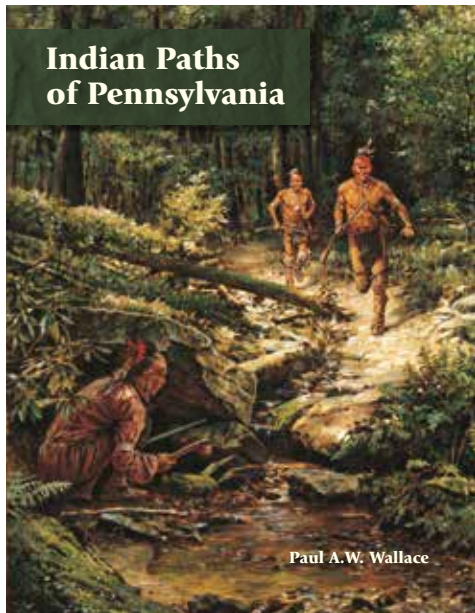
In this book, Jeffery Merrick brings together a rich array of primary-source documents—many of which are published or translated here for the first time—that depict in detail the policing of same-sex populations in eighteenth-century France and the ways in which Parisians regarded what they called sodomy or pederasty and tribadism. Taken together, these documents suggest that male and female same-sex relations played a more visible public role in Enlightenment-era society than was previously believed.

The translated and annotated sources included here show how robust the same-sex subculture was in eighteenth-century Paris, as well as how widespread the policing of sodomy was at the time. Part 1 includes archival police records from the 1720s to the 1780s that show how the police attempted to manage sodomitical activity through surveillance and repression; part 2 includes excerpts from treatises and encyclopedias, published *nouvelles* (collections of news) and *libelles* (libelous writings), fictive portrayals, and Enlightenment treatments of the topic that include calls for legal reform. Together these sources show how contemporaries understood same-sex relations in multiple contexts and cultures, including their own.

The product of years of archival research curated, translated, and annotated by a premier expert in the field, *Sodomites, Pederasts, and Tribades in Eighteenth-Century France* is an unprecedented look at the role of same-sex relations in the culture and society of the era.

Jeffrey Merrick is Professor of History Emeritus at the University of Wisconsin-Milwaukee. He is the author of *Order and Disorder Under the Ancien Régime* and coeditor of *Family, Gender, and Law in Early Modern France*, the latter also published by Penn State University Press.

240 pages | 1 map | 6 x 9 | May
ISBN 978-0-271-08335-3 | cloth: \$89.95/£63.95/€86.95 sh
History/Law/LGBTQ+ Studies



Indian Paths of Pennsylvania

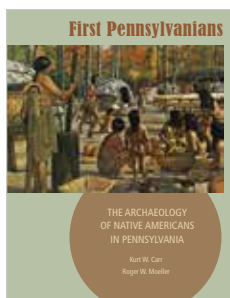
Paul A. W. Wallace
With a new foreword by Kurt W. Carr

Since its original publication in 1965, *Indian Paths of Pennsylvania* has remained the standard volume for charting the foot trails forged and followed in Pennsylvania by Native Americans, documenting an era of interaction between Indians and European settlers in the 17th and 18th centuries. With the advent of European settlement, the Indian trails that laced the wilderness were so well-situated that there was little reason to forsake them until the age of the automobile. The trails that traverse the mountains “kept the level” so well that they remain an engineering curiosity. Equally remarkable are the complexity of the system and its adaptability to changing seasons and weather.

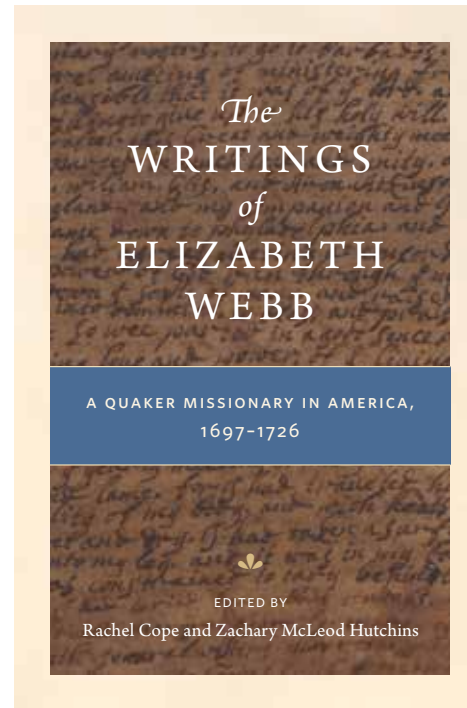
This book describes 131 paths with maps, history, significant points along the way, and information on approximating the course of the trails by automobile. Five appendixes trace other historically significant routes, such as the Forbes Road and George Washington’s 1753 path to Fort LeBoeuf. A new foreword by Kurt W. Carr, senior curator of archaeology at The State Museum of Pennsylvania, provides insight and context on a volume that remains valuable for historians, anthropologists, archaeologists, and anyone interested in Pennsylvania history.

Paul A. W. Wallace (1891–1967) was a noted anthropologist and historian who served on the staff of the Pennsylvania Historical and Museum Commission from 1957 to 1965. He was the author of *Indians in Pennsylvania* and several other works on Native American history and culture.

240 pages | 125 maps | 8.5 x 11 | 2018
ISBN 978-0-89271-153-6
paper: \$19.95/£14.95/€19.95 sh
Distributed by Penn State University Press for the Pennsylvania Historical & Museum Commission
History



ALSO OF INTEREST
First Pennsylvanians
The Archaeology of Native Americans in Pennsylvania
Kurt W. Carr and Roger W. Moeller
ISBN 978-0-89271-150-5
paper: \$29.95/£21.95/€28.95 sh
Copublished with the Pennsylvania Historical and Museum Commission



The Writings of Elizabeth Webb

A Quaker Missionary in America, 1697–1726

Edited by Rachel Cope and Zachary McLeod Hutchins

“A very important volume, bringing to light a forgotten Quaker minister, adding to the new and necessary scholarship on Quaker women’s writings, and helping rewrite our understanding of apocalyptic thought within eighteenth-century Quakerism. It is required reading for all Quaker studies scholars.”

—**BEN PINK DANDELION**, author of *The Quakers: A Very Short Introduction*

This comprehensive collection brings together every extant text known to have been penned by Elizabeth Webb, a missionary for the Society of Friends who traveled and taught in England and America during the seventeenth and eighteenth centuries.

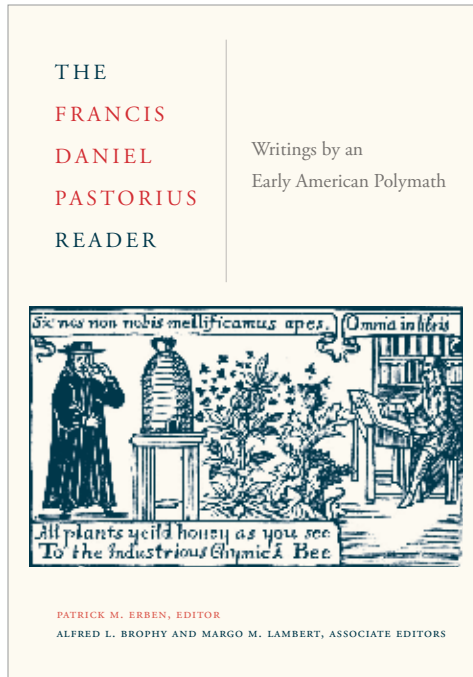
Webb’s work circulated widely in manuscript form during her lifetime but has since become scarce. This annotated collection reintroduces her as a major contributor to women’s writing and religious thought in early America. Her autobiographical works highlight the importance of ecstatic or visionary experiences in the construction of Quaker identity and illustrate the role that women played in creating religious and social networks. Webb used the book of Revelation as a lens through which to comprehend episodes from American history, and her commentary on the book characterized the colonization of New England as a sign of the end times. Eighteenth-century readers looked to her commentary for guidance during the American War of Independence. Her unique take on Revelation had an impact in its own day, and it puts contemporary understanding of eighteenth-century Quaker quietism into new perspective.

Collecting the earliest known writings by an American Quaker, and some of the earliest by an American woman, this annotated volume rightly places Webb in the company of colonial women writers such as Anne Bradstreet, Mary Rowlandson, and Sarah Kemble Knight. It will be an invaluable resource for scholars of early America, women’s history, religious history, and American literature.

Rachel Cope is Associate Professor of Church History at Brigham Young University and coeditor of *Family Life in England and America, 1690–1820*.

Zachary McLeod Hutchins is Assistant Professor of English at Colorado State University and author of *Inventing Eden: Primitivism, Millennialism, and the Making of New England*.

224 pages | 6 x 9 | February
ISBN 978-0-271-08222-6 | cloth: \$99.95/£70.95/€96.95 sh
ISBN 978-0-271-08223-3 | paper: \$24.95/£17.95/€24.95 sh
History/Literature/Religion



THE
FRANCIS
DANIEL
PASTORIUS
READER

Writings by an
Early American Polymath

PATRICK M. ERBEN, EDITOR
ALFRED L. BROPHY AND MARGO M. LAMBERT, ASSOCIATE EDITORS

The Francis Daniel Pastorius Reader

Writings by an Early American Polymath

Edited by Patrick M. Erben
Alfred L. Brophy and Margo M. Lambert,
associate editors

“Here, finally, is a full-fledged, expertly edited and introduced collection of the whole range of writings by Francis Daniel Pastorius, the important Pennsylvania immigrant and founder of Germantown, from his pioneering critique of American slavery to his prolific work as a legal and religious thinker, multilingual polymath and educator, collector of aphoristic wisdom, and author of poetry and geographic descriptions.”

—**WERNER SOLLORS**, author of *Challenges of Diversity: Essays on America*

Francis Daniel Pastorius was one of the first German settlers to Pennsylvania and a touchstone figure for German-American cultural heritage. This monumental anthology presents a selection of his many writings in one volume.

Pastorius sailed to North America as a Pietist but found a home among the Quakers in Pennsylvania. Within this early modern religious context, he was a lawyer, educator, and community leader; a polymath; and a prolific writer and collector of knowledge. At the turn of the eighteenth century, Pastorius held one of the largest manuscript collections in North America and wrote voluminously in multiple languages. His collecting, curation, and dissemination provide a unique look at the ways information was stored, processed, and utilized during the seventeenth and eighteenth centuries in both North America and Europe. This rich selection of Pastorius’s writings on religion, education, gardening, law and community, and the colony of Pennsylvania—as well as letters, poems, and numerous encyclopedic and bibliographic works—shows the work of a true humanist in action.

Pastorius’s works have long been important to archival study of early German settlement and the Atlantic world. The writings gathered in this volume, transcribed, translated, and annotated, will have widespread significance for the study of early American literature and history.

Patrick M. Erben is Professor of English at the University of West Georgia and the author of *A Harmony of the Spirits: Translation and the Language of Community in Early Pennsylvania*.

Alfred L. Brophy is D. Paul Jones Chairholder in Law at the University of Alabama.

Margo M. Lambert is Associate Professor of History at the University of Cincinnati Blue Ash College.

456 pages | 10 b&w illus. | 7 x 10 | May
ISBN 978-0-271-08328-5 | cloth: \$99.95/£70.95/€96.95 sh
Max Kade Research Institute: Germans Beyond Europe Series

Literature/History/Religion

Babel of the Atlantic

Edited by Bethany Wiggin

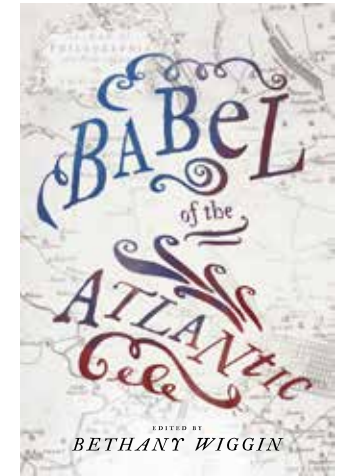
Despite shifting trends in the study of Oceanic Atlantic history, the colonial Atlantic world as it is described by historians today continues to be a largely English-only space; even when other language communities are examined, they, too, are considered to be monolingual and discrete. *Babel of the Atlantic* pushes back against this monolingual fallacy by documenting multilingualism, translation, and fluid movement across linguistic borders.

Focusing on Philadelphia and surrounding areas, including Germantown, Bethlehem, and the so-called Indian country to the west, this volume demonstrates the importance of viewing inhabitants not as members of isolated language communities, whether English, German, Lenape, Mohican, or other, but as creators of a vibrant zone of mixed languages and shifting politics. Organized around four themes—religion, education, race and abolitionism, and material culture and architecture—and drawing from archives such as almanacs, newspapers, and the material world, the chapters in this volume show how polyglot, tolerant, and multilingual spaces encouraged diverse peoples to coexist. Contributors examine subjects such as the multicultural Moravian communities in colonial Pennsylvania, the Charity School movement of the 1750s, and the activities of Quaker abolitionists, showing how educational and religious movements addressed and embraced cultural and linguistic variety.

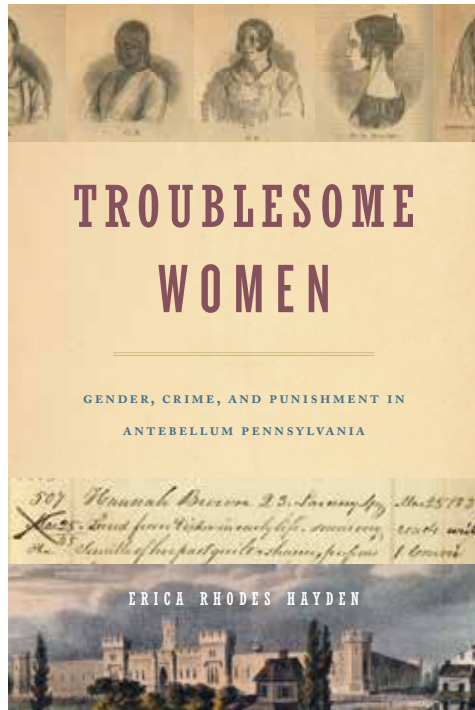
Drawing Early American scholarship beyond the normative narrative of monolingualism, this volume will be invaluable to historians and sociolinguists whose work focuses on Pennsylvania and colonial, revolutionary, and antebellum America.

In addition to the editor, the contributors are Craig Atwood, Patrick M. Erben, Cynthia G. Falk, Katherine Faull, Wolfgang Flügel, Katharine Gerbner, Maruice Jackson, Lisa Minardi, Jürgen Overhoff, and Birte Pflieger.

Bethany Wiggin is Associate Professor of Germanic Languages and Literatures at the University of Pennsylvania.



288 pages | 44 b&w illus. | 6 x 9 | May
ISBN 978-0-271-08323-0
cloth: \$99.95/£70.95/€96.95 sh
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Germans Beyond Europe Series
History/Literature



Troublesome Women Gender, Crime, and Punishment in Antebellum Pennsylvania

Erica Rhodes Hayden

“This comprehensive investigation of criminal women restores their agency and recovers the choices and strategies that were often hidden beneath official accounts of their deeds.”

—**SUSAN BRANSON**, author of *Dangerous to Know: Women, Crime, and Notoriety in the Early Republic*

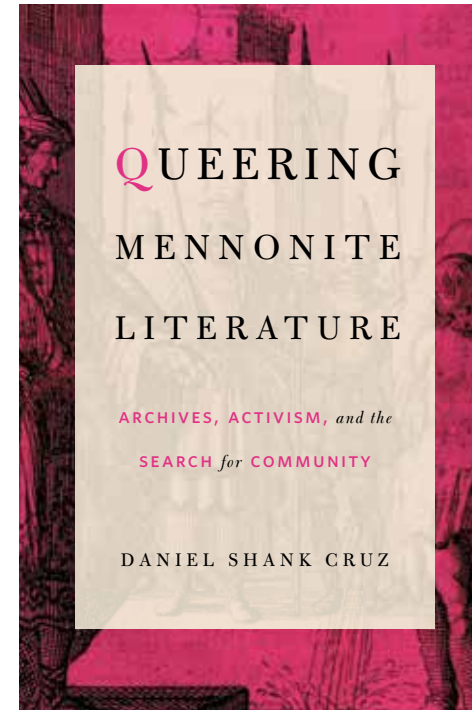
This book traces the lived experiences of women lawbreakers in the state of Pennsylvania from 1820 to 1860 through the records of more than six thousand criminal court cases. By following these women from the perpetration of their crimes through the state’s efforts to punish and reform them, Erica Rhodes Hayden places them at the center of their own stories.

Women constituted a small percentage of those tried in courtrooms and sentenced to prison terms during the nineteenth century, yet their experiences offer valuable insight into the era’s criminal justice system. Hayden illuminates how criminal punishment and reform intersected with larger social issues of the time, including questions of race, class, and gender, and reveals how women prisoners actively influenced their situation despite class disparities. Hayden’s focus on recovering the individual experiences of women in the criminal justice system across the state of Pennsylvania marks a significant shift from studies that focus on the structure and leadership of penal institutions and reform organizations in urban centers.

Troublesome Women advances our understanding of female crime and punishment in the antebellum period and challenges preconceived notions of nineteenth-century womanhood. Scholars of women’s history and the history of crime and punishment, as well as those interested in Pennsylvania history, will benefit greatly from Hayden’s thorough and fascinating research.

Erica Rhodes Hayden is Associate Professor of History at Trevecca Nazarene University.

256 pages | 4 b&w illus. | 6 x 9 | January
ISBN 978-0-271-08226-4 | cloth: \$94.95/£67.95/€91.95 sh
History



Queering Mennonite Literature Archives, Activism, and the Search for Community

Daniel Shank Cruz

“Close to the bone and out on a limb, Daniel Cruz asks what Mennonite and queer have in common. The answer is traumatic bodily memories, dissent, and dreams of just and loving relationships. Critical necessity and personal urgency compel his readings of nine authors to demonstrate that ‘Mennonitism is queer,’ and prophetic provocations speak from the intersection of these minoritized identities.”

—**JULIA SPICHER KASDORF**, author of *The Body and the Book: Writing from a Mennonite Life*

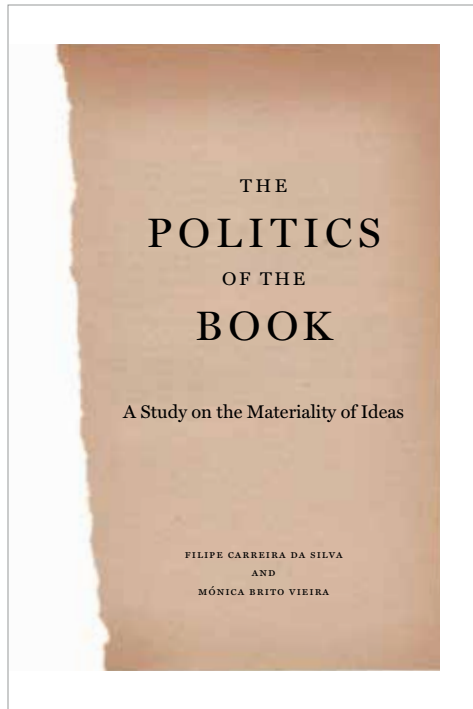
Though the terms “queer” and “Mennonite” rarely come into theoretical or cultural contact, over the last several decades writers and scholars in the United States and Canada have built a body of queer Mennonite literature that shifts these identities into conversation. In this volume, Daniel Shank Cruz brings this growing genre into a critical focus, bridging the gaps between queer theory, literary criticism, and Mennonite literature.

Cruz focuses his analysis on recent Mennonite-authored literary texts that espouse queer theoretical principles, including Christina Penner’s *Widows of Hamilton House*, Wes Funk’s *Wes Side Story*, and Sofia Samatar’s *Tender*. These works argue for the existence of a “queer Mennonite” identity on the basis of shared values: a commitment to social justice, a rejection of binaries, the importance of creative approaches to conflict resolution, and the practice of mutual aid, especially in resisting oppression. Through his analysis, Cruz encourages those engaging with both Mennonite and queer literary criticism to explore the opportunity for conversation and overlap between the two fields.

By arguing for engagement between these two identities and highlighting the aspects of Mennonitism that are inherently “queer,” Cruz gives much-needed attention to an emerging subfield of Mennonite literature. This volume makes a new and important intervention into the fields of queer theory, literary studies, Mennonite studies, and religious studies.

Daniel Shank Cruz is Associate Professor of English at Utica College in New York.

200 pages | 6 x 9 | January
ISBN 978-0-271-108245-5 | cloth: \$84.95/£60.95/€81.95 sh
Literature/Religion/LGBTQ+ Studies



The Politics of the Book

A Study on the Materiality of Ideas

Filipe Carreira da Silva and
Mónica Brito Vieira

It is impossible to separate the content of a book from its form. In this study, Filipe Carreira da Silva and Mónica Brito Vieira expand our understanding of the history of social and political scholarship by examining how the entirety of a book mediates and constitutes meaning in ways that affect its substance, appropriation, and reception over time.

Examining the evolving form of classic works of social and political thought such as W. E. B. Du Bois's *The Souls of Black Folk*, G. H. Mead's *Mind, Self, and Society*, and Karl Marx's 1844 *Economic and Philosophic Manuscripts*, Carreira da Silva and Brito Vieira show that making these books involved many hands. They explore what publishers, editors, translators, and commentators accomplish by offering the reading public

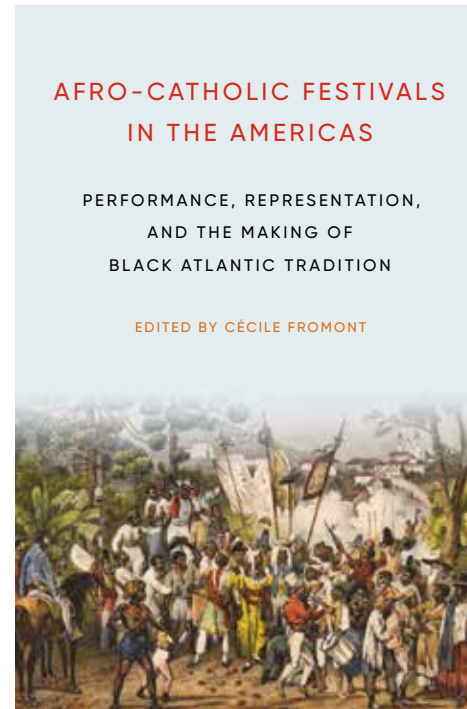
new versions of the works under consideration, examine debates about the intended meaning of the works and discussions over their present relevance, and elucidate the various ways in which content and material form are interwoven. In doing so, Carreira da Silva and Brito Vieira characterize the editorial process as a meaning-producing action involving both collaboration and an ongoing battle for the importance of the book form to a work's disciplinary belonging, ideological positioning, and political significance.

Theoretically sophisticated and thoroughly researched, *The Politics of the Book* radically changes our understanding of what doing social and political theory—and its history—implies. It will be welcomed by scholars of book history, the history of social thought, philosophy, and literature.

Filipe Carreira da Silva is Senior Research Fellow at the University of Lisbon and a Fellow of Selwyn College, Cambridge. He is the author of the prize-winning *Mead and Modernity: Science, Selfhood, and Democratic Politics*.

Mónica Brito Vieira is Professor in Political Theory at the University of York and the author of *Representation and The Elements of Representation in Hobbes: Aesthetics, Theatre, Law, and Theology in the Construction of Hobbes's Theory of the State*.

288 pages | 6 x 9 | May
ISBN 978-0-271-08342-1 | cloth \$89.00/£63.95/€85.95 sh
Communication Studies/Literature



Afro-Catholic Festivals in the Americas

Performance, Representation, and the Making of Black Atlantic Tradition

Edited by Cécile Fromont

“A compelling collection of essays that map out the transplantation of Kongo and Central African Christian traditions in the Americas by exploring the crucial role African Christian festivals played in the Americas. This is a timely multidisciplinary text that invites readers to explore representation and performance expressed in ideas, music, and art deployed by Africans to assert the will to thrive in the context of domination and to forge a vibrant Christian presence and practice.”

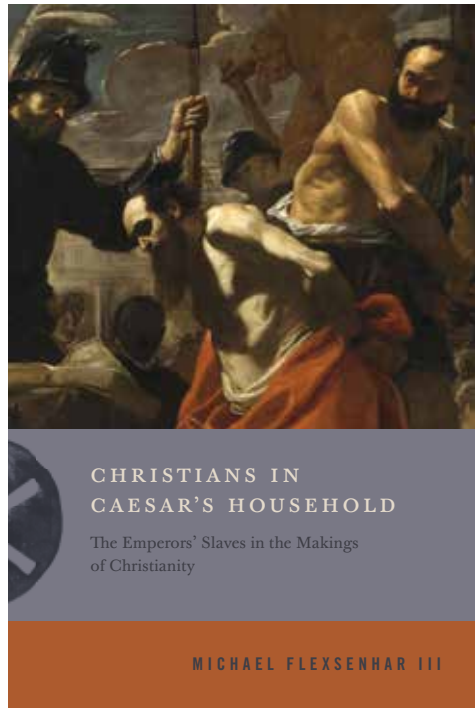
—ELIAS BONGMBA, author of *The Dialectics of Transformation in Africa*

This volume demonstrates how, from the beginning of the Atlantic slave trade, enslaved and free Africans in the Americas used Catholicism and Christian-derived celebrations as spaces for autonomous cultural expression, social organization, and political empowerment. Their appropriation of Catholic-based celebrations calls into question the long-held idea that Africans and their descendants in the diaspora either resignedly accepted Christianity or else transformed its religious rituals into syncretic objects of stealthy resistance.

In cities and on plantations throughout the Americas, men and women of African birth or descent staged mock battles against heathens, elected Christian queens and kings with great pageantry, and gathered in festive rituals to express their devotion to saints. Many of these traditions endure in the twenty-first century. The contributors to this volume draw connections between these Afro-Catholic festivals—observed from North America to South America and the Caribbean—and their precedents in the early modern kingdom of Kongo, one of the main regions of origin of men and women enslaved in the New World. *Afro-Catholic Festivals in the Americas* complicates the notion of Christianity as a European tool of domination and enhances our comprehension of the formation and trajectory of black religious culture on the American continent. It will be of great interest to scholars of the African diaspora, religion, Christianity, and performance.

Cécile Fromont is Associate Professor of History of Art at Yale University. She is the author of the award-winning book *The Art of Conversion: Christian Visual Culture in the Kingdom of Kongo*.

240 pages | 10 color/6 b&w illus. | 6 x 9 | May
ISBN 978-0-271-08329-2 | cloth: \$89.95/£63.95/€86.95 sh
Africana Religions Series
Religion/Critical Race Studies



Christians in Caesar's Household

The Emperors' Slaves in the Makings of Christianity

Michael Flexsenhar III

“With an incisive, cogent, and creative application of memory studies to early Christian literature, Michael Flexsenhar III’s *Christians in Caesar’s Household* presents us with a critical picture of how and why early Christian authors felt it so strategically important to memorialize Christian imperial slaves. Flexsenhar’s work demonstrates aptly that early Christianity fashioned itself imperially, using slavery to shape its identity in ways that will be, without a doubt, everlasting.”

—CHRIS L. DE WET, author of *The Unbound God: Slavery and the Formation of Early Christian Thought*

In this volume, Michael Flexsenhar III advances the argument that imperial slaves and freedpersons in the Roman Empire were essential to early Christians’ self-conception as a distinct people in the Mediterranean and played a multifaceted role in the making of early Christianity.

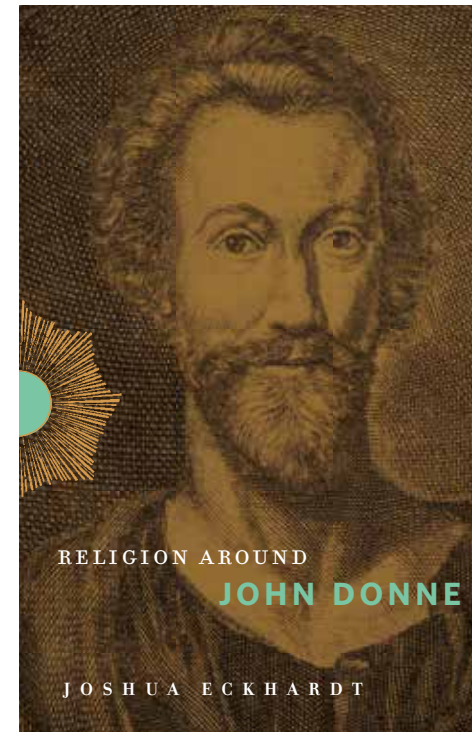
Scholarship in early Christianity has for centuries viewed Roman emperors’ slaves and freedmen as responsible for ushering Christianity onto the world stage, traditionally using Paul’s allusion to “the saints from Caesar’s household” in Philippians 4:22 as a literary lens. Merging textual and material evidence with diaspora and memory studies, Flexsenhar expands on this narrative to explore new and more nuanced representations of this group, showing how the long-accepted stories of Christian slaves and freepersons in Caesar’s household should not be taken at face value but should instead be understood within the context of Christian myth and meaning-making. Flexsenhar analyzes textual and material evidence from the first to the sixth century, spanning Roman Asia, the Aegean rim, Gaul, and the coast of North Africa as well as the imperial capital itself. He shows how stories of the emperor’s slaves were integral to key developments in the spread of Christianity, generating origin myths in Rome and establishing a shared history and geography there, differentiating and negotiating assimilation with other groups, and expressing commemorative language, ritual acts, and a material culture.

With its thoughtful critical readings of literary and material sources and its fresh analysis of the lived experiences of imperial slaves and freedpersons, *Christians in Caesar’s Household* is indispensable reading for scholars of early Christianity, the origins of religion, and the Roman Empire.

Michael Flexsenhar III is Visiting Assistant Professor of Religious Studies at Rhodes College.

224 pages | 17 b&w illus./2 maps | 6 x 9 | March
ISBN 978-0-271-08233-2 | cloth: \$89.95/£63.95/€86.95 sh
Inventing Christianity Series

Religion/History



Religion Around John Donne

Joshua Eckhardt

“A tour de force. Weaving together close reading, reception study, and book history, this volume sheds new light on Donne’s writing, its readers, and the complex landscape of early modern religious belief and practice. Expertly navigating archival sources, Eckhardt follows Donne’s works as they traveled through a world of religious communion and division, generating and participating in conversations that are as compelling now as they were in the sixteenth and seventeenth centuries.”

—DAVID COLCLOUGH, author of *John Donne’s Professional Lives*

In this volume, Joshua Eckhardt examines the religious texts and books that surrounded the poems, sermons, and inscriptions of the early modern poet and preacher John Donne. Focusing on the material realities legible in manuscripts and *Sammelbände*, bookshops and private libraries, this book uncovers the myriad ways in which Donne’s writings were received and presented, first by his contemporaries and later by subsequent readers of his work.

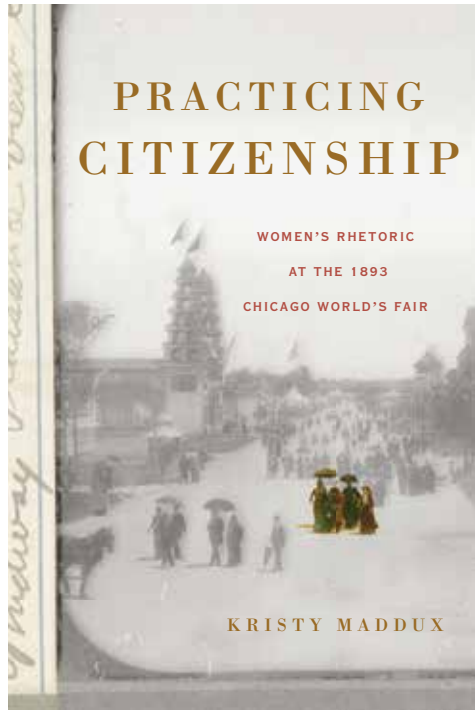
Eckhardt sheds light on the religious writings with which Donne’s work was linked during its circulation, using a bibliographic approach that also informs our understanding of his work’s reception during the early modern period. He analyzes the religious implications of the placement of Donne’s poem “A Litany” in a library full of Roman Catholic and English prayer books, the relationship and physical proximity of Donne’s works to figures such as Sir Thomas Egerton and Izaak Walton, and the movements in later centuries of Donne’s work from private owners to the major libraries that have made this study possible. Eckhardt’s detailed research and analysis not only give us a more complete understanding of how Donne’s writing has circulated throughout history, but they also illuminate the ways in which religious readers, communities, and movements affected the distribution and reception of his body of work.

Centered on a place in time where unique methods of reproduction, preservation, and circulation were used to negotiate a complex and sometimes dangerous world of confessional division, *Religion Around John Donne* makes a unique and original contribution to Donne studies, religious history, book history, and reception studies.

Joshua Eckhardt is Associate Professor of English at Virginia Commonwealth University.

192 pages | 5.5 x 8.5 | April
ISBN 978-0-271-08337-7 | \$49.95/£35.95/€48.95 sh
Religion Around Series

Religion/History/Literature



Practicing Citizenship Women's Rhetoric at the 1893 Chicago World's Fair

Kristy Maddux

“An outstanding book. Through her thoroughly researched, engagingly written, and accessible scholarship Kristy Maddux shows how the women who participated in the 1893 World's Columbian Exposition in Chicago projected onto the world stage the tensions and aspirations of their historical moment. She draws our attention to rhetorical events of undeniable importance that continue to resonate for us, here, today.”

—**ROBERT TERRILL**, author of *Double-Consciousness and the Rhetoric of Barack Obama: The Price and Promise of Citizenship*

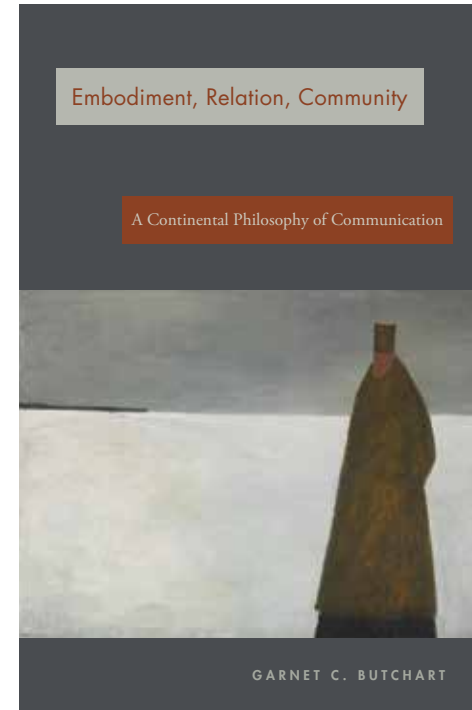
By 1893, the Supreme Court had officially declared women to be citizens, but most did not have the legal right to vote. In *Practicing Citizenship*, Kristy Maddux provides a glimpse at an unprecedented alternative act of citizenship by women of the time: their deliberative participation in the Chicago World's Fair of 1893.

Hailing from the United States and abroad, the more than eight hundred women speakers at the World's Fair included professionals, philanthropists, socialites, and reformers debating issues such as suffrage, abolition, temperance, prison reform, and education. Maddux examines the planning of the event, the full program of women speakers, and dozens of speeches given in the Fair's daily congresses. In particular, she analyzes the ways in which these women shaped the discourse at the fair and modeled to the world practices of democratic citizenship, including deliberative democracy, racial uplift, organizing, and economic participation. In doing so, Maddux shows how these pioneering women claimed sociopolitical ground despite remaining disenfranchised.

This carefully researched study makes significant contributions to the studies of rhetoric, American women's history, political history, and the history of the World's Fair itself. Most importantly, it sheds new light on women's activism in the late nineteenth century; even amidst the suffrage movement, women innovated practices of citizenship beyond the ballot box.

Kristy Maddux is Associate Professor of Communication at the University of Maryland. She is the author of the award-winning book *The Faithful Citizen: Popular Christian Media and Gendered Civic Identities*.

280 pages | 6 x 9 | June
ISBN 978-0-271-08350-6 | \$99.95/£70.95/€96.95 sh
Rhetoric and Democratic Deliberation Series
Rhetoric/Political Science/History



Embodiment, Relation, Community A Continental Philosophy of Communication

Garnet C. Butchart

“Garnet C. Butchart convincingly shows that we are always in communication and that one of its primary operative functions is immunization, a concept he borrows from Roberto Esposito. Communication, paradoxically, is what restricts and enables, what is both threat and defense, exposure and shoring up, as well as contamination and protection. An indispensable book for those wanting to better understand the contribution of contemporary Continental philosophy to our understanding of the communicative constitution of reality.”

—**FRANÇOIS COOREN**, author of *Action and Agency in Dialogue: Passion, Incarnation, and Ventriloquism*

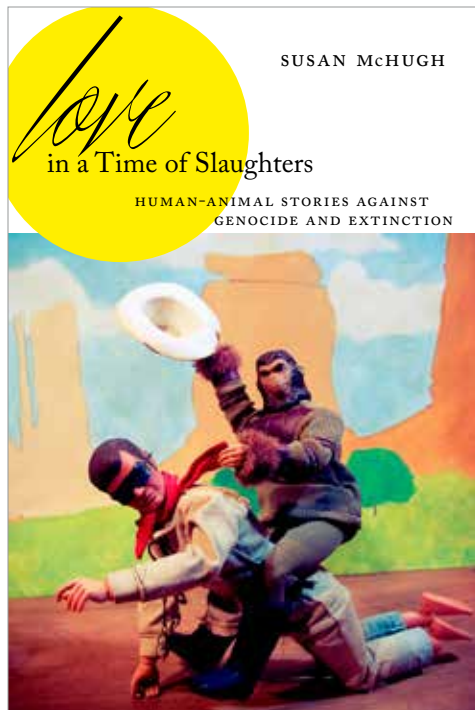
In this volume, Garnet C. Butchart shows how human communication can be understood as embodied relations, and not merely as a mechanical process of transmission. Expanding on contemporary philosophies of speech and language, self and other, and community and immunity, this book challenges many common assumptions, constructs, and problems of communication theory while offering compelling new resources for future study.

Human communication has long been characterized as a problem of transmitting information, or the “outward” sharing of “inner thought” through mediated channels of exchange. Butchart questions that model and the various theories to which it gives rise. Drawing from the work of Giorgio Agamben, Roberto Esposito, Jean-Luc Nancy, and Jacques Lacan—thinkers who, along with Martin Heidegger and Michel Foucault, have critiqued the modern notion of a rational subject—Butchart shows that the subject is shaped by language rather than preformed, and that humans embody, and not just use, the signs and contexts of interaction that form what he calls a “communication community.”

Accessibly written and engagingly researched, *Embodiment, Relation, Community* is relevant for researchers and advanced students of communication, cultural studies, translation, and rhetorical studies, especially those who work with a humanistic or interpretive paradigm.

Garnet C. Butchart is Assistant Professor of Communication and Rhetorical Studies at Duquesne University.

200 pages | 6 x 9 | January
ISBN 978-0-271-08325-4 | cloth: \$74.95/£53.95/€72.95 sh
Communication Studies/Philosophy



Love in a Time of Slaughters
 Human-Animal Stories Against
 Genocide and Extinction
 Susan McHugh

“McHugh’s emphasis on multispecies affective bonding and shared living across texts and histories reshapes the terrain of literary animal studies, posing new lines of inquiry for scholars across many fields. Bringing interspecies lifeways and indigenous knowledges to consciousness within animal studies discourses, *Love in a Time of Slaughters* models a crucial new set of interpretive geographies for our social and ecological moment.”

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

Love in a Time of Slaughters examines a diverse array of creative narratives in which genocide and extinction blur species lines in order to show how such stories can promote the preservation of biological and cultural diversity in a time of man-made threats to species survival.

Susan McHugh analyzes contemporary source material from a variety of regions and cultures, from indigenous novels and Japanese anime to art installations and truth commission reports, to highlight traditional knowledge working alongside modern ways of thinking about human-animal relations. In contrast to success stories of such relationships, the narratives McHugh highlights show the vulnerabilities of affective bonds as well as the kinds of loss shared when interspecific relationships are annihilated. In this thoughtful critique, McHugh explores the potential of these narratives to become a more powerful, urgent strategy of resistance to the forces that work to dehumanize people, eradicate animals, and threaten biodiversity.

As we unevenly contribute to the sixth great extinction, this timely, compelling study sheds light on what constitutes an effective response from a humanities-focused, interdisciplinary perspective. McHugh’s work will appeal to scholars working at the crossroads of human-animal studies, literature, and visual culture, as well as artists and activists who are interested in the intersections of animal politics with genocide and indigeneity.

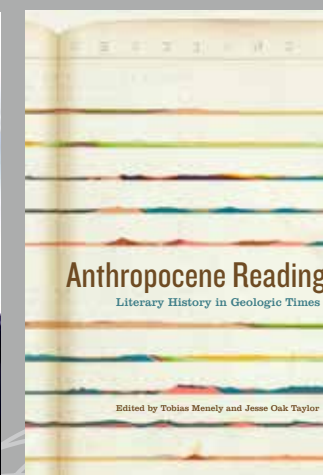
Susan McHugh is Professor of English at the University of New England. She is the author of *Animal Stories: Narrating Across Species Lines* and coeditor of *Indigenous Creatures, Native Knowledges, and the Arts: Animal Studies in Modern Worlds*.

248 pages | 6 x 9 | April
 ISBN 978-0-271-08370-4 | paper: \$29.95/£21.95/€28.95 sh
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Editing the Soul
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 Everett Hamner

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Anthropocene Reading
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Edited by Tobias Menely
 and Jesse Oak Taylor

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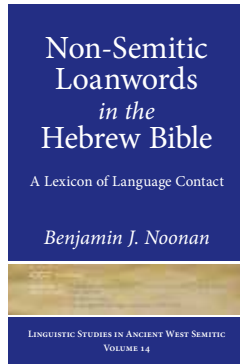
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Non-Semitic Loanwords in the Hebrew Bible

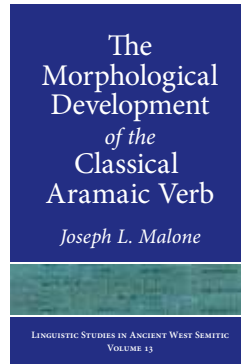
A Lexicon of Language Contact

Benjamin J. Noonan

A valuable resource for biblical scholars, historians, archaeologists, and others interested in linguistic and cultural contact between the ancient Israelites and non-Semitic peoples, this book provides significant insight into foreign contact in ancient Israel.

Benjamin J. Noonan is Associate Professor of Old Testament and Hebrew at Columbia International University. He is coeditor of *“Where Shall Wisdom Be Found?”: A Grammatical Tribute to Professor Stephen A. Kaufman*, also published by Eisenbrauns.

456 pages | 6 x 9 | April
 ISBN 978-1-57506-774-2
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 Linguistic Studies in Ancient West Semitic Series



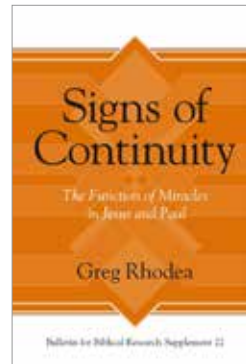
The Morphological Development of the Classical Aramaic Verb

Joseph L. Malone

This book offers a diachronic and to some extent synchronic account of the verb morphology and phonology of Aramaic from its appearance in history early in the first millennium BCE until approximately the second millennium CE. Aramaic is a subfamily of Semitic closely related to Hebrew and the other Canaanite languages, the two subfamilies together constituting the northwest branch of the Semitic phylum.

Joseph L. Malone is Professor Emeritus of Linguistics at Barnard College and Columbia University.

500 pages | 6 x 9 | December
 ISBN 978-1-57506-975-3
 cloth: \$84.95/£60.95/€81.95 sh
 Linguistic Studies in Ancient West Semitic Series



Signs of Continuity

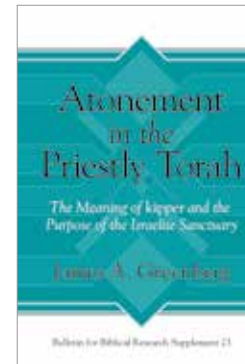
The Function of Miracles in Jesus and Paul

Greg Rhodea

For more than a century, scholars have debated whether Paul the Apostle was a faithful follower of Jesus or a corruptor of Jesus’s message and the true founder of Christianity. *Signs of Continuity* intervenes in this debate by exploring a largely overlooked element of similarity between the two men—the place of miracles in the ministries of each. In highlighting this previously unexplored area of continuity, Rhodea makes a significant contribution to the debate over the relationship between Jesus and Paul. Biblical scholars and students interested in this debate will find *Signs of Continuity* enlightening and informative.

Greg Rhodea is Senior Pastor at Grace Bible Chapel in Grand Rapids, Minnesota.

208 pages | 6 x 9 | May
 ISBN 978-1-57506-976-4
 cloth: \$79.95/£56.95/€77.95 sh
 Bulletin for Biblical Research Supplement Series



Atonement in the Priestly Torah

The Meaning of *kipper* and the Purpose of the Israelite Sanctuary

James A. Greenberg

In this book, James A. Greenberg examines animal sacrifice in Priestly Torah texts found in Leviticus 1–16, Exodus, and Numbers. Through his analysis, Greenberg identifies a new valence of *kipper* as a process that produces a positive result between two objects, and he argues that the Israelite sanctuary exists to facilitate a connection between YHWH, *sancta*, and the Israelites through the medium of blood. *Atonement in the Priestly Torah* recalibrates our understanding of *kipper* and furthers our knowledge of the Priestly cult in ancient Israel.

James A. Greenberg is an associate faculty member at Denver Seminary.

360 pages | 15 b&w illus. | 6 x 9 | May
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The Monumental Reliefs of the Elamite Highlands

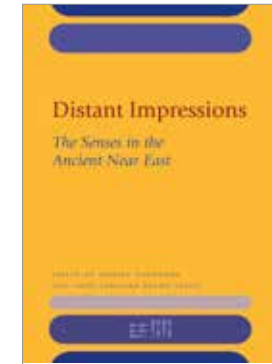
A Complete Inventory and Analysis (from the Seventeenth to the Sixth Century BC)

Javier Álvarez-Mon

This book seeks to provide the first comprehensive documentation and study of a corpus of eighteen monumental highland reliefs belonging to the Elamite civilization, ranging in date from the seventeenth to sixth centuries BCE. The survival of the Elamite reliefs presented here, undoubtedly secured by their remote location and anonymous existence, is a rare gift to current generations.

Javier Álvarez-Mon, a native of Spain, is Associate Professor in Near Eastern Archaeology and Art at Macquarie University (Australia) and 2014–18 Future Fellow (Australian Research Council).

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Distant Impressions

The Senses in the Ancient Near East

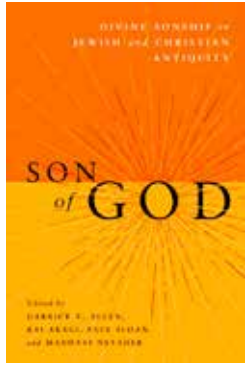
Edited by Ainsley Hawthorn and Anne-Caroline Rendu Loisel

Distant Impressions is the first volume on the social aspects of sensation in the ancient Near East. Researchers in this emerging field explore how the cultures of the ancient Near East represented sensory phenomena in their languages and their literature, art, and architecture.

Ainsley Hawthorn received her Ph.D. in Assyriology from Yale University in 2012 and is a research associate with the Distant Worlds: Graduate School for Ancient Studies at Ludwig-Maximilians-Universität in Munich.

Anne-Caroline Rendu Loisel is Lecturer in Assyriology and Archaeology of the Ancient Near East at the University of Strasbourg.

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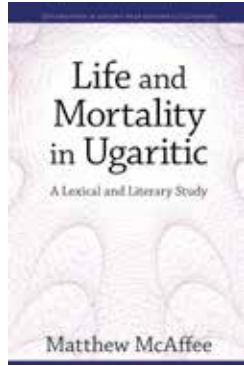
Garrick V. Allen is Lecturer in New Testament at Dublin City University and Research Associate at the Department of Ancient and Modern Languages and Cultures at the University of Pretoria.

Kai Akagi is Lecturer in New Testament Studies at Japan Bible Academy.

Paul Sloan is Assistant Professor of Theology at Houston Baptist University.

Madhavi Nevader is Lecturer in Hebrew Bible at St. Mary’s College, University of St. Andrews.

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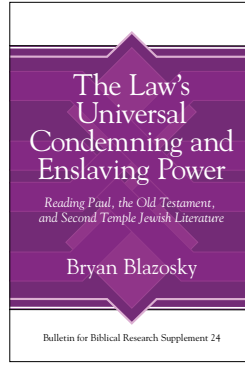
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National Gallery Singapore is a visual arts institution that oversees the largest public collection of modern Singaporean and Southeast Asian art. Situated in the heart of the Civic District, the Gallery is housed in two national monuments—City Hall and the former Supreme Court—that have been beautifully restored and transformed into this exciting venue.

The Gallery also works with international museums to present Southeast Asian art

in a global context, positioning Singapore as a regional and international hub for the visual arts, and publishes books on the visual arts of Singapore and Southeast Asia. The Gallery's core genres include exhibition catalogues, Southeast Asian art research, building history titles, and children's books.



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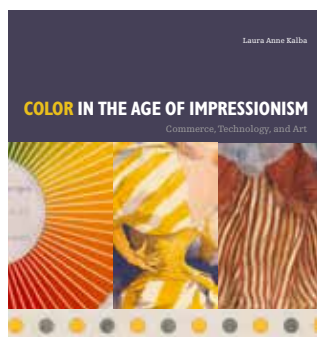
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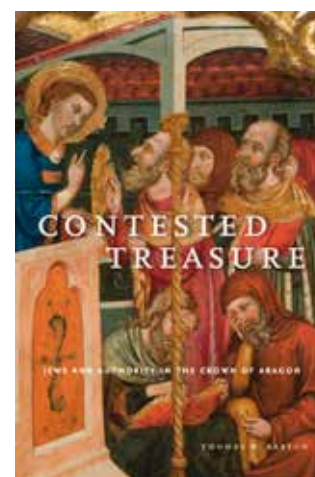
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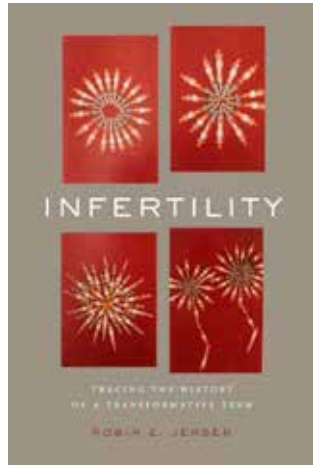
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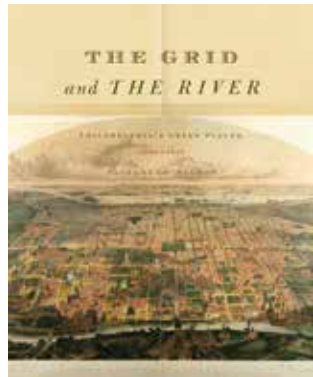
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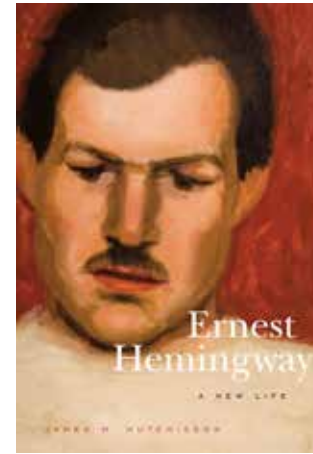
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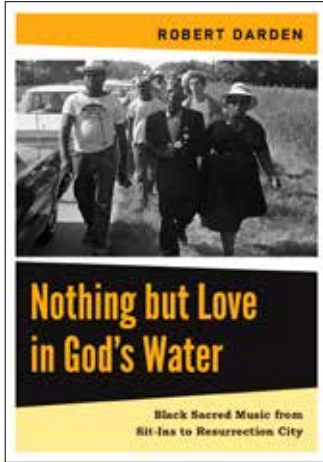
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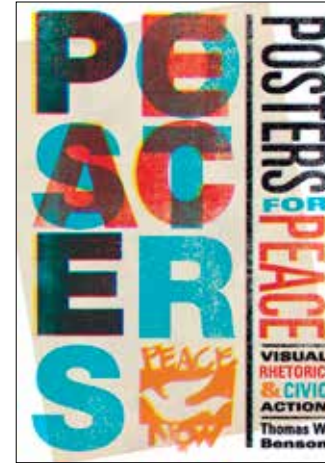
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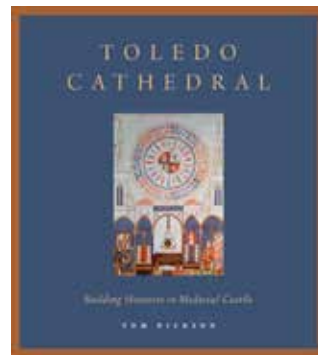
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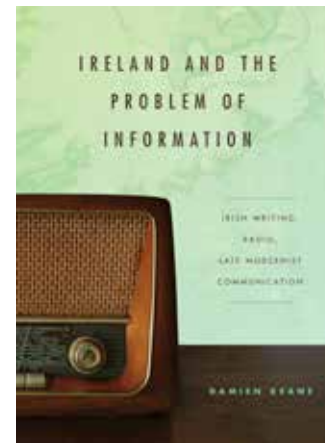
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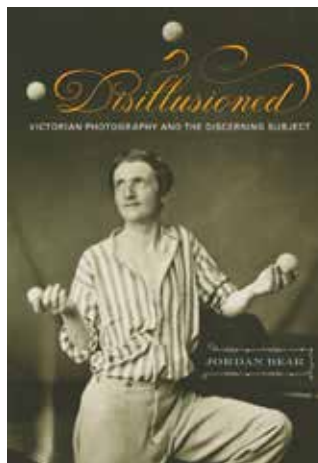
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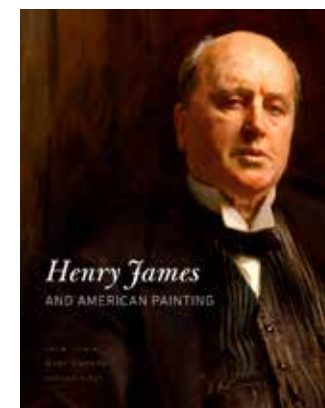
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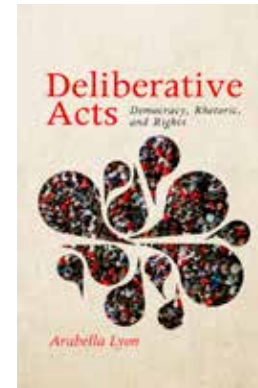
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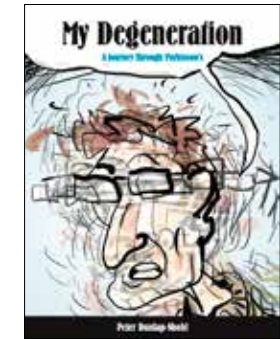
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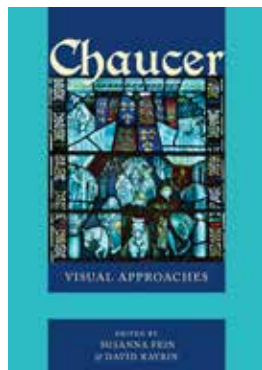
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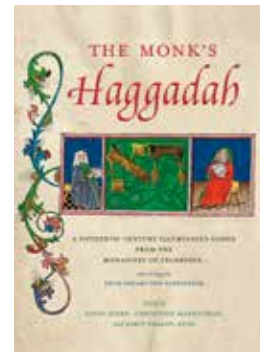
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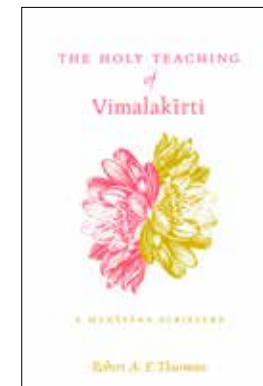
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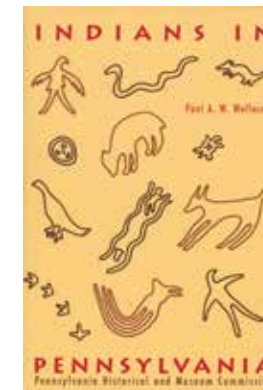
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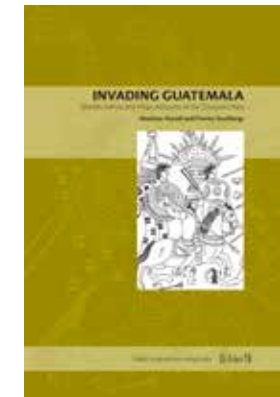
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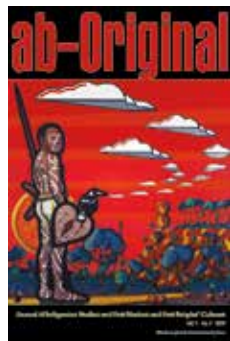


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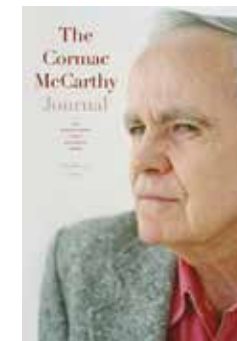


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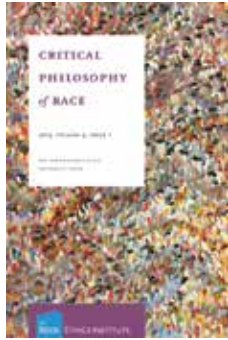


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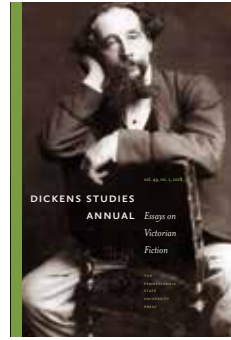


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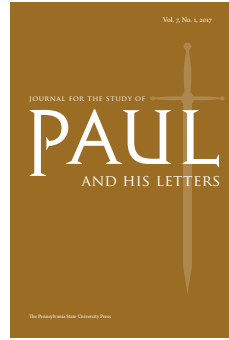


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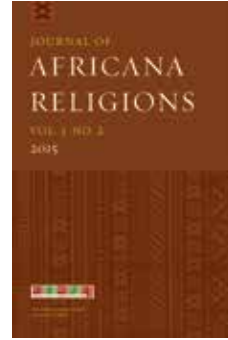


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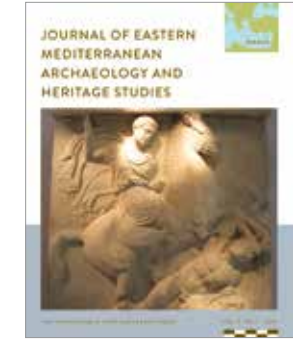


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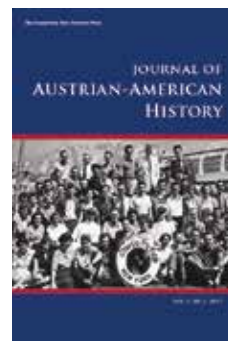


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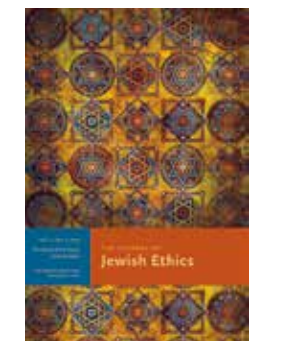


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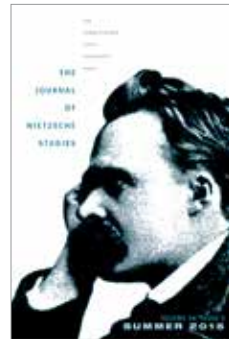


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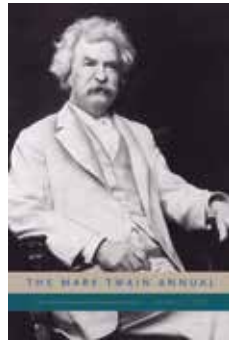
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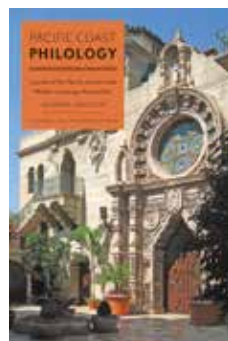


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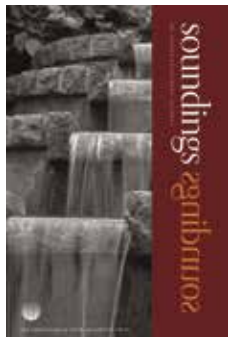
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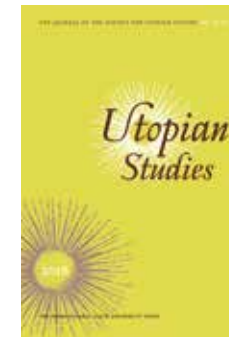
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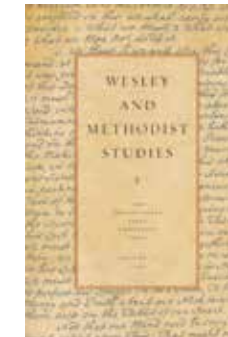
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