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tr: trade discount; sh: short discount

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Image Credits. Pages 2-3: Wrapped in the American flag, Jeff Ray overlooks the construction of the memorial. Photo: *Johnstown Tribune-Democrat* (Todd Berkey). Page 6: The temporary memorial festooned with tributes from pilgrims to the site. Photo: National Park Service. Page 8: A social studies class does research in the library, 1952. Pittsburgh Public Schools Photographs, Detre Library & Archives, Heinz History Center. Page 15: (top) John Singer Sargent, *Robert Louis Stevenson and His Wife*, 1885. Oil on canvas, 52.1 x 62.2 cm. Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2005.3. Photo: Dwight Primiano. (bottom) Henry James letters. Composite photograph showing various letters from MA 8728, including autograph letter signed: Cambridge, Massachusetts, to George Higginson, 1910 Oct. 26 (MA 8728.13). The Morgan Library & Museum. Photo: Graham S. Haber, 2016. Pages 16-17: A stereoscopic photograph of a séance with Eusapia Palladino. Photographic Archives, Cesare Lombroso Museum of Criminal Anthropology, item 346. Courtesy of the Cesare Lombroso Museum of Criminal Anthropology at the University of Turin, Italy. Pages 28-19: Sawrey Gilpin, *Set of Eight Horses—The Managed Horse*, 1786. Photo © Trustees of the British Museum. All rights reserved.

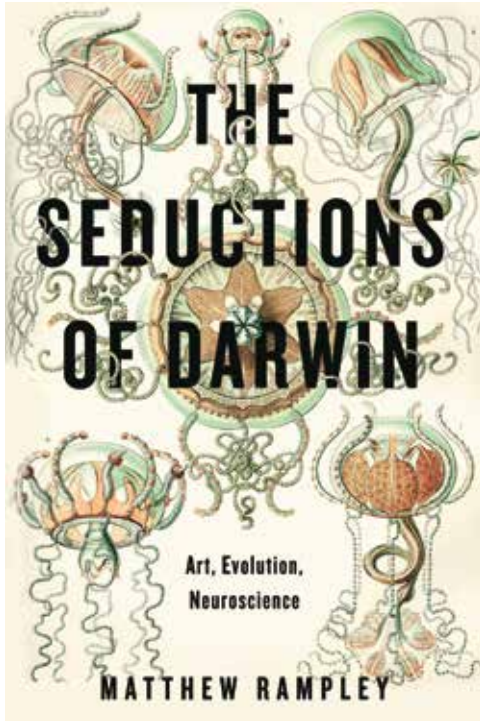


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books for the trade



200 pages | 6 × 9 | January
 ISBN 978-0-271-07742-0
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 General Interest/Art History

“Matthew Rampley’s book is a thoughtful examination of the attempts to reduce aesthetics and art history to neurophysiology or evolutionary science. It provides a comprehensive survey and penetrating analysis of the efforts to impose biological models on the understanding of the arts that has proliferated in recent decades.”

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

The Seductions of Darwin

Art, Evolution, Neuroscience

Matthew Rampley

The surge of evolutionary and neurological analyses of art and its effects raises questions of how art, culture, and the biological sciences influence one another, and what we gain in applying scientific methods to the interpretation of artwork. In this insightful book, Matthew Rampley addresses these questions by exploring key areas where Darwinism, neuroscience, and art history intersect.

Taking a scientific approach to understanding art has led to novel and provocative ideas about its origins, the basis of aesthetic experience, and the nature of research into art and the humanities. Rampley’s inquiry examines models of artistic development, the theories and development of aesthetic response, and ideas about brain processes underlying creative work. He considers the validity of the arguments put forward by advocates of evolutionary and neuroscientific analysis, as well as its value as a way of understanding art and culture. With the goal of bridging the divide between science and culture, Rampley advocates for wider recognition of the human motivations that drive inquiry of all types, and he argues that our engagement with art can never be encapsulated in a single notion of scientific knowledge.

Engaging and compelling, *The Seductions of Darwin* is a rewarding look at the identity and development of art history and its complicated ties to the world of scientific thought.

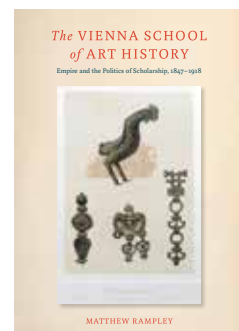
Matthew Rampley is Chair of Art History and Head of the School of Languages, Cultures, Art History, and Music at the University of Birmingham and the author of *The Vienna School of Art History* (Penn State, 2013).

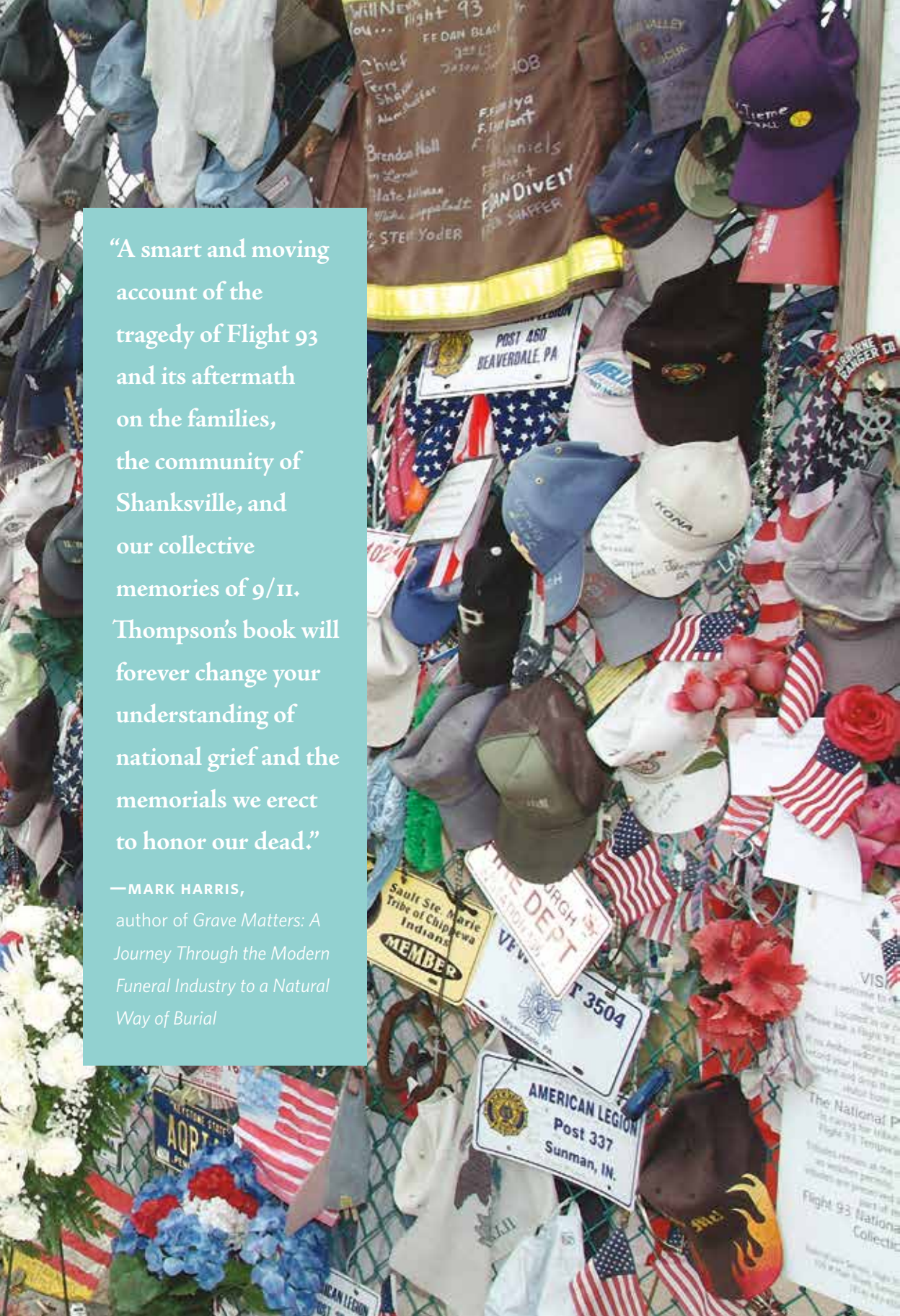
“It is a relief to have this book. For decades, neuroarthistory, neuroaesthetics, and other biological approaches have been assembling a version of art’s history that is alien to the discipline of art history. Outlandish claims have been made about the significance of brain functioning to works of art, provoking defensive criticism about the pertinence of science to art history. Matthew Rampley advances and opens the discussion by taking up the same scientific criteria advocated by the writers he analyzes, including questions of evidence, hypothesis forming, and explanatory value. In that sense this book is not a polemic but an attempt to find ground for conversation. At its heart is a broad and widely informed concern with the sense of culture that art history might bring to bear in the coming decades.”

—JAMES ELKINS, author of *Our Beautiful, Dry, and Distant Texts*

ALSO OF INTEREST
**The Vienna School of Art
 History: Empire and the
 Politics of Scholarship,
 1847–1918**

Matthew Rampley
 ISBN 978-0-271-06159-7
 paper: \$39.95/£28.95/€38.95 sh



A memorial for Flight 93 is shown, featuring a chain-link fence covered in various items. There are many baseball caps in different colors (blue, white, brown, purple, black) and some with names written on them. There are also American flags, small white cards with names, and a brown t-shirt with names like "FANDIVEY" and "STEVE YODER". A sign for "POST 460 BEAVERDALE, PA" is visible. In the foreground, there are red roses and white flowers. The background shows more hats and a sign for "AMERICAN LEGION Post 337 Sunman, IN.".

“A smart and moving account of the tragedy of Flight 93 and its aftermath on the families, the community of Shanksville, and our collective memories of 9/11. Thompson’s book will forever change your understanding of national grief and the memorials we erect to honor our dead.”

—MARK HARRIS,
author of *Grave Matters: A Journey Through the Modern Funeral Industry to a Natural Way of Burial*

From Memory to Memorial

Shanksville, America, and Flight 93

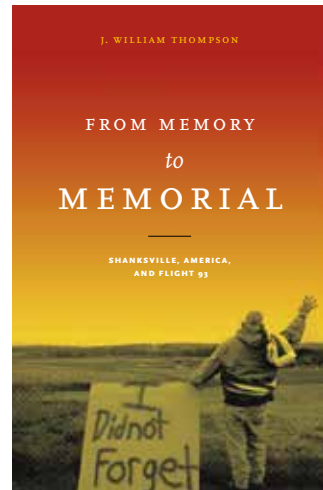
J. William Thompson

On September 11, 2001, Shanksville, Pennsylvania, became a center of national attention when United Airlines Flight 93 crashed into a former strip mine in sleepy Somerset County, killing all forty passengers and crew aboard. This is the story of the memorialization that followed, from immediate, unofficial personal memorials to the ten-year effort to plan and build a permanent national monument to honor those who died. It is also the story of the unlikely community that developed through those efforts.

As the country struggled to process the events of September 11, temporary memorials—from wreaths of flowers to personalized T-shirts and flags—appeared along the chain-link fences that lined the perimeter of the crash site. They served as evidence of the residents' need to pay tribute to the tragedy and of the demand for an official monument. Weaving oral accounts from Shanksville residents and family members of those who died with contemporaneous news reports and records, J. William Thompson traces the creation of the monument and explores the larger narrative of memorialization in America. He recounts the crash and its sobering immediate impact on area residents and the nation, discusses the history of and controversies surrounding efforts to permanently commemorate the event, and relates how locals and grief-stricken family members ultimately bonded with movers and shakers at the federal level to build the Flight 93 National Memorial.

A heartfelt examination of memory, place, and the effects of tragedy on small-town America, this fact-driven account of how the Flight 93 National Memorial came to be is a captivating look at the many ways we strive as communities to forever remember the events that change us.

J. William Thompson is the former editor of *Landscape Architecture* magazine and the author of *The Rebirth of New York City's Bryant Park* and *Sustainable Landscape Construction*.



200 pages | 26 illustrations/3 maps

5.5 × 8.5 | February

ISBN 978-0-271-07699-7

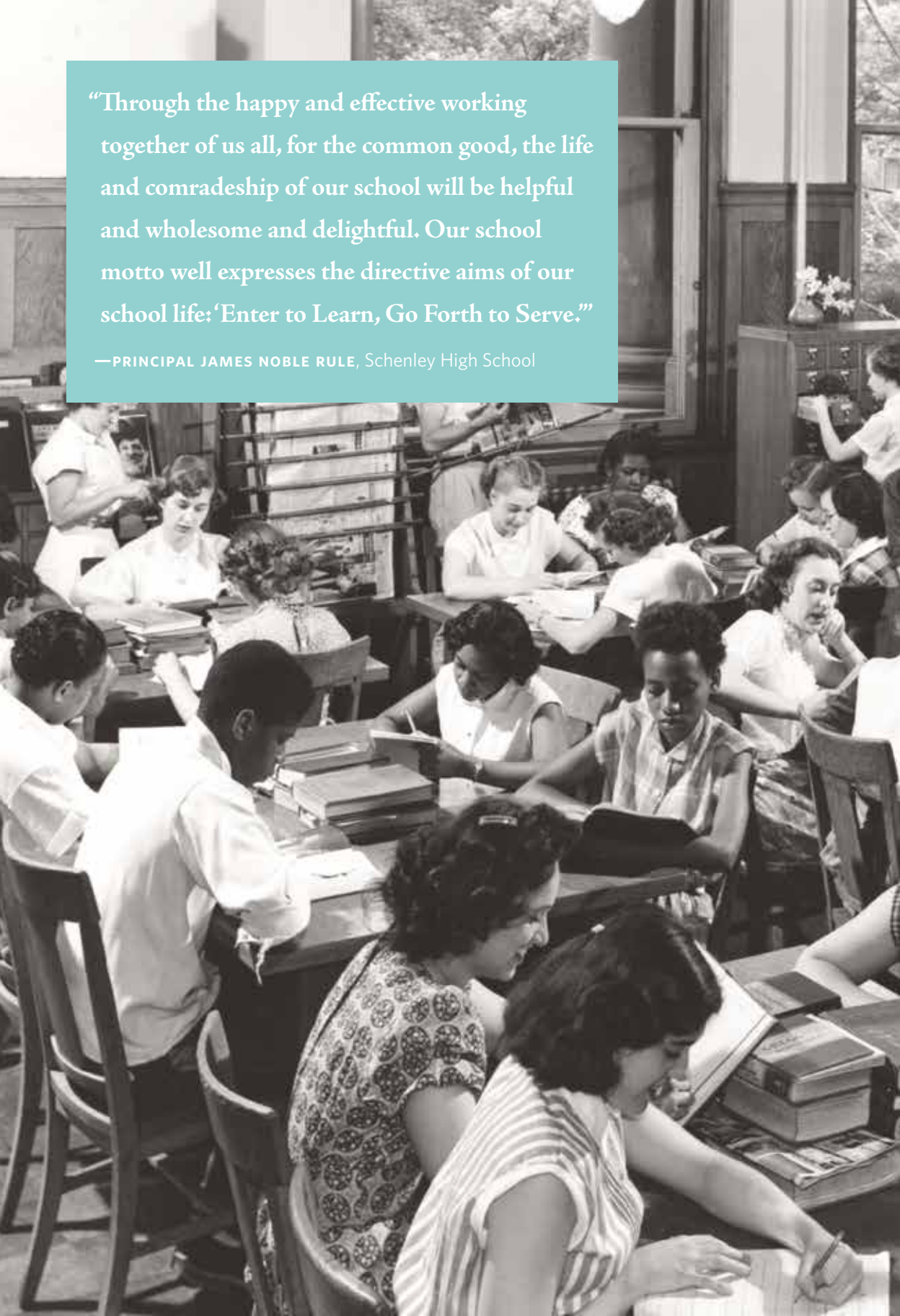
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“Through the happy and effective working together of us all, for the common good, the life and comradeship of our school will be helpful and wholesome and delightful. Our school motto well expresses the directive aims of our school life: ‘Enter to Learn, Go Forth to Serve.’”

—PRINCIPAL JAMES NOBLE RULE, Schenley High School



The Schenley Experiment

A Social History of Pittsburgh's First Public High School

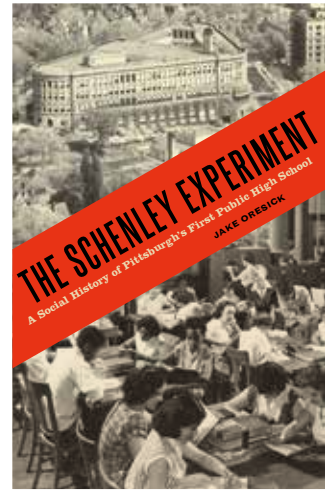
Jake Oresick

The Schenley Experiment is the story of Pittsburgh's first public high school, a social incubator in a largely segregated city that was highly—even improbably—successful throughout its 156-year existence.

Established in 1855 as Central High School and reorganized in 1916, Schenley High School was a model of innovative public education and an ongoing experiment in diversity. Its graduates include Andy Warhol, actor Bill Nunn, and jazz virtuoso Earl Hines, and its prestigious academic program—and pensions—lured such teachers as future Pulitzer Prize winner Willa Cather. The subject of investment as well as destructive neglect, the school reflects the history of the City of Pittsburgh and provides a study in both the best and worst of urban public education practices there and across the Rust Belt. Integrated decades before *Brown v. Board of Education*, Schenley succumbed to default segregation during the “white flight” of the 1970s and rose again to prominence in the late 1980s, when parents camped out in six-day-long lines to enroll their children in visionary superintendent Richard C. Wallace’s reinvigorated school. Although the historic triangular building was a cornerstone of its North Oakland neighborhood and a showpiece for the City of Pittsburgh, officials closed the school in 2008, citing over \$50 million in necessary renovations—a controversial event that captured national attention.

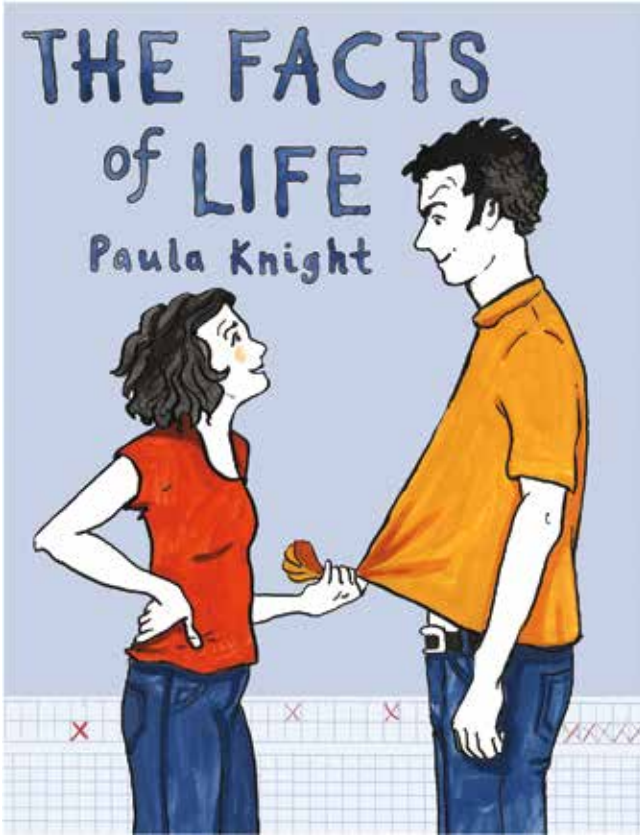
Schenley alumnus Jake Oresick tells this story through interviews, historical documents, and hundreds of first-person accounts drawn from a community indelibly tied to the school. A memorable, important work of local and educational history, his book is a case study of desegregation, magnet education, and the changing nature and legacies of America’s oldest public schools.

Jake Oresick is an attorney and public policy analyst.



216 pages | 42 b&w illustrations/
4 maps | 5.5 × 8.5 | April
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General Interest/Education



240 pages | 6.75 × 9 | March
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 paper: \$24.95 tr
 Graphic Medicine Series
 Co-published with Myriad Editions
 Available in North America only
 Graphic Studies/Biography &
 Memoir/General Interest

The Facts of Life

Paula Knight

In the 1970s, best friends Polly and April collect hazy knowledge about the “facts of life”—sex, reproduction, and gender norms—through the gossip of older girls, magazines and books, and the everyday behavior of their families and teachers. What they learn reinforces their assumption that they will grow up to become mothers. As the years pass, they each choose paths that they believe will enable them to “have it all.”

April’s dreams of motherhood come true before too long, but as Polly enthusiastically builds a career, her desire and hope to start a family become less firmly ingrained. Her struggles with chronic illness also have an effect on her choices and relationships, and she wonders whether motherhood will be in the cards for her at all. Soon she meets Jack, and together they start a fraught journey, first debating whether

parenthood is right for them and then facing the heartbreak of repeated miscarriages and the effects of illness on their ability to have a child. Through it all, Polly is forced to reexamine what family can mean in a society that so often associates family—and womanhood—with children.

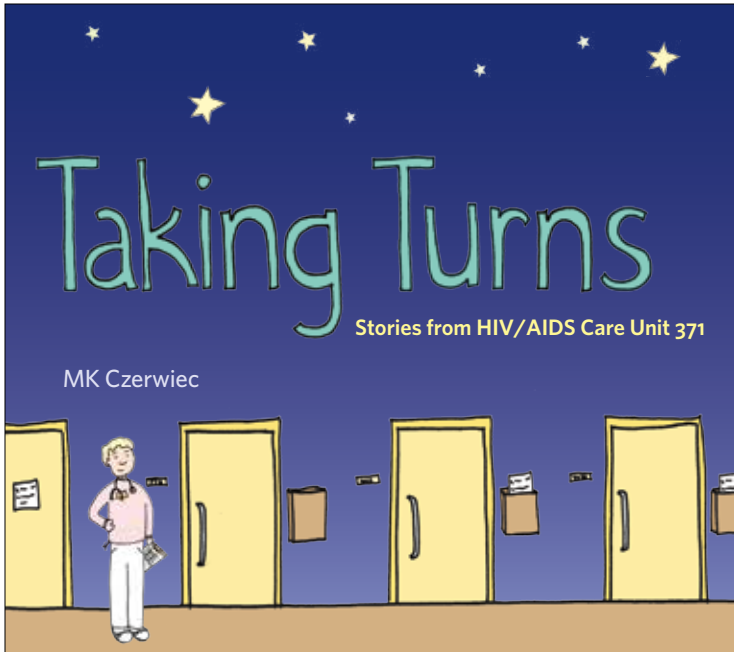
Beautifully drawn and poignantly honest, *The Facts of Life* is a funny, sometimes painful graphic memoir that explores what it takes to be a woman, a partner, and a mother . . . or not.

Paula Knight is an author, illustrator, and comics creator. She studied graphic design and illustration at Bristol Polytechnic (UWE), has illustrated numerous children’s books, and is the author of three picture books, *It Takes Two to T’wit T’woo*, *Roble’s Rain Dance*, and *The Lion Who Lost His Roar but Learned to Draw*.

“This is an intensely honest and personal book. . . . Even though I eventually (after six rounds of IVF and with the use of egg donation) did have a baby, I will never quite get over what it took to get there. And if there is a woman (and men, too) going through this, read this book. I wish I could think of a less trite way of saying this, but it makes you feel less alone.”

—VICTORIA MACDONALD,
health and social care
correspondent,
Channel 4 News
(UK)





224 pages | 184 color illustrations | 8.25 x 7.25 | March
 ISBN 978-0-271-07818-2 | paper: \$29.95/£21.95/€28.95 tr
 Graphic Medicine Series

Graphic Studies/Biography & Memoir/General Interest

Taking Turns

Stories from HIV/AIDS Care Unit 371

MK Czerwiec

In 1994, at the height of the AIDS epidemic in the United States, MK Czerwiec took her first nursing job at Illinois Masonic Medical Center in Chicago, as part of the caregiving staff of HIV/AIDS Care Unit 371. *Taking Turns* pulls back the curtain on life in the ward.

A shining example of excellence in the treatment and care of patients, Unit 371 was a community for thousands of patients and families affected by HIV and AIDS and the people who cared for them. This graphic novel combines Czerwiec's memories with the oral histories of patients, family members, and staff. It depicts life and death in the ward, the ways the unit affected and informed those who passed through it, and how many look back on their time there today. Czerwiec joined Unit 371 at a pivotal time in the history of AIDS: deaths from the syndrome in the Midwest peaked in 1995 and then dropped drastically in following years due to the release

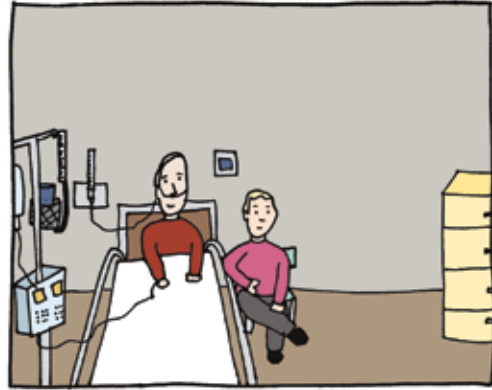
of antiretroviral protease inhibitors. This positive turn of events led to a decline in patient populations and, ultimately, to the closure of Unit 371. Czerwiec's restrained, inviting drawing style and carefully considered narrative examine individual, institutional, and community responses to the AIDS epidemic, as well as the role that art can play in the grieving process.

Deeply personal yet made up of many voices, this history of daily life in a unique AIDS care unit is an open, honest look at suffering, grief, and hope among a community of medical professionals and patients at the heart of the epidemic.

MK Czerwiec is a nurse who uses comics to contemplate the complexities of illness and caregiving. She is the artist-in-residence at Northwestern University Feinberg School of Medicine, co-curator of *GraphicMedicine.org*, and coauthor of *Graphic Medicine Manifesto*, (Penn State, 2015)

“MK Czerwiec’s tales of her nursing work on an AIDS unit chart a remarkable episode in the history of medicine. It’s a time of staggering loss but also remarkable change. Through the lives and deaths of individual patients, written and drawn in documentary detail, we see the power dynamic between doctor and patient begin to shift. When cure is not an option, care takes on a new meaning.”

—ALISON BECHDEL, author of *Fun Home*



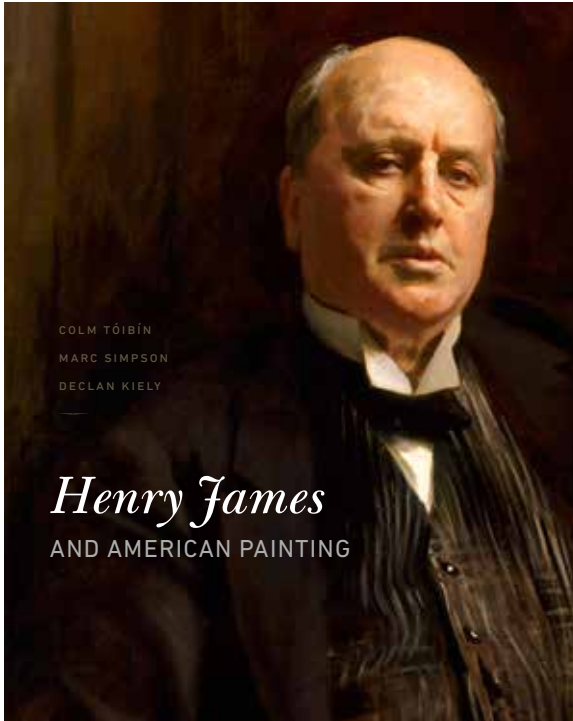
UP UNTIL THE AIDS EPIDEMIC, WE WERE TOLD THERE WAS GOING TO BE A SHOT OR A SURGICAL TREATMENT FOR JUST ABOUT EVERYTHING. AIDS CAUGHT THE MEDICAL COMMUNITY WITH ITS PANTS DOWN.

LUCKILY THERE WERE PEOPLE WHO WERE FORWARD THINKING ENOUGH TO SAY, “WE CAN’T DO THIS OURSELVES. MY REFLEX Mallet, MY BLOOD PRESSURE CUFF, MY THERMOMETER ISN’T GOING TO DO JACK SHIT HERE.”

FOR ME, THE ULTIMATE MESSAGE, MEANING, GIFT, WHATEVER OF THIS EPIDEMIC IS THAT THERE ARE MANY DIFFERENT WAYS TO HEAL. AND IF YOU CAN’T HEAL OR CURE, THEN COMFORT. TRULY CARE FOR PEOPLE.

—RUSS LEANDER





204 pages | 50 color illustrations | 8 × 10 | June
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 Art History/Literature/General Interest

Henry James and American Painting

Colm Tóibín, Marc Simpson, and Declan Kiely

From the eponymous young sculptor in *Roderick Hudson* to vital scenes in the crowded galleries of *The Wings of the Dove*, Henry James's iconic novels reflect the significance of the visual culture of his society. In this edifying volume, novelist and critic Colm Tóibín joins art historian Marc Simpson and Declan Kiely of the Morgan Library & Museum to reveal how essential the language and imagery of the arts—and friendships with artists—were to James's writing.

The authors consider the paintings, photographs, drawings, and sculpture produced by artists in James's circle, assess how his pictorial aesthetic developed, and discuss why he destroyed so many personal documents and what became of those that survived. In examining works by figures such as John La Farge, Hendrik Andersen, and John Singer Sargent alongside selections from James's novels, personal letters, and travel writings, Tóibín,

Simpson, and Kiely explore the artistic and social milieu in which James lived and out of which he created his fiction. They also show him to be a writer with a painterly eye for colors and textures, shapes, and tastes, and for the blending of physical and psychological impressions. In many cases, the characters populating James's fiction are ciphers for his artist friends, whose demeanors and experiences inspired James to immortalize them on the page. He also wrote critically about art, most notably the work of his friend John Singer Sargent.

A refreshing new perspective on the work of a master novelist who was greatly nourished by his friendships with artists, *Henry James and American Painting* reveals a James whose literary imagination seemed most at ease with the image, the nuance of light and shade, and the artistry of creating fully realized portraits of his characters.

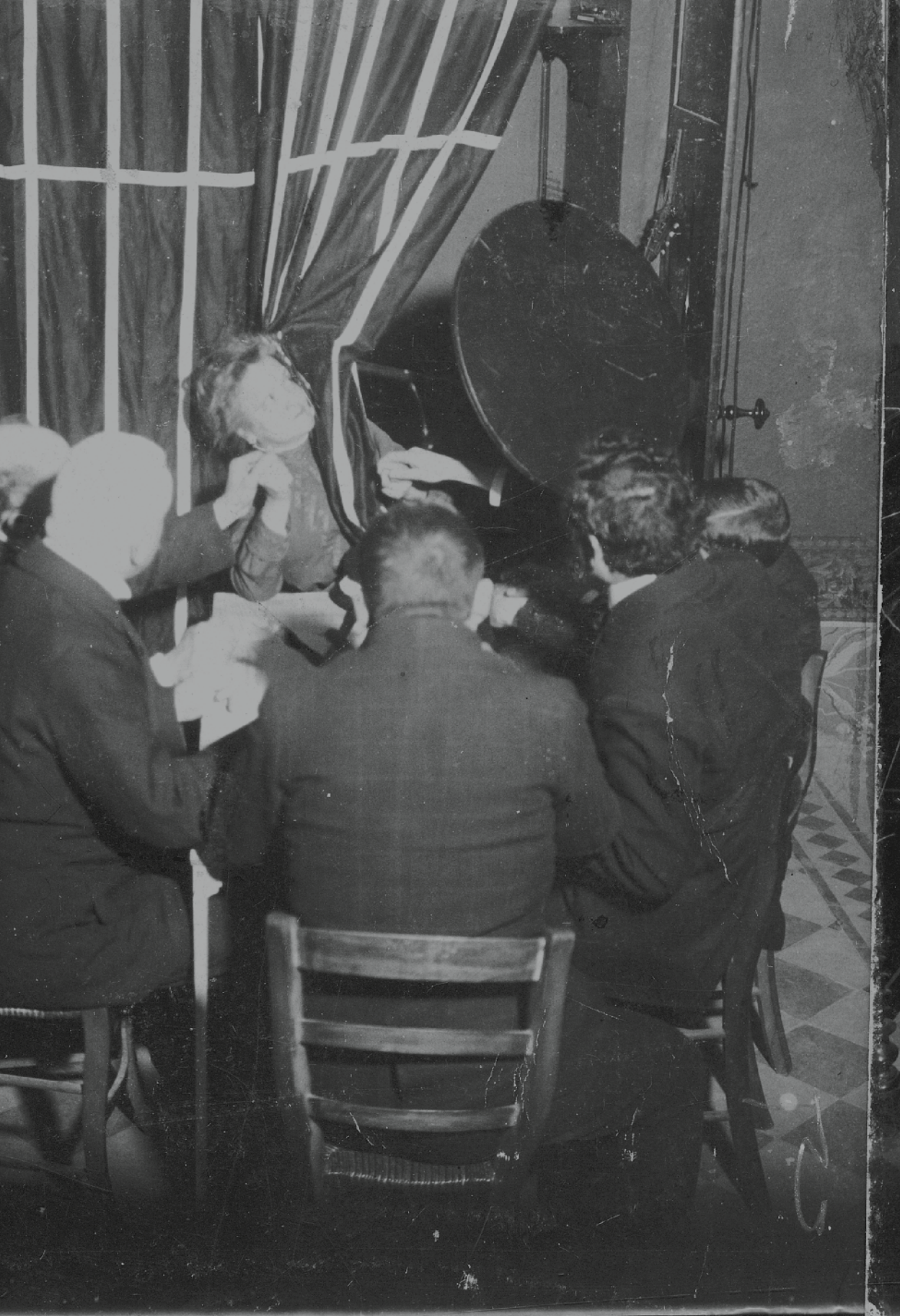


Colm Tóibín is a novelist, short story writer, playwright, essayist, and poet. He is also the Irene and Sidney B. Silverman Professor of the Humanities at Columbia University. His most recent book is *House of Names*.

Marc Simpson, an independent historian of American art, has worked at museums in New Haven, Washington, San Francisco, and Williamstown and has taught at Williams College. He has written on such artists as Sargent, Homer, Eakins, and Whistler.

Declan Kiely is Robert H. Taylor Curator and Head of the Literary and Historical Manuscripts Department at the Morgan Library & Museum.

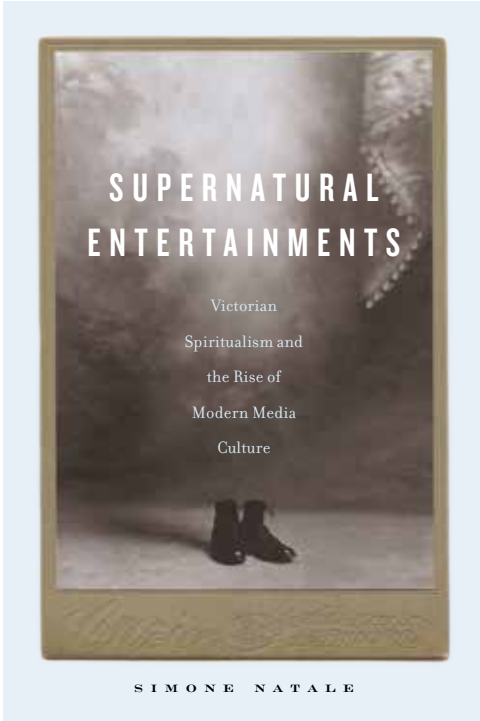






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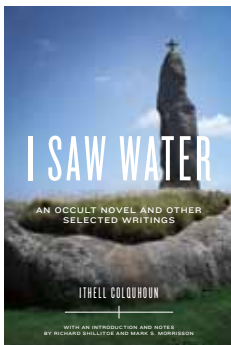
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 History/Religion

“This is an ambitious, overdue book, steeped in the period’s popular culture, and offering a fresh, insightful perspective on a topic familiar to its scholars.”

—**SUSAN ZIEGER**, *Media History*



ALSO OF INTEREST
I Saw Water:
An Occult Novel and Other Selected Writings
 Ithell Colquhoun
 Introduction and notes by
 Richard Shillitoe and
 Mark S. Morrisson
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Supernatural Entertainments

Victorian Spiritualism and the Rise of Modern Media Culture

Simone Natale

“An erudite, original examination of Victorian spiritualism and the rise of modern media. . . . This entertaining study fills a gap in the slighted investigation of spiritualism’s rise as a religious and cultural phenomenon. Highly recommended.”

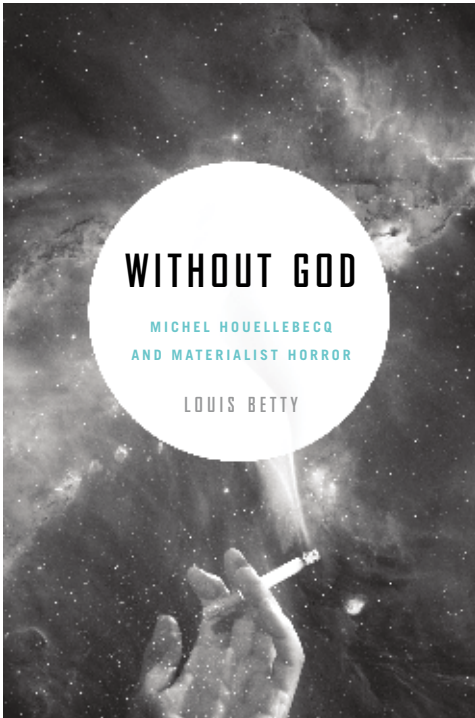
—**D. B. WILMETH**, *Choice*

In *Supernatural Entertainments*, Simone Natale vividly depicts spiritualism’s rise as a religious and cultural phenomenon and explores its strong connection to the growth of the media entertainment industry in the nineteenth century. He frames the spiritualist movement as part of a new commodity culture that changed how public entertainments were produced and consumed.

Starting with the story of the Fox sisters, considered the first spiritualist mediums in history, Natale follows the trajectory of spiritualism in Great Britain and the United States from its foundation in 1848 to the beginning of the twentieth century. He demonstrates that spiritualist mediums and leaders adopted many of the promotional strategies and spectacular techniques that were being developed for the broader entertainment industry. Spiritualist mediums were indistinguishable from other professional performers, as they had managers and agents, advertised in the press, and used spectacularism to draw audiences.

Addressing the overlap between spiritualism’s explosion and nineteenth-century show business, Natale provides an archaeology of how the supernatural became a powerful force in the media and popular culture of today.

Simone Natale is Lecturer in Communication and Media Studies at Loughborough University, UK.



176 pages | 6 × 9 | February
 ISBN 978-0-271-07409-2 | paper: \$29.95/£21.95/€28.95 sh
 Literature/Religion

“Entirely brilliant from a methodological point of view, *Without God* sheds a great deal of light on the work of Michel Houellebecq.”

—BRUNO VIARD, Université de Provence

Without God

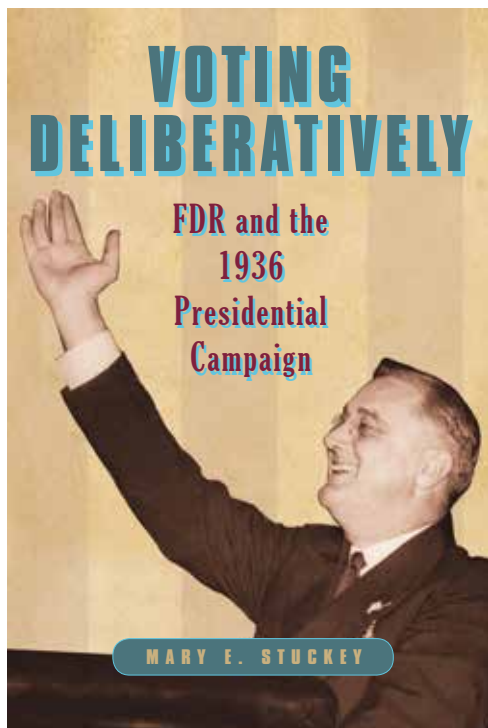
Michel Houellebecq and Materialist Horror

Louis Betty

Michel Houellebecq is France’s most famous and controversial living novelist. Since his first novel in 1994, Houellebecq’s work has been called pornographic, racist, sexist, Islamophobic, and vulgar. His caricature appeared on the cover of the French satirical weekly *Charlie Hebdo* on January 7, 2015, the day that Islamist militants killed twelve people in an attack on their offices and also the day that his most recent novel, *Soumission*—the story of France in 2022 under a Muslim president—appeared in bookstores. *Without God* uses religion as a lens to examine how Houellebecq gives voice to the underside of the progressive ethos that has animated French and Western social, political, and religious thought since the 1960s.

Focusing on Houellebecq’s complicated relationship with religion, Louis Betty shows that the novelist, who is at best agnostic, “is a deeply and unavoidably religious writer.” In exploring the religious, theological, and philosophical aspects of Houellebecq’s work, Betty situates the author within the broader context of a French and Anglo-American history of ideas—ideas such as utopian socialism, the sociology of secularization, and quantum physics. Materialism, Betty contends, is the true destroyer of human intimacy and spirituality in Houellebecq’s work; the prevailing worldview it conveys is one of nihilism and hedonism in a postmodern, post-Christian Europe. In Betty’s analysis, “materialist horror” emerges as a philosophical and aesthetic concept that describes and amplifies contemporary moral and social decadence in Houellebecq’s fiction.

Louis Betty is Assistant Professor of French at the University of Wisconsin–Whitewater.



168 pages | 6 × 9 | February

ISBN 978-0-271-06648-6 | paper: \$24.95/£17.95/€24.95 sh
Rhetoric and Democratic Deliberation Series

Communication Studies/History/Political Science

“Mary Stuckey has once again delivered a remarkable gift to readers across the social sciences and humanities. Weaving together several fascinating strands of archival documents, Stuckey reveals the inner workings of the FDR electoral machine as well as how the administration effectively created the modern polling subject. A must-read for students of American politics.”

—**DAVIS HOUCK**, Florida State University

Voting Deliberatively

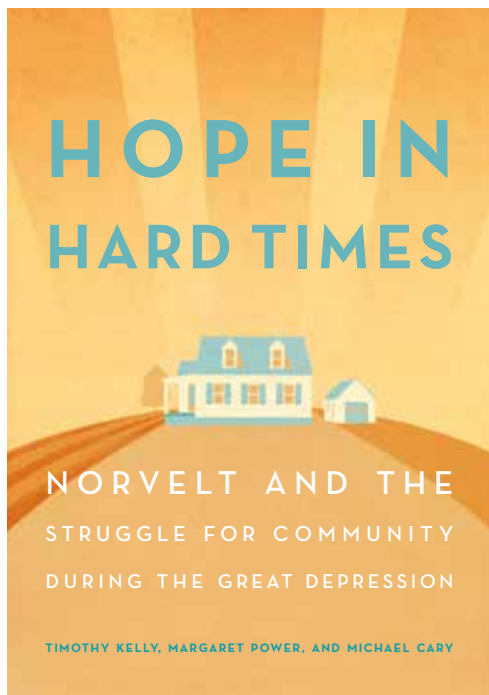
FDR and the 1936 Presidential Campaign

Mary E. Stuckey

The 1932 election of Franklin Delano Roosevelt seemed to hold the promise of Democratic domination for years to come. However, leading up to the 1936 election, persistent economic problems, a controversial domestic agenda, and the perception of a weak foreign policy were chipping away at public support. The president faced unrelenting criticism from both the Left and the Right, and it seemed unlikely that he would cruise to the same clear victory he enjoyed in 1932. But 1936 was yet another landslide win for FDR, which makes it easy to forget just how contested the campaign was.

In *Voting Deliberatively*, Mary Stuckey examines little-discussed components of FDR's 1936 campaign that aided his victory. She reveals four elements of this reelection campaign that have not received adequate attention: the creation of public opinion, the attention paid to local organizations, the focus on specific kinds of interests, and the public rhetoric that tied it all together. Previous studies of the 1936 presidential election discuss elements such as FDR's vulnerability before the campaign and the weakness of Republican candidate Alf Landon. But these histories pay little attention to the quantity and quality of information Roosevelt acquired, the importance of organizations such as the Good Neighbor League and the Committee of One, the mobilization of the vote, and the ways in which these organizational strategies fused with Roosevelt's rhetorical strategies. Stuckey shows how these facets combined in one of the largest victories in Electoral College history and provided a template for future victory.

Mary E. Stuckey is Professor of Communication and Political Science at Georgia State University and the author of numerous books on political rhetoric and communication, most recently *Political Rhetoric: A Presidential Briefing Book* and *The Good Neighbor: Franklin D. Roosevelt and the Rhetoric of American Power*.



280 pages | 42 b&w illustrations/4 maps | 7 × 10 | February
 ISBN 978-0-271-07467-2 | paper: \$29.95/£21.95/€28.95 sh
 History/Regional

“Hope in Hard Times powerfully demonstrates the importance of writing history from the ground up. Vivid details of everyday life in Norvelt are woven into a compelling narrative that illustrates how New Deal policies shaped and were reshaped by the homesteaders. Variables of race, ethnicity, class, and gender—too often posited as if already formed—emerge from this particular time and place and lead to a better understanding of where to go from here as we consider the role of government in alleviating poverty.”

—JANE A. JUFFER, Cornell University

Hope in Hard Times

Norvelt and the Struggle for Community During the Great Depression

Timothy Kelly, Margaret Power, and Michael Cary

Of the many recipients of federal support during the Great Depression, the citizens of Norvelt, Pennsylvania, stand out as model reminders of the vital importance of New Deal programs. Hoping to transform their desperate situation, the two hundred and fifty families of this western Pennsylvania town worked with the federal government to envision a new kind of community that would raise standards of living through a cooperative lifestyle and enhanced civic engagement. Their efforts won them a nearly mythic status among those familiar with Norvelt’s history.

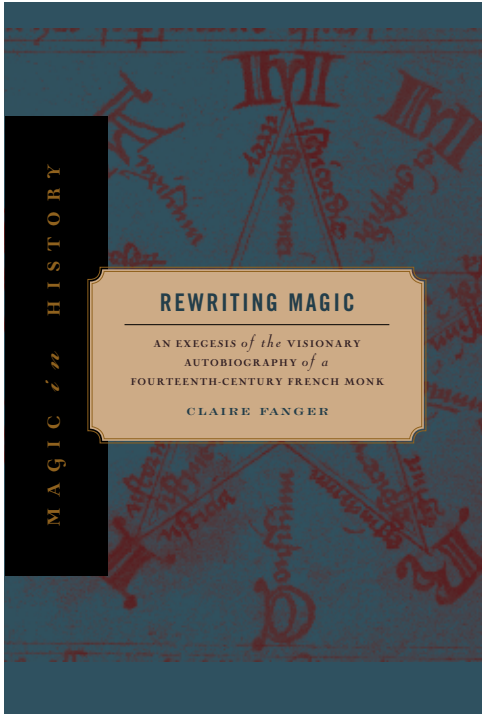
Hope in Hard Times explores the many transitions faced by those who undertook this experiment. With the aid of the New Deal, these residents, who hailed from the hardworking and underserved class that Jacob Riis a generation earlier had called the “other half,” created a middle-class community that would become an exemplar of the success of such programs. Despite this, many current residents of Norvelt—the children and grandchildren of the first inhabitants—oppose government intervention and support political candidates who advocate scrutinizing and even eliminating public programs.

Authors Timothy Kelly, Margaret Power, and Michael Cary examine this still-unfolding narrative of transformation in one Pennsylvania town, and the struggles and successes of its original residents, against the backdrop of one of the most ambitious federal endeavors in U.S. history.

Timothy Kelly is Professor of History at St. Vincent College.

Margaret Power is Professor of History at Illinois Institute of Technology.

Michael Cary is Professor of History and Political Science at Seton Hill University.



232 pages | 4 b&w illustrations | 6.125 × 9.25 | June
 ISBN 978-0-271-06651-6 | paper: \$29.95/£21.95/€28.95 sh
 Magic in History Series

History/Religion

“A pithy and intellectually enriching exploration, not of a strange intellectual outlier, but of a profoundly imaginative and quintessentially medieval mind.”

—FRANK KLAASSEN, University of Saskatchewan

Rewriting Magic

An Exegesis of the Visionary
 Autobiography of a Fourteenth-Century
 French Monk

Claire Fanger

In *Rewriting Magic*, Claire Fanger explores a fourteenth-century text called *The Flowers of Heavenly Teaching*. Written by a Benedictine monk named John of Morigny, the work all but disappeared from the historical record, and it is only now coming to light again in multiple versions and copies. While John’s book largely comprises an extended set of prayers for gaining knowledge, *The Flowers of Heavenly Teaching* is unusual among prayer books of its time because it includes a visionary autobiography with intimate information about the book’s inspiration and composition. Through the window of this record, we witness how John reconstructs and reconsecrates a condemned liturgy for knowledge acquisition: the *Ars notoria* of Solomon.

John’s work was the subject of intense criticism and public scandal, and his book was burned as heretical in 1323. The trauma of these experiences left its imprint on the book, but in unexpected and sometimes baffling ways. Fanger decodes this imprint even as she relays the narrative of how she learned to understand it. In engaging prose, she explores the twin processes of knowledge acquisition in John’s visionary autobiography and her own work of discovery as she reconstructed the background to his extraordinary book. Fanger’s approach to her subject exemplifies innovative historical inquiry, research, and methodology. Part theology, part historical anthropology, part biblio-memoir, *Rewriting Magic* relates a story that will have deep implications for the study of medieval life, monasticism, prayer, magic, and religion.

Claire Fanger is Assistant Professor of Religion at Rice University. She is the editor of *Invoking Angels: Theurgic Ideas and Practices, Thirteenth to Sixteenth Centuries* (Penn State, 2012) and *Conjuring Spirits: Texts and Traditions of Medieval Ritual Magic* (Penn State, 1998).



Vision and Its Instruments

Art, Science, and Technology in Early Modern Europe

Edited by Alina Payne

“A highly rewarding volume, brimming with exciting ideas and findings. It is also beautifully illustrated.”

—STUART CLARK, *Renaissance Quarterly*

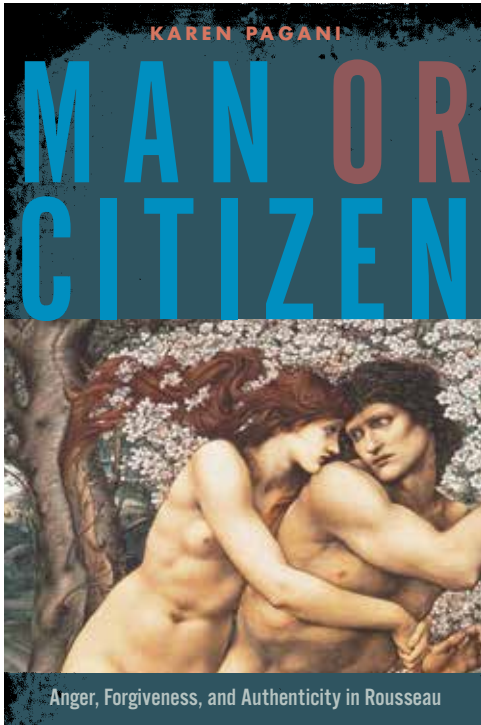
Starting with Brunelleschi’s invention of perspective and Galileo’s invention of the telescope—two inaugural moments in the history of vision, from two apparently distinct provinces, art and science—this volume of essays by noted art, architecture, science, philosophy, and literary historians teases out the multiple strands of the discourse about sight in the early modern period. Looking at Leonardo and Gallaccini, at botanists, mathematicians, and artists from Dante to Dürer to Shakespeare, and at photography and film as pointed modern commentaries on early modern seeing, *Vision and Its Instruments* revisits the complexity of the early modern economy of the image, of the eye, and of its instruments. The book explores the full range of early modern conceptions of vision, in which *mal’occhio* (the evil eye), witchcraft, spiritual visions, and phantasms, as well as the artist’s brush and the architect’s compass, were seen as providing knowledge equal to or better than newly developed scientific instruments and practices (and occasionally working in conjunction with them). The essays in this volume also bring a new dimension to the current discourse about image production and its cultural functions.

Alina Payne is Alexander P. Misheff Professor of History of Art and Architecture at Harvard University.

304 pages | 64 color/39 b&w illustrations | 9 × 10 |
February
ISBN 978-0-271-06390-4 | paper: \$42.95/£30.95/€41.95 sh
Art History/History

“This remarkable collection of essays, gathered together with an illuminating introduction by Alina Payne, ranges from Dante to Alfred Hitchcock, from Leonardo da Vinci to Marcel Duchamp. Yet, though the particular focus continually shifts, the central questions remain the same: What is the relationship between seeing and knowing? Between image and reality? Between art and science? *Vision and Its Instruments* is an important book for anyone interested in these questions and in the particular changes that Renaissance art brought to the representation of the visible and invisible world.”

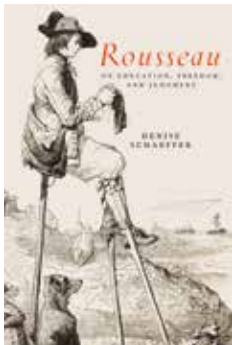
—STEPHEN GREENBLATT,
winner of the 2012 Pulitzer Prize and 2011 National Book Award for *The Swerve: How the World Became Modern* and author of *Will in the World: How Shakespeare Became Shakespeare*



256 pages | 6 × 9 | February
 ISBN 978-0-271-06591-5 | paper: \$29.95/£21.95/€28.95 sh
 Philosophy/Political Science

“This intelligent, original, and thought-provoking study offers a fresh understanding of Rousseau’s moral and political philosophy from the specific angle of forgiveness.”

—LAURENCE MALL, University of Illinois



ALSO OF INTEREST
**Rousseau on Education,
 Freedom, and Judgment**

Denise Schaeffer
 ISBN 978-0-271-06210-5
 paper: \$32.95/£23.95/€31.95 sh

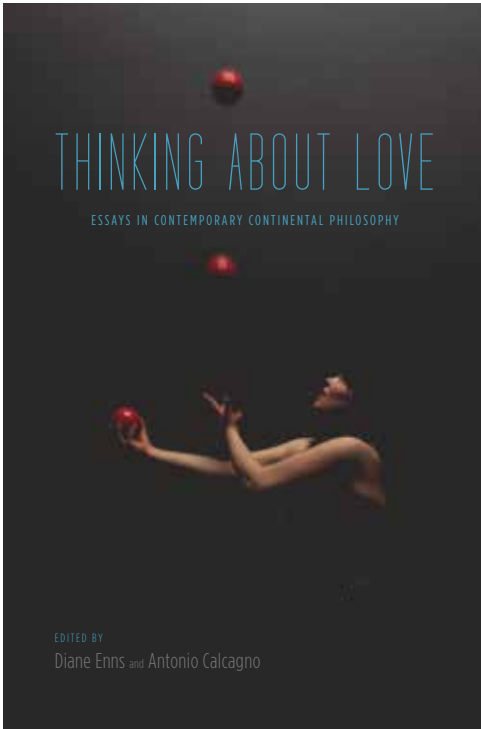
Man or Citizen

Anger, Forgiveness, and Authenticity in Rousseau

Karen Pagani

The French studies scholar Patrick Coleman made the important observation that over the course of the eighteenth century, the social meanings of anger became increasingly democratized. The work of Jean-Jacques Rousseau is an outstanding example of this change. In *Man or Citizen*, Karen Pagani expands, in original and fascinating ways, the study of anger in Rousseau’s autobiographical, literary, and philosophical works. Pagani is especially interested in how and to what degree anger—and various reconciliatory responses to anger, such as forgiveness—functions as a defining aspect of one’s identity, both as a private individual and as a public citizen. Rousseau himself was, as Pagani puts it, “unabashed” in his own anger and indignation—toward society on one hand (corrupter of our naturally good and authentic selves) and, on the other, toward certain individuals who had somehow wronged him (his famous philosophical disputes with Voltaire and Diderot, for example). In Rousseau’s work, Pagani finds that the extent to which an individual processes, expresses, and eventually resolves or satisfies anger is very much of moral and political concern. She argues that for Rousseau, anger is not only inevitable but also indispensable, and that the incapacity to experience it renders one amoral, while the ability to experience it is a key element of good citizenship.

Karen Pagani is Assistant Professor of French and Italian at the University of Texas at Austin.



272 pages | 3 b&w illustrations | 6 × 9 | February
 ISBN 978-0-271-07097-1 | paper: \$29.95/£21.95/€28.95 sh
 Philosophy

“The contributors—scholars from Canada, Australia, the UK, and the US—offer insightful examinations of love, in its romantic/erotic, kenotic, friendship, and agapic forms. . . . A worthy foray into a topic of universal human experience, this collection will awaken readers to the value of what philosophy today says about love.”

—S. YOUNG, *Choice*

Thinking About Love

Essays in Contemporary Continental Philosophy

Edited by Diane Enns and Antonio Calcagno

Does love command an ineffability that remains inaccessible to the philosopher?

The essays collected in *Thinking About Love* take up the nature and experience of love with reference to some of our best-known Continental philosophers. The writings here focus on the contradictions and limits of love, manifested in such phenomena as trust, abuse, grief, death, violence, politics, and desire.

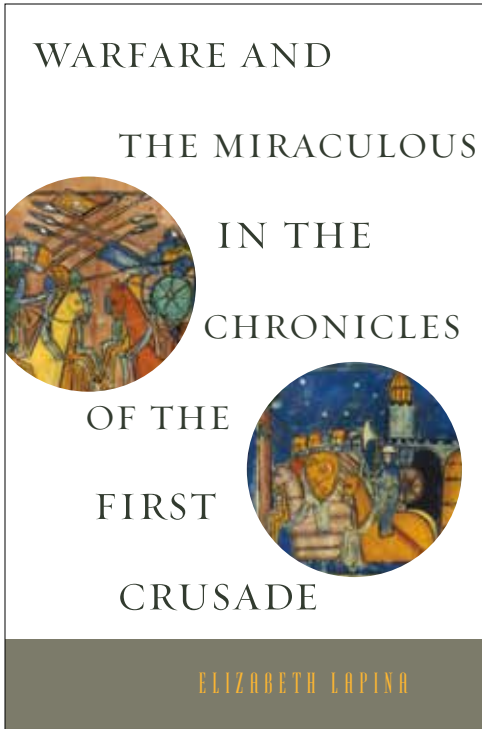
Thinking About Love does not offer prescriptive claims about authentic love. Rather, the book explores how one might think about love philosophically—with recourse to the writings of Hannah Arendt, Simone de Beauvoir, Jacques Derrida, Maurice Merleau-Ponty, and others—without attempting to resolve or alleviate its ambiguities, paradoxes, and limitations.

New forms of social organization, rapid developments in the field of psychology, and novel variations on relationships demand a new approach to thinking about love. This book fills a lacuna in the philosophy of a richly complicated topic.

Along with the editors, the contributors are Sophie Bourgault, John Caruana, Christina M. Gschwandtner, Marguerite La Caze, Alphonso Lingis, Christian Lotz, Todd May, Dawne McCance, Dorothea Olkowski, Felix Ó Murchadha, Fiona Utley, and Mélanie Walton.

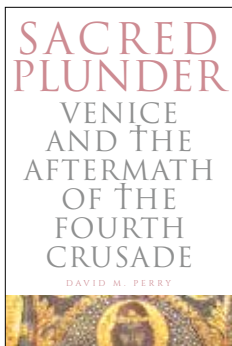
Diane Enns is Associate Professor of Philosophy at McMaster University.

Antonio Calcagno is Professor of Philosophy at King's University College at Western University.



224 pages | 6 x 9 | May
 ISBN 978-0-271-06671-4 | paper: \$34.95/£24.95/€33.95 sh
 Literature/Religion

“Whether undergraduates or more advanced researchers, all those studying the First Crusade will very much benefit from this book and I, for one, will read these sources with new eyes having benefited from Lapina’s new perspectives.”
 —**CONOR KOSTICK**, *Renaissance Quarterly*



ALSO OF INTEREST
**Sacred Plunder:
 Venice and the Aftermath
 of the Fourth Crusade**
 David M. Perry
 ISBN 978-0-271-06508-3
 paper: \$34.95/£24.95/€33.95 sh

Warfare and the Miraculous in the Chronicles of the First Crusade

Elizabeth Lapina

“Students and scholars will be very well served by Lapina’s careful attention to detail and placement of the crusader tales of miraculous battlefield interventions within a wider context.”

—*Choice*

In *Warfare and the Miraculous in the Chronicles of the First Crusade*, Elizabeth Lapina examines a variety of these chronicles, written both by participants in the crusade and by those who stayed behind. Her goal is to understand the enterprise from the perspective of its contemporaries and near contemporaries. Lapina analyzes the diversity of ways in which the chroniclers tried to justify the First Crusade as a “holy war,” where physical violence could be not just sinless, but salvific.

The book focuses on accounts of miracles reported to have happened in the course of the crusade, especially the miracle of the intervention of saints in the Battle of Antioch. Lapina shows why and how chroniclers used these miracles to provide historical precedent and to reconcile the messiness of history with the conviction that history was ordered by divine will. In doing so, she provides an important glimpse into the intellectual efforts of the chronicles and their authors, illuminating their perspectives toward the concepts of history, salvation, and the East. *Warfare and the Miraculous in the Chronicles of the First Crusade* demonstrates how these narratives sought to position the crusade as an event in the time line of sacred history. Lapina offers original insights into the effects of the crusade on the Western imaginary as well as how medieval authors thought about and represented history.

Elizabeth Lapina is Assistant Professor of History at the University of Wisconsin–Madison.

Status, Power, and Identity in Early Modern France

The Rohan Family, 1550–1715

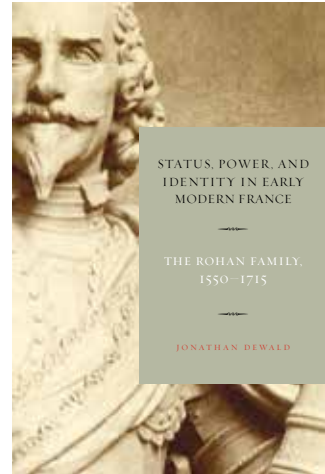
Jonathan Dewald

“Jonathan Dewald’s new monograph throws a multifaceted light on one of the leading grandee families of early modern France. . . . Dewald’s important study establishes with clarity and erudition how the egos of high-ranking nobles helped to shape early modern France and Europe, and shows how their grandiose actions would prompt their overthrow in the wake of the revolution.”

—JOANNA MILSTEIN, *Renaissance Quarterly*

In *Status, Power, and Identity in Early Modern France*, Jonathan Dewald explores European aristocratic society by looking closely at one of its most prominent families.

Jonathan Dewald is UB Distinguished Professor of History at the University at Buffalo. He is the author of *Lost Worlds: The Emergence of French Social History, 1815–1970* (Penn State, 2006).



264 pages | 13 illustrations/2 maps
6 × 9 | May | ISBN 978-0-271-06617-2
paper: \$34.95/£24.95/€33.95 sh

History

Jewish Literary Cultures

Volume 1, The Ancient Period

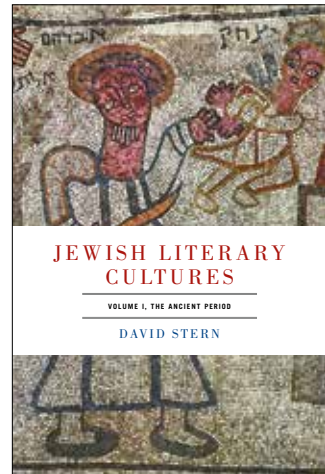
David Stern

“This engaging and insightful collection illustrates the value of viewing together what originally were disparately published writings. The book will be of great interest to scholars of the rabbinic literature and of hermeneutics and literary theory more generally. Highly recommended.”

—A. J. AVERY-PECK, *Choice*

This first installment in the three-volume *Jewish Literary Cultures* is a collection of essays and studies of diverse texts and topics in ancient Jewish literature, ranging from fables in the Bible and ancient Jewish interpretations of the Song of Songs to the use of erotic narrative in rabbinic literature, the canonization of classical Jewish literature, comparative exegesis, and the early history of Jewish reading practices.

David Stern is the Harry Starr Professor of Classical and Modern Hebrew and Jewish Literature at Harvard University and coeditor of *The Monk’s Haggadah* (Penn State, 2015).



256 pages | 4 illustrations | 6 × 9 | July
ISBN 978-0-271-06753-7
paper: \$44.95/£31.95/€43.95 sh

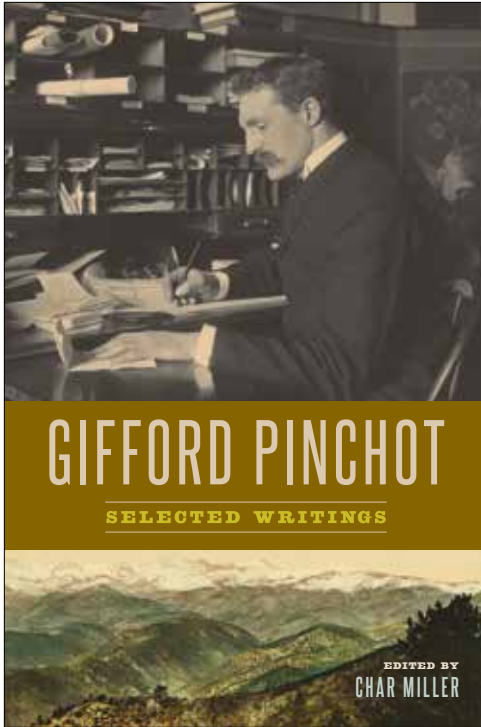
Literature/Religion





s | s 2017

scholarly



Gifford Pinchot Selected Writings

Edited by Char Miller

232 pages | 6 × 9 | June
 ISBN 978-0-271-07841-0 | cloth: \$74.95/£53.95/€72.95 sh
 ISBN 978-0-271-07842-7 | paper: \$24.95/£17.95/€24.95 sh
 History/Regional

“A valuable contribution that will significantly enhance our knowledge and awareness of one of the nation’s leading intellectuals in land use. Char Miller has thoughtfully collected and organized the writings that capture the ideas and development of arguably the most important mind in the American conservation tradition.”

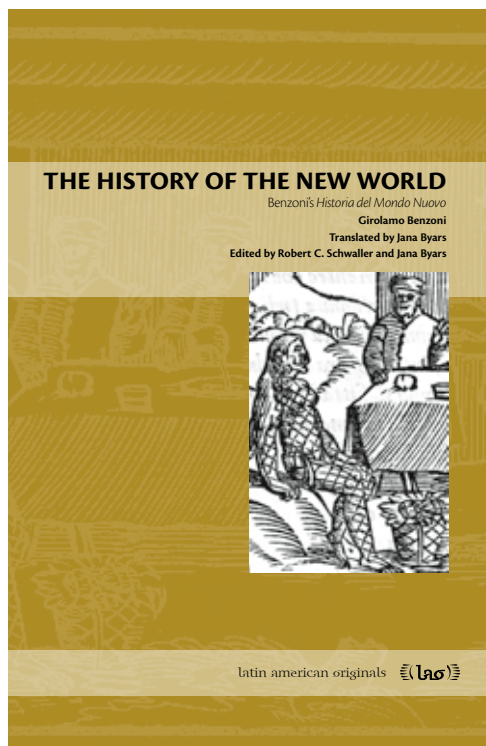
—**BRIAN C. BLACK**, author of *Gettysburg Contested: 150 Years of Preserving America’s Cherished Landscapes* and *Crude Reality: Petroleum in World History*

The founding chief of the U.S. Forest Service and twice governor of Pennsylvania, Gifford Pinchot was central to the early twentieth-century conservation movement in the United States and the political history and evolution of the Keystone State. This collection of Pinchot’s essays, articles, and letters reveals a gifted public figure whose work and thoughts on the environment, politics, society, and science remain startlingly relevant today.

A learned man and admirably accessible writer, Pinchot showed keen insight on issues as wide-ranging as the rights of women and minorities, war, education, Prohibition, agricultural policy, land use, and the craft of politics. He developed galvanizing arguments against the unregulated exploitation of natural resources, made a clear case for thinking globally but acting locally, railed at the pernicious impact of corporate power on democratic life, and firmly believed that governments were obligated to enhance public health, increase economic opportunity, and sustain the land. Pinchot’s policy accomplishments—including the first clean-water legislation in Pennsylvania and the nation—speak to his effectiveness as a communicator and a politician. His observations on environmental issues were exceptionally prescient, as they anticipated the dilemmas currently confronting those who shape environmental public policy.

Introduced and annotated by environmental historian Char Miller, this is the only comprehensive collection of Pinchot’s writings. Those interested in the history of conservation, the Gilded Age and Progressive Era, American politics, and the Commonwealth of Pennsylvania will find this book invaluable.

Char Miller is W. M. Keck Professor of Environmental Analysis at Pomona College. He has published dozens of books, including *Seeking the Greatest Good: The Conservation Legacy of Gifford Pinchot*; *Gifford Pinchot and the Making of Modern Environmentalism*, and with V. Alaric Sample and R. Patrick Bixler *Forest Conservation in the Anthropocene*.



The History of the New World

Benzoni's *Historia del Mondo Nuovo*

Girolamo Benzoni

Translated by Jana Byars

Edited by Robert C. Schwaller and
Jana Byars

The History of the New World is an abridged, unique English translation of sixteenth-century Italian merchant Girolamo Benzoni's popular account of his adventures in the Americas and the Spanish colonies.

First published in Venice in 1565, Benzoni's book was an immediate best seller and available in at least five languages before the end of the century. It spanned the years 1541–56, providing detailed descriptions of native flora and fauna, exciting narration of harrowing exploits, and a surprisingly critical perspective on the expanding Spanish Empire's methods of conquest and governance, in which Benzoni highlighted the struggles of indigenous peoples. This edition follows the three-book structure of the original account but focuses on Benzoni's own experiences, omitting episodes to which he was not a witness and excising repetition and hyperbolic hearsay.

The first English-language version published since 1847, this volume includes an informative introduction and annotations that situate Benzoni and his fascinating writings in the larger context of Spanish colonial conquest. Perfect for classroom use, this is a lively, vivid firsthand account of the adventure and wonder of the New World.

Jana Byars is Assistant Professor of History at Iowa State University.

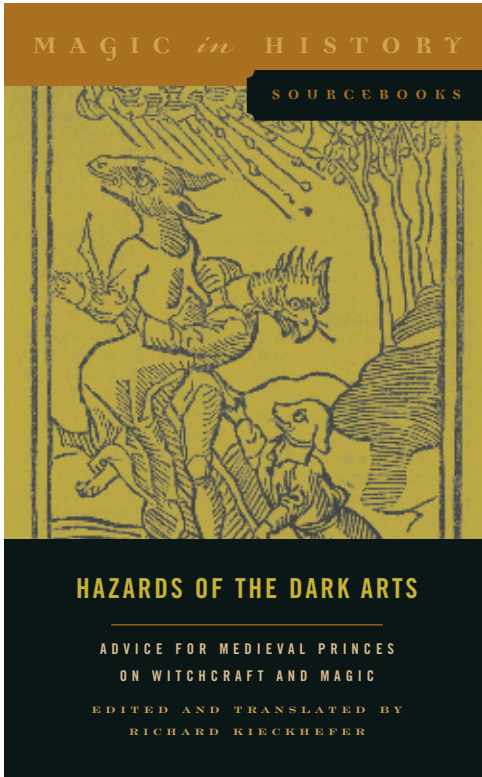
Robert C. Schwaller is Assistant Professor of History at the University of Kansas.

“Long sampled by Spain’s enemies in search of ‘Black Legend’ propaganda, Girolamo Benzoni’s gripping 1556 account of his misadventures in early Spanish America has rarely been treated on its own as a tale of personal survival and rare ‘foreign’ witness to conquest and its aftermath. Surprisingly direct and accessible, *The History of the New World* benefits tremendously from Jana Byars’s new translation and from her and Robert Schwaller’s careful editing and introduction, which will help today’s readers navigate Benzoni’s wild tales of lost treasure, shipwreck, jungle warfare, and human sacrifice.”

—KRIS LANE, Tulane University

120 pages | 15 illustrations/1 map | 5.5 × 8.5 | February
ISBN 978-0-271-07757-4 | paper: \$24.95/£17.95/€24.95 sh
Latin American Originals Series

History/Latin American Studies



Hazards of the Dark Arts

Advice for Medieval Princes on Witchcraft and Magic

Edited and translated by
Richard Kieckhefer

“These two little-known fifteenth-century texts are here expertly translated into English for the first time by one of the world’s leading authorities on medieval magic and witchcraft. They document the involvement of laymen in the early prosecution of witchcraft and provide valuable context for more famous works such as the *Malleus maleficarum*. . . Highly recommended for anyone interested in the history of magic, witchcraft, heresy, or ‘aberrant’ beliefs.”

—DANIEL HOBBS,
author of *Authorship and Publicity Before Print*

This volume comprises English translations of two fundamentally important texts on magic and witchcraft in the fifteenth century: Johannes Hartlieb’s *Book of All Forbidden Arts* and Ulrich Molitoris’s *On Witches and Pythonesses*. Written by laymen and aimed at secular authorities, these works advocated that town leaders and royalty alike should vigorously uproot and prosecute practitioners of witchcraft and magic.

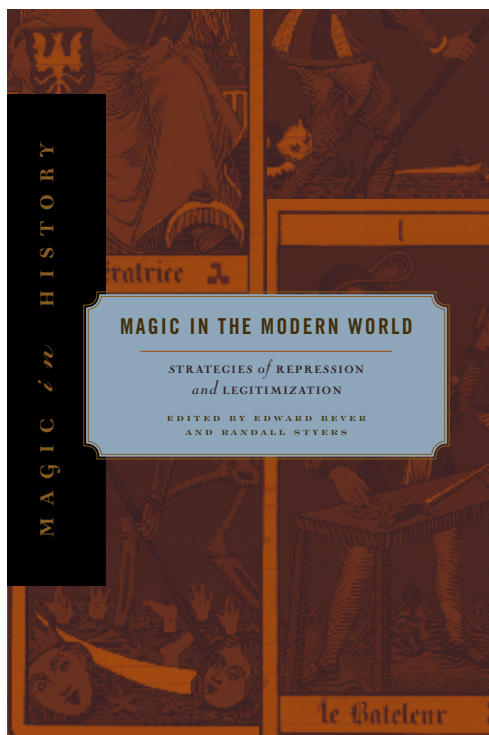
Though inquisitors and theologians promulgated the witch trials of late medieval times, lay rulers saw the prosecutions through. But local officials, princes, and kings could be unreliable; some were skeptical about the reality and danger of witchcraft, while others dabbled in the occult themselves. Borrowing from theological and secular sources, Hartlieb and Molitoris agitated against this order in favor of zealously persecuting occultists. Organized as a survey of the seven occult arts, Hartlieb’s text is a systematic treatise on the dangers of superstition and magic. Molitoris’s text presents a dialogue on the activities of witches, including vengeful sorcery, the transformation of humans into animals, and fornication with the devil. Taken together, these tracts show that laymen exerted significant influence on ridding society of their imagined threat.

Precisely translated by Richard Kieckhefer, *Hazards of the Dark Arts* includes an insightful introduction that discusses the authors, their sources and historical environments, the writings themselves, and the influence they had in the development of ideas about witchcraft.

Richard Kieckhefer is Sarah Rebecca Roland Professor of Religious Studies at Northwestern University and author of *Forbidden Rites: A Necromancer’s Manual of the Fifteenth Century* (Penn State, 1998).

144 pages | 7 b&w illustrations | 5.5 × 8.5 | May
ISBN 978-0-271-07840-3 | paper: \$24.95/£17.95/€24.95 sh
Magic in History Sourcebooks Series

Religion/Medieval and Early Modern Studies/History



Magic in the Modern World

Strategies of Repression and Legitimization

Edited by Edward Bever and Randall Styers

“Ever since the nineteenth century, it has been a staple of the discourse on modern society that magic and supernaturalism were on their way out. The contributors to this splendid volume explain why this idea has been so persuasive, and why it is utterly wrong.”

—**OLAV HAMMER**,
author of *Claiming Knowledge: Strategies of Epistemology from Theosophy to the New Age*

This collection of essays considers the place of magic in the modern world—first by exploring the ways in which modernity has been defined in explicit opposition to magic and superstition, and then by illuminating how modern proponents of magic have worked to legitimize their practices through an overt embrace of evolving forms such as esotericism and supernaturalism.

Taking a two-track approach, this book explores the complex dynamics concerning the construction of the modern self and its relation to the modern preoccupation with magic. Essays examine how modern “rational” consciousness is generated and maintained and the ways in which proponents of both magical and scientific traditions rationalize evidence to fit with accepted orthodoxy. This book also explores how people unsatisfied with the norms of modern subjectivity embrace various forms of magic, and the methods these modern practitioners use to legitimize magic in the modern world.

Magic in the Modern World provides a compelling assessment of magic from the early modern period to today and shows how, despite the dominant culture’s emphatic denial of its validity, older forms of magic persist and develop while new forms of magic continue to emerge.

In addition to the editors, contributors include Egil Asprem, Erik Davis, Megan Goodwin, Dan Harms, Adam Jortner, and Benedek Láng.

Edward Bever is Professor of History at the State University of New York at Old Westbury and the author of *The Realities of Witchcraft and Popular Magic in Early Modern Europe: Culture, Cognition, and Everyday Life*.

Randall Styers is Associate Professor of Religion at the University of North Carolina at Chapel Hill and the author of *Making Magic: Religion, Magic, and Science in the Modern World*.

216 pages | 6.125 × 9.25 | February
ISBN 978-0-271-07777-2 | cloth: \$74.95/£53.95/€72.95 sh
Magic in History Series

Religion/Medieval and Early Modern Studies/History

Medieval Studies and the Ghost Stories of M. R. James

Patrick J. Murphy

Montague Rhodes James authored some of the most highly regarded ghost stories of all time—classics such as “Oh, Whistle, and I’ll Come to You, My Lad” that have been adapted many times over for radio and television and have never gone out of print. But while James is best known as a fiction writer and storyteller, he was also a provost of King’s College, Cambridge, and Eton College, and a legendary and influential scholar whose pioneering work in the study of biblical texts and medieval manuscripts, art, “and architecture is still relevant today.

In *Medieval Studies and the Ghost Stories of M. R. James*, Patrick J. Murphy argues that these twin careers are inextricably linked. James’s research not only informed his fiction but also reflected his anxieties about the nature of academic life and explored the delicate divide between professional, university men and erratic hobbyists or antiquaries. Murphy shows how detailed attention to the scholarly inspirations behind James’s fiction provides considerable insight into a formative moment in medieval studies, as well as into James’s methods as a master stylist of understated horror.

During his life, James often claimed that his stories were mere entertainments—pleasing distractions from a life largely defined by academic discipline and restraint—and readers over the years have been content to take him at his word. This intriguing volume, however, convincingly proves otherwise.

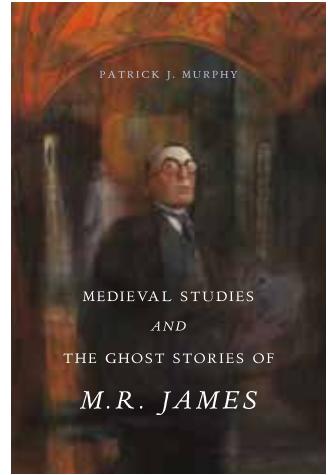
Patrick J. Murphy is Associate Professor of English at Miami University (Oxford, Ohio), and the author of *Unriddling the Exeter Riddles* (Penn State, 2011).

Four Ghost Stories

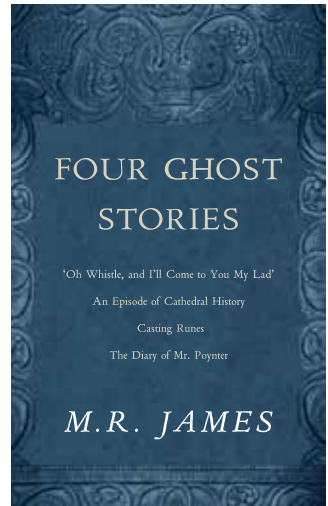
“Oh, Whistle, and I’ll Come to You, My Lad”; “An Episode of Cathedral History”; “Casting the Runes”; and “The Diary of Mr. Poynter”

M. R. James

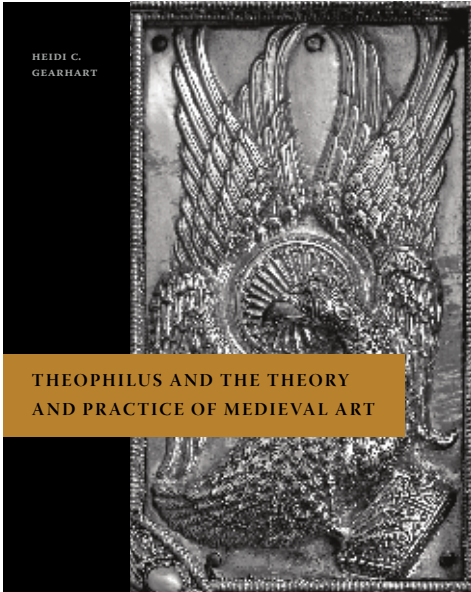
This slim volume collects four of M. R. James’s most beloved stories of the supernatural. These tales show how James redefined the ghost story and exemplify his connection to academia, antiquities, and medievalism, occupations that inspired and informed his fiction. Perfect as an introduction to James’s understated mode of horror, these spine-chilling ghost stories demonstrate his mastery of the form.



240 pages | 3 illustrations | 6 × 9 | April
 ISBN 978-0-271-07771-0
 cloth: \$84.95/£60.95/€81.95 sh
 Medieval and Early Modern Studies



88 pages | 6 illustrations | 5 × 8 | April
 ISBN 978-0-271-07855-7
 paper: \$9.95/£7.95/€9.95 tr
 Literature



Theophilus and the Theory and Practice of Medieval Art

Heidi C. Gearhart

“A sophisticated reading not only of Theophilus’s text but also of an array of twelfth-century art, enhancing our understanding of what art making and viewing meant in the Middle Ages.”

—ADAM S. COHEN,
author of *The Uta Codex: Art, Philosophy, and Reform in Eleventh-Century Germany*

In this study of the rare twelfth-century treatise *On Diverse Arts*, Heidi C. Gearhart explores the unique system of values that guided artists of the High Middle Ages as they created their works.

Written in northern Germany by a monk known only by the pseudonym Theophilus, *On Diverse Arts* is the only known complete tract on art to survive from the period. It contains three books, each with a richly religious prologue, describing the arts of painting, glass, and metalwork. Gearhart places this one-of-a-kind treatise in context alongside works by other monastic and literary thinkers of the time and presents a new reading of the text itself. Examining the earliest manuscripts, she reveals a carefully ordered, sophisticated work that aligns the making of art with the virtues of a spiritual life. *On Diverse Arts*, Gearhart shows, articulated a distinctly medieval theory of art that accounted for the entire process of production—from thought and preparation to the acquisition of material, the execution of work, the creation of form, and the practice of seeing.

An important new perspective on one of the most significant texts in art history and the first study of its kind available in English, *Theophilus and the Theory and Practice of Medieval Art* provides fresh insight into the principles and values of medieval art making. Scholars of art history, medieval studies, and Christianity will find Gearhart’s book especially edifying and valuable.

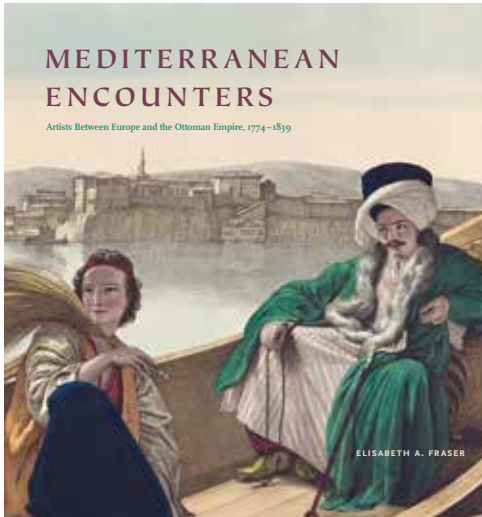
Heidi C. Gearhart is Assistant Professor of Art History at Assumption College.

232 pages | 30 color/37 b&w illustrations/1 map
8 × 10 | June
ISBN 978-0-271-07715-4 | cloth: \$94.95/£67.95/€91.95 sh
Art History



ALSO OF INTEREST
**Worlds Within:
Opening the Medieval
Shrine Madonna**

Elina Gertsman
ISBN 978-0-271-06401-7
cloth: \$79.95/£56.95/€77.95 sh



Mediterranean Encounters

Artists Between Europe and the Ottoman Empire, 1774-1839

Elisabeth A. Fraser

“Elisabeth Fraser’s wonderful book . . . offers rare insights into an evolving French-Ottoman cultural milieu in the period of global transition from collaborative to invasive empires.”

—VIRGINIA AKSAN, McMaster University

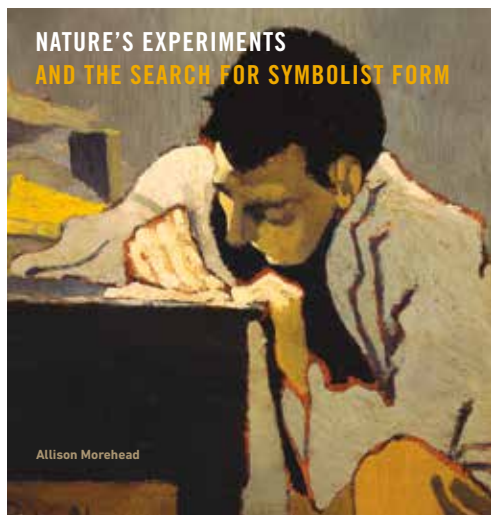
In this volume, Elisabeth Fraser shows that artists and the works they created in the Mediterranean during the late eighteenth and early nineteenth centuries were informed by mutual dependence and reciprocity between European nations and the Ottoman Empire. Her rich exploration of this vibrant cross-cultural exchange challenges the dominant interpretation of European relations with the East during the period, revealing a shared world of fluid and long-sustained interactions.

Voyagers to and from the Ottoman Empire documented their journeys in prints, paintings, and lavishly illustrated travelogues; many of these helped define Europe’s self-identified role as heir to Ottoman civilizations and bolstered its presence in the Islamic Mediterranean and beyond. Fraser finds that these works illuminate not only how travelers’ experiences abroad were more nuanced than the expansionist ideology with which they became associated, but also how these narratives depicted the vitality of Ottoman culture and served as extensions of Ottoman diplomacy. Ottomans were aware of and responded to European representations, using them to defend Ottoman culture and sovereignty. In embracing the art of both cultures and setting these works in a broader context, Fraser challenges the dominant historiographical tradition that sees Ottoman artists adopting European modes of art in a one-sided process of “Europeanization.”

Theoretically informed and rigorously researched, this cross-cultural approach to European and Ottoman art sheds much-needed critical light on the widely disseminated travel images of the era—important cultural artifacts in their own right—and provides a fresh and inviting understanding of the relationships among cultures in the Mediterranean during an era of increasing European expansionism.

Elisabeth A. Fraser is Professor of Art History at the University of South Florida.

320 pages | 43 color/98 b&w illustrations | 9 × 10 | February
ISBN 978-0-271-07320-0 | cloth: \$89.95/£63.95/€86.95 sh
Art History



Nature's Experiments and the Search for Symbolist Form

Allison Morehead

"Nature's Experiments is a revelation, allowing us to see afresh a set of familiar paintings by Denis, Vuillard, and Munch, among others, through period eyes schooled in the scientific language of experiment."

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

This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth-century modernist practices.

Looking at avant-garde figures such as Maurice Denis, Édouard Vuillard, August Strindberg, and Edvard Munch, Allison Morehead considers the conjunction of art making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes. She shows how the concept of "nature's experiments"—the belief that the study of pathologies led to an understanding of scientific truths, above all about the human mind and body—extended from the scientific realm into the world of art, underpinned artists' solutions to the problem of symbolist form, and provided a ready-made methodology for fin-de-siècle truth seekers. By using experimental methods to transform symbolist theories into visual form, these artists broke from naturalist modes and interrogated concepts such as deformation, automatism, the arabesque, and madness to create modern works that were radically and usefully strange.

Focusing on the scientific, psychological, and experimental tactics of symbolism, *Nature's Experiments* demystifies the avant-garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism.

Allison Morehead is Associate Professor of Art History and Cultural Studies at Queen's University.

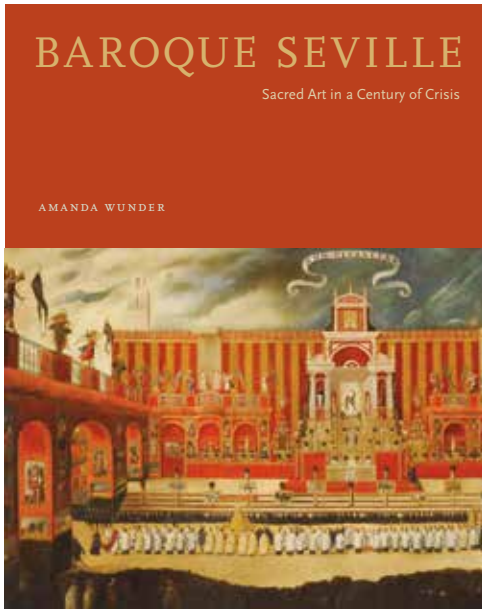
256 pages | 48 color/59 b&w illustrations | 9 × 9.5 | March
ISBN 978-0-271-07674-4 | cloth: \$89.95/£63.95/€86.95 sh
Refiguring Modernism Series

Art History



ALSO OF INTEREST
**Nature's Truth:
Photography, Painting, and
Science in Victorian Britain**

Anne Helmreich
ISBN 978-0-271-07114-5
cloth: \$89.95/£63.95/€86.95 sh



Baroque Seville

Sacred Art in a Century of Crisis

Amanda Wunder

“Amanda Wunder has brought Baroque Seville to life as never before. There is a sizable amount of literature on the subject, but none that synthesizes and integrates evidence from such an amazing variety of sources. Given the wide scope and the utterly lucid style of writing, this book can and should be read by all who are interested in the projection of faith that emanated from this most colorful of European cities.”

—JONATHAN BROWN, New York University

Baroque art flourished in seventeenth-century Seville during a tumultuous period of economic decline, social conflict, and natural disasters. This volume explores the patronage that fueled this frenzy of religious artistic and architectural activity and the lasting effects it had on the city and its citizens.

Amanda Wunder investigates the great public projects of sacred artwork that were originally conceived as *medios divinos*—divine solutions to the problems that plagued Seville. These commissions included new polychromed wooden sculptures and richly embroidered clothing for venerable old images, gilded altarpieces and monumental paintings for church interiors, elaborate ephemeral decorations and festival books by which to remember them, and the gut renovation or rebuilding of major churches that had stood for hundreds of years. Meant to revive the city spiritually, these works also had a profound real-world impact. Participation in the production of sacred artworks elevated the social standing of the artists who made them and the devout benefactors who commissioned them, and encouraged laypeople to rally around pious causes. Using a diverse range of textual and visual sources, Wunder provides a compelling look at the complex visual world of seventeenth-century Seville and the artistic collaborations that involved all levels of society in the attempt at its revitalization.

Vibrantly detailed and thoroughly researched, *Baroque Seville* is a fascinating account of Seville’s hard-won transformation into one of the foremost centers of Baroque art in Spain during a period of crisis.

Amanda Wunder is Associate Professor of History and Art History at Lehman College and the Graduate Center, City University of New York.

224 pages | 30 color/61 b&w illus./5 maps | 8 × 10 | March
ISBN 978-0-271-07664-5 | cloth: \$84.95/£60.95/€81.95 sh
Art History/History



Buying Baroque

Italian Seventeenth-Century Paintings Come to America

Edited by Edgar Peters Bowron

“This substantive and important contribution on the collecting of Italian Baroque paintings in this country provides insights into the vagaries of American taste and the exciting dynamics of museum politics, collecting, scholarship, and showmanship.”

—**BABETTE BOHN**,
author of *Ludovico Carracci and the Art of Drawing*



ALSO OF INTEREST
**A Market for Merchant
Princes: Collecting Italian
Renaissance Paintings in
America**

Edited by Inge Reist
ISBN 978-0-271-06471-0
cloth: \$69.95/£49.95/€67.95 sh
The Frick Collection Studies in
the History of Art Collecting in
America Series
Co-published with The Frick
Collection

Although Americans have shown interest in Italian Baroque art since the eighteenth century—Thomas Jefferson bought copies of works by Salvator Rosa and Guido Reni for his art gallery at Monticello, and the seventeenth-century Bolognese school was admired by painters Benjamin West and John Singleton Copley—widespread appetites for it only took hold in the early to mid-twentieth century. *Buying Baroque* tells this history through the personalities involved and the culture of collecting in the United States.

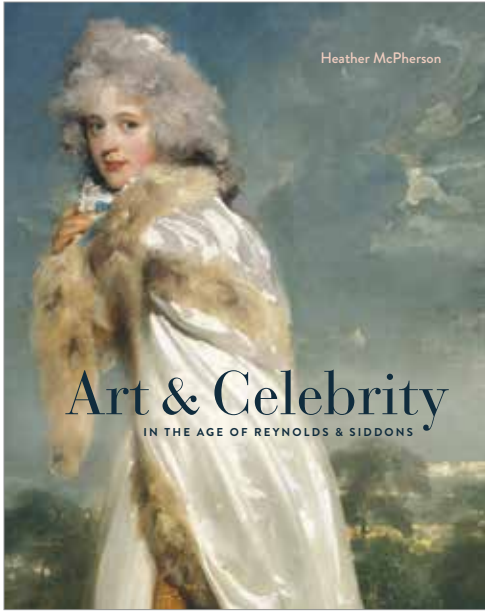
The distinguished contributors to this volume examine the dealers, auction houses, and commercial galleries that provided access to Baroque paintings, as well as the collectors, curators, and museum directors who acquired and shaped American perceptions about these works, including Charles Eliot Norton, John W. Ringling, A. Everett Austin Jr., and Samuel H. Kress. These essays explore aesthetic trends and influences to show why Americans developed an increasingly sophisticated taste for Baroque art between the late eighteenth century and the 1920s, and they trace the remarkably fervent peak of interest in the form during the 1950s and 1960s.

A wide-ranging, in-depth look at the collecting of seventeenth- and eighteenth-century Italian paintings in America, this volume sheds new light on the cultural conditions that led collectors to value Baroque art and the significant effects of their efforts on America's greatest museums and galleries.

In addition to the editor, contributors include Andrea Bayer, Virginia Brilliant, Andria Derstine, Marco Grassi, Ian Kennedy, J. Patrice M. Marandel, Pablo Pérez d'Ors, Richard E. Spear, and Eric M. Zafran.

Edgar Peters Bowron is former Audrey Jones Beck Curator of European Art at The Museum of Fine Arts, Houston.

200 pages | 43 color/15 b&w illustrations | 8 × 10 | May
ISBN 978-0-271-07727-7 | cloth: \$69.95/£49.95/€67.95 sh
The Frick Collection Studies in the History of Art
Collecting in America Series
Co-published with The Frick Collection
Art History/History



Art and Celebrity in the Age of Reynolds and Siddons

Heather McPherson

“In her authoritative and truly interdisciplinary study of art and the stage in eighteenth-century Britain, Heather McPherson makes the gossamer of celebrity as tangible as the painted canvas or the printed page, the passionate gesture or the spectacular tableau, showing how carefully such stars as Garrick, Reynolds, Siddons, and Lawrence worked together to launch our ‘performance-based and image-driven’ culture of publicity.”

—JOSEPH ROACH, author of *It and Cities of the Dead: Circum-Atlantic Performance*

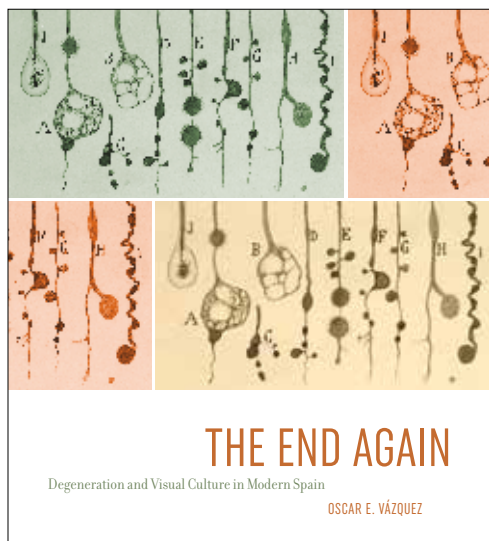
In this volume, Heather McPherson examines the connections among portraiture, theater, the visual arts, and fame to shed light on the emergence of modern celebrity culture in eighteenth-century England.

Popular actors in Georgian London, such as David Garrick, Sarah Siddons, and John Philip Kemble, gave larger-than-life performances at Drury Lane and Covent Garden; their offstage personalities garnered as much attention through portraits painted by leading artists, sensational stories in the press, and often-vicious caricatures. Likewise, artists such as Joshua Reynolds and Thomas Lawrence figured prominently outside their studios—in polite society and the emerging public sphere. McPherson considers this increasing interest in theatrical and artistic celebrities and explores the ways in which aesthetics, cultural politics, and consumption combined during this period to form a media-driven celebrity culture that is surprisingly similar to celebrity obsessions in the world today.

This richly researched study draws on a wide variety of period sources, from newspaper reviews and satirical pamphlets to caricatures and paintings by Reynolds and Lawrence as well as Thomas Gainsborough, George Romney, and Angelica Kauffman. These transport the reader to eighteenth-century London and the dynamic venues where art and celebrity converged with culture and commerce. Interweaving art history, history of performance, and cultural studies, *Art and Celebrity in the Age of Reynolds and Siddons* offers important insights into the intersecting worlds of artist and actor, studio and stage, high art and popular visual culture.

Heather McPherson is Professor of Art History at the University of Alabama at Birmingham.

272 pages | 35 color/58 b&w illustrations | 8 × 10 | March
ISBN 978-0-271-07407-8 | cloth: \$89.95/£63.95/€86.95 sh
Art History/History/Theater



The End Again

Degeneration and Visual Culture in Modern Spain

Oscar E. Vázquez

“The End Again presents a rich body of new material on Spanish art and visual culture. By placing this work in conversation with the fields of medicine, psychiatry, anthropology, sociology, and criminology, Oscar Vázquez broadens our understanding of how the concept of degeneration functioned in Spain and, by extension, Europe more broadly at the turn of the twentieth century. I love this book!”

—M. ELIZABETH BOONE, University of Alberta

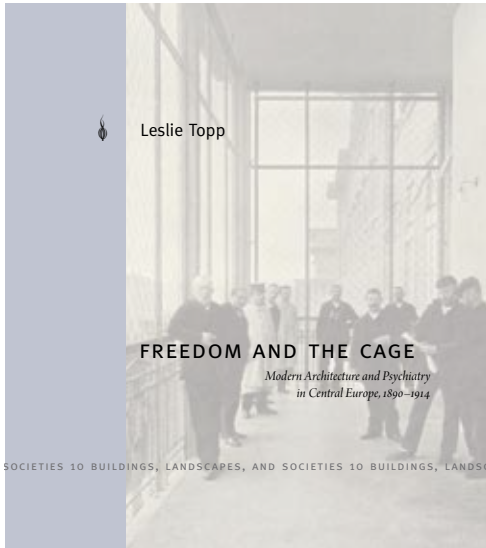
As *fin de siglo* Spain struggled with perceived decadence and decline, visual arts reflected the debate and influenced the outcome. This volume argues that the way artists understood and depicted the concepts of degeneration and regeneration is essential to understanding the broader societal conversation and is inseparable from definitions of Spanish modernism.

Oscar E. Vázquez examines how painting, sculpture, drawing, and popular illustrated materials approached “endings” and “beginnings” during the Bourbon monarchy restoration. Throughout this period, people inside and outside the art world came to associate degeneration with certain types of artistic productions, spaces, and human bodies, imbuing them with backwardness, violence, criminality, and disease. Pictorial representations contributed to this understanding that specific things, actions, attitudes, and ways of being were degenerative and backward or regenerative and modern. Vázquez explores the significance of these disparate perceptions and how their visual representations reflected Spanish national identity and modernism.

An in-depth study of the ideas of degeneration and regeneration in modernist Spain, *The End Again* is an insightful look at how art can affect the social and cultural debates at the heart of a nation.

Oscar E. Vázquez is Associate Professor of Art History at the University of Illinois at Urbana-Champaign and the author of *Inventing the Art Collection: Patrons, Markets, and the State in Nineteenth-Century Spain* (Penn State, 2011).

272 pages | 29 color/46 b&w illustrations | 9 × 10 | May
ISBN 978-0-271-07121-3 | cloth: \$84.95/£60.95/€81.95 sh
Art History/History



Freedom and the Cage

Modern Architecture and Psychiatry in Central Europe, 1890–1914

Leslie Topp

“Leslie Topp has written an important and impeccably researched corrective to widespread assumptions about the relationship between space and power in the design of asylums and in architecture more generally. Her investigation of the villa-type asylum and its relationship to regional identity in the final years of the Habsburg empire deserves to be read by all those interested in turn-of-the-century modern architecture.”

—KATHLEEN JAMES-CHAKRABORTY,
author of *Architecture Since 1400*

Spurred by ideals of individual liberty that took hold in the Western world in the late nineteenth century, psychiatrists and public officials sought to reinvent asylums as large-scale, totally designed institutions that offered a level of freedom and normality impossible in the outside world. This volume explores the “caged freedom” that this new psychiatric ethos represented by analyzing seven such buildings established in the Austro-Hungarian monarchy between the late 1890s and World War I.

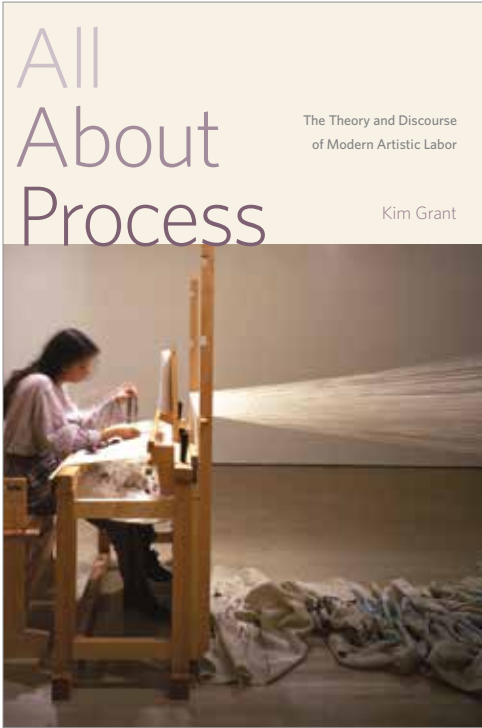
In the last two decades of the Habsburg Empire, architects of asylums began to abandon traditional corridor-based plans in favor of looser formations of connected villas, echoing through design the urban- and freedom-oriented impulse of the progressive architecture of the time. Leslie Topp considers the paradox that the illusion of freedom created, as the institutions still exercised careful social and spatial control over their patients. In addition to discussing the physical and social aspects of these institutions, Topp shows how the commissioned buildings were symptomatic of larger cultural changes, and of the modern asylum’s straining against its ideological anchorage in a premodern past of “unenlightened” restraint on human liberty.

Working at the intersection of the history of architecture and the history of psychiatry, *Freedom and the Cage* broadens our understanding of the complexity and fluidity of modern architecture’s engagement with the state, with social and medical projects, and with mental health, psychiatry, and psychology.

Leslie Topp is Senior Lecturer in the History of Architecture at Birkbeck, University of London.

264 pages | 3 color/114 b&w illus./1 map | 9 × 10 | May
ISBN 978-0-271-07710-9 | cloth: \$89.95/£63.95/€86.95 sh
Buildings, Landscapes, and Societies Series

Architecture/History of Medicine



All About Process

The Theory and Discourse of Modern Artistic Labor

Kim Grant

“An elegant, clear text that will serve as an excellent primer for anyone interested in the histories of thinking about making and the artistic process. Art students as well as students of aesthetics and the history of art will benefit from its careful, thoughtful synthesis of an array of complex, foundational texts pertaining to the theme of ‘process’ and making.”

—JO APPLIN, author of *Eccentric Objects: Rethinking Sculpture in 1960s America*

In recent years, many prominent and successful artists have claimed that their primary concern is not the artwork they produce but the artistic process itself. In this volume, Kim Grant analyzes this idea and traces its historical roots, showing how changing concepts of artistic process have played a dominant role in the development of modern and contemporary art.

This astute account of the ways in which process has been understood and addressed examines canonical artists such as Monet, Cézanne, Matisse, and De Kooning, as well as philosophers and art theorists such as Henri Focillon, R. G. Collingwood, and John Dewey. Placing “process art” within a larger historical context, Grant looks at the changing relations of the artist’s labor to traditional craftsmanship and industrial production, the status of art as a commodity, the increasing importance of the body and materiality in art making, and the nature and significance of the artist’s role in modern society. In doing so, she shows how process is an intrinsic part of aesthetic theory that connects to important contemporary debates about work, craft, and labor.

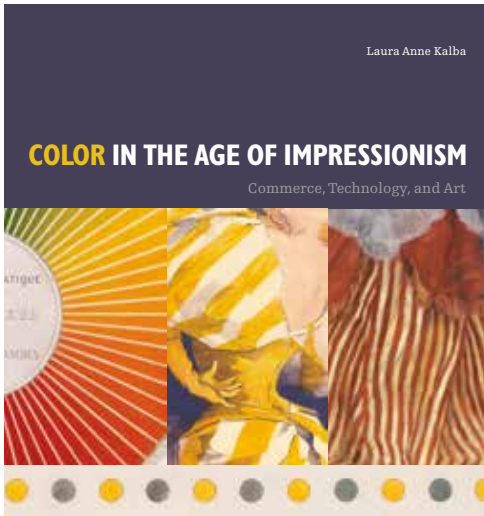
Comprehensive and insightful, this synthetic study of process in modern and contemporary art reveals how artists’ explicit engagement with the concept fits into a broader narrative of the significance of art in the industrial and post-industrial world.

Kim Grant is Associate Professor of Art History and Chair of the Department of Art at the University of Southern Maine.

288 pages | 6 × 9 | March

ISBN 978-0-271-07744-4 | cloth: \$74.95/£53.95/€72.95 sh

Art History



Color in the Age of Impressionism

Commerce, Technology, and Art

Laura Anne Kalba

“A first-rate study of a significant historical shift in the relationship between art, culture, and the technological basis of vision in nineteenth-century France. This book enlarges our understanding of the links that connected nineteenth-century French laboratory science and industry with the popular imagination. It deserves to be read widely.”

—JENNIFER TUCKER, author of *Nature Exposed: Photography as Eyewitness in Victorian Science*

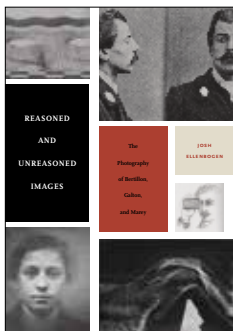
This study analyzes the impact of color-making technologies on the visual culture of nineteenth-century France, from the early commercialization of synthetic dyes to the Lumière brothers’ perfection of the autochrome color photography process. Focusing on Impressionist art, Laura Anne Kalba examines the importance of dyes produced in the second half of the nineteenth century to the vision of artists such as Edgar Degas, Pierre-Auguste Renoir, and Claude Monet.

The proliferation of vibrant new colors in France during this time challenged popular understandings of realism, abstraction, and fantasy in the realms of fine art and popular culture. More than simply adding a touch of spectacle to everyday life, Kalba shows, these bright, varied colors came to define the development of a consumer culture increasingly based on the sensual appeal of color. Impressionism—emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification—both mirrored and mediated this change, shaping the ways in which people made sense of modern life and art.

Demonstrating the central importance of color history and technologies to the study of visibility, *Color in the Age of Impressionism* adds a dynamic new layer to our understanding of visual and material culture.

Color in the Age of Impressionism is published as part of the Art History Publication Initiative (AHPi), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPi grant, this book will be available in popular e-book formats.

Laura Anne Kalba is Associate Professor of Art History at Smith College.



ALSO OF INTEREST
Reasoned and Unreasoned Images: The Photography of Bertillon, Galton, and Marey

Josh Ellenbogen
ISBN 978-0-271-05326-4
paper: \$35.95/£25.95/€34.95 sh

292 pages | 106 color/11 b&w illustrations | 9 × 9.5 | June
ISBN 978-0-271-07700-0 | cloth: \$84.95/£60.95/€81.95 sh
Refiguring Modernism Series

Art History



The Journal of Decorative and Propaganda Arts Turkey Theme Issue, Issue 28

Edited by Sibel Bozdoğan and
Jonathan Mogul

240 pages | 210 color illustrations | 7.25 × 10 | June
ISBN 978-1-930776-20-3 | paper: \$44.95/£31.95/€43.95 sh
Distributed by PSU Press for The Wolfsonian-Florida
International University

Art History

This latest volume of the *Journal of Decorative and Propaganda Arts* explores the role of design and decorative arts in the making of modern Turkey, from the late Ottoman Empire to the middle of the twentieth century.

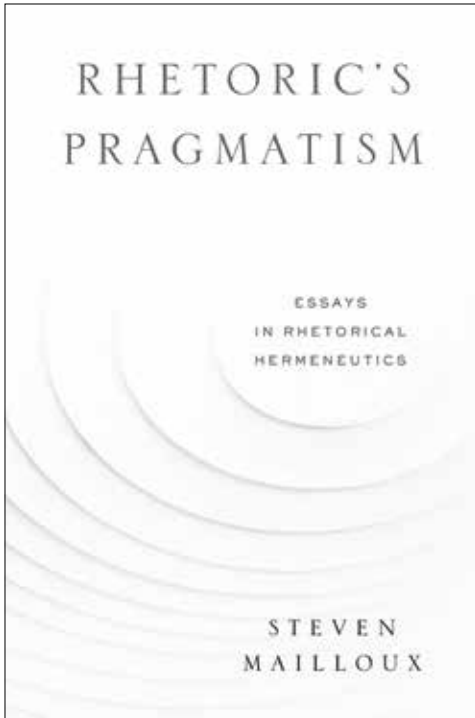
As in many countries outside of western Europe and North America, Turkey's encounter with modernity has largely been the result of an official modernization project "from above." In the absence of the material and social conditions—industrialization, capitalist production, urbanization, and the existence of an autonomous bourgeoisie—that characterized the Western world, elites seeking to modernize Turkey had a strong sense of delayed development and an urgent desire to catch up with the West. This sense of urgency accounts for their reliance on the *power of representation*, especially visual and material culture, to express modern ideas, institutional reform, national identity, and social progress. The resulting experiments touched virtually every creative field, from architecture, painting, and sculpture to interiors, fashion, textiles, industrial design, photography, and graphic design.

Creating a modern national identity for Turkey was a vast undertaking with uneven results. In scrutinizing these efforts through multiple lenses, this vividly illustrated volume presents a particularly compelling example of the belief in the capacity of form to remake content.

The contributors include Esra Akcan, Günkut Akın, T. Elvan Altan, Edhem Eldem, Ahmet Ersoy, F. Dilek Himam, Ela Kaçel, Sinan Niyazioğlu, Gülname Turan, and Christopher S. Wilson.

Sibel Bozdoğan has been a lecturer at the Graduate School of Design, Harvard University, since 2000.

Jonathan Mogul is Andrew W. Mellon Coordinator of Academic Programs at the Wolfsonian-Florida International University.



Rhetoric's Pragmatism

Essays in Rhetorical Hermeneutics

Steven Mailloux

“This book participates in multiple disciplinary conversations as few books do. Mailloux doesn’t even try to be transdisciplinary—after all his years of study and scholarship it has become natural to him. Thus, while *Rhetoric’s Pragmatism* will especially appeal to the rhetoric community, it will also be required reading for historians, educators, theologians, scholars in American literature and culture, cultural studies scholars, and the host of scholars in the humanities who want to understand how a refined and expansive project can draw from and influence so many.”

—JACK SELZER,
author of *Kenneth Burke in Greenwich Village*

For over thirty years, Steven Mailloux has championed and advanced the field of rhetorical hermeneutics, a historically and theoretically informed approach to textual interpretation. This volume collects fourteen of his most recent influential essays on the methodology, plus an interview.

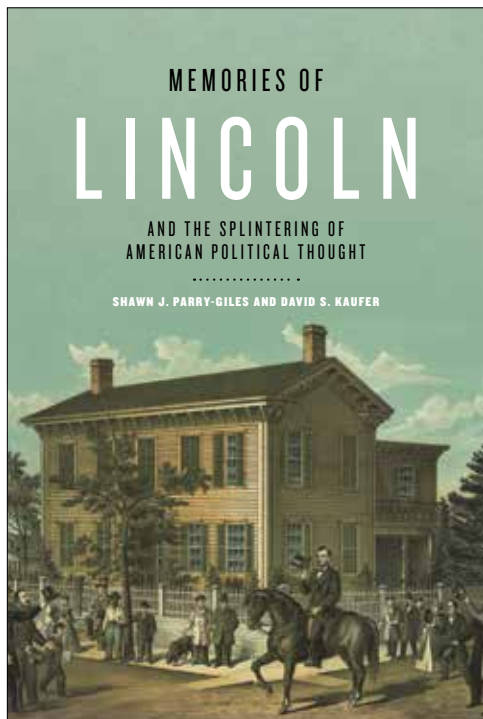
Following from the proposition that rhetorical hermeneutics uses rhetoric to practice theory by doing history, this book examines a diverse range of texts from literature, history, law, religion, and cultural studies. Through four sections, Mailloux explores the theoretical writings of Heidegger, Burke, and Rorty, among others; Jesuit educational treatises; and products of popular culture such as Azar Nafisi’s *Reading Lolita in Tehran* and *Star Trek: The Next Generation*. In doing so, he shows how rhetorical perspectives and pragmatist traditions work together as two mutually supportive modes of understanding, and he demonstrates how the combination of rhetoric and interpretation works both in theory and in practice. Theoretically, rhetorical hermeneutics can be understood as a form of neopragmatism. Practically, it focuses on the production, circulation, and reception of written and performed communication.

A thought-provoking collection from a pre-eminent literary critic and rhetorician, *Rhetoric’s Pragmatism* assesses the practice and value of rhetorical hermeneutics today and the directions in which it might head. Scholars and students of rhetoric and communication studies, critical theory, literature, law, religion, and American studies will find Mailloux’s arguments enlightening and essential.

Steven Mailloux is President’s Professor of Rhetoric at Loyola Marymount University.

240 pages | 6 × 9 | June
ISBN 978-0-271-07847-2 | cloth: \$89.95/£63.95/€86.95 sh
ISBN 978-0-271-07848-9 | paper: \$29.95/£21.95/€28.95 sh
RSA Series in Transdisciplinary Rhetoric

Communication Studies



Memories of Lincoln and the Splintering of American Political Thought

Shawn J. Parry-Giles and David S. Kaufer

“This book is a welcome contribution to the literature on Abraham Lincoln’s public memory. It establishes a historical ground that scholars can use for future studies, and offers a distinctive contribution by framing its interpretations within the broader horizon of the tension between republicanism and democratic populism. It is ambitious in its scope and conclusion.”

—**KIRT H. WILSON**, author of *The Reconstruction Desegregation Debate: The Politics of Equality and the Rhetoric of Place*

In the aftermath of the Civil War, Republicans and Democrats advocating for conflicting visions of American citizenship could agree on one thing: the rhetorical power of Abraham Lincoln’s life. This volume examines the debates over his legacy and their impact on America’s future.

In the thirty-five years following Lincoln’s assassination, acquaintances of Lincoln published their memories of him in newspapers, biographies, and edited collections in order to gain fame, promote partisan aims, champion his hardscrabble past and exalted rise, and define his legacy. Shawn Parry-Giles and David Kaufer explore how style, class, and character affected these reminiscences. They also analyze the ways people used these writings to reinforce their beliefs about citizenship and presidential leadership in the United States, with specific attention to the republican–democracy fissure of the era that still lingers today. Their study employs rhetorical and corpus research methods to assess more than five hundred reminiscences.

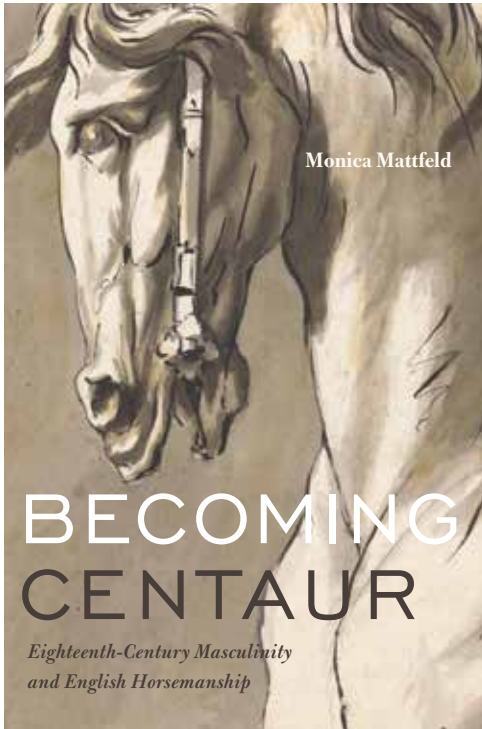
A novel look at how memories of Lincoln became an important form of political rhetoric, this book sheds light on how divergent schools of U.S. political thought came to recruit Lincoln as their standard bearer.

Shawn J. Parry-Giles is Professor of Communication at the University of Maryland. Her most recent book is *Hillary Clinton in the News: Gender and Authenticity in American Politics*.

David S. Kaufer is Paul C. Mellon Distinguished Professor of English at Carnegie Mellon University and coauthor of *Arab Women in Arab News: Old Stereotypes and New Media*.

224 pages | 6 × 9 | May
 ISBN 978-0-271-07838-0 | cloth: \$89.95/£63.95/€86.95 sh
 ISBN 978-0-271-07839-7 | paper: \$29.95/£21.95/€28.95 sh
 Rhetoric and Democratic Deliberation Series

Communication Studies



Becoming Centaur Eighteenth-Century Masculinity and English Horsemanship

Monica Mattfeld

“Monica Mattfeld explores eighteenth-century English masculinity and gentlemanly honor from a scintillating new perspective—the horse’s back. Richly archival and theoretically alert, this splendid book illuminates the equestrian worlds of William Cavendish, London riding houses, the hunting field, Philip Astley’s celebrity circuses, and Henry Bunbury’s savage satires, revealing a hidden history of horses as secret sharers and historical agents in Englishmen’s self-imagining. A must for historians as well as animal studies scholars.”

—DONNA LANDRY, author of *Noble Brutes: How Eastern Horses Transformed English Culture*

In this study of the relationship between men and their horses in seventeenth- and eighteenth-century England, Monica Mattfeld explores the experience of horsemanship and how it defined one’s gendered and political positions within society.

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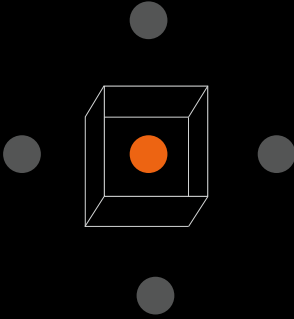
Monica Mattfeld is Associate Professor of English and History at the University of Northern British Columbia.

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The Critical Theory of Rahel Jaeggi

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Amy Allen is Liberal Arts Research Professor of Philosophy and Women's, Gender, and Sexuality Studies and Head of the Department of Philosophy at The Pennsylvania State University.

Eduardo Mendieta is Professor of Philosophy and Affiliate Professor in the School of International Affairs at The Pennsylvania State University.



Textuality and Knowledge Essays

Peter Shillingsburg

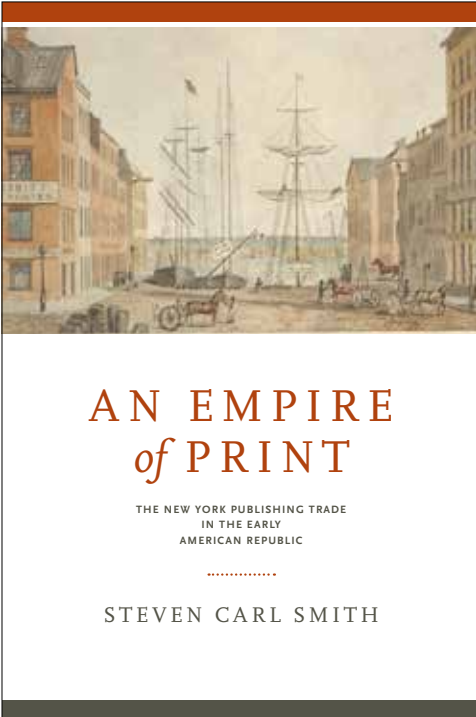
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In literary investigation all evidence is textual, dependent on preservation in material copies. Copies, however, are vulnerable to inadvertent and purposeful change. In this volume, Peter Shillingsburg explores the implications of this central concept of textual scholarship.

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Peter Shillingsburg was the first Martin J. Svaglic Professor of English and Textual Studies at Loyola University Chicago. He is the author of five books, most recently *From Gutenberg to Google: Electronic Representations of Literary Texts*.



An Empire of Print

The New York Publishing Trade in the Early American Republic

Steven Carl Smith

Home to the so-called big five publishers as well as hundreds of smaller presses, renowned literary agents, a vigorous arts scene, and an uncountable number of aspiring and established writers alike, New York City is widely perceived as the publishing capital of the United States and the world. This book traces the origins and early evolution of the city's rise to literary preeminence.

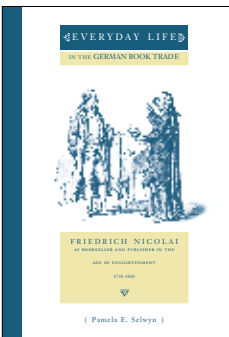
Through five case studies, Steven Carl Smith examines publishing in New York from the post-Revolutionary War period through the Jacksonian era. He discusses the gradual development of local, regional, and national distribution networks, assesses the economic relationships and shared social and cultural practices that connected printers, booksellers, and their customers, and explores the uncharacteristically modern approaches taken by the city's preindustrial printers and distributors. If the cultural matrix of printed texts served as the primary legitimating vehicle for political debate and literary expression, Smith argues, then deeper understanding of the economic interests and political affiliations of the people who produced these texts gives necessary insight into the emergence of a major American industry. Those involved in New York's book trade imagined for themselves, like their counterparts in other major seaport cities, a robust business that could satisfy the new nation's desire for print, and many fulfilled their ambition by cultivating networks that crossed regional boundaries, delivering books to the masses.

A fresh interpretation of the market economy in early America, *An Empire of Print* reveals how New York started on the road to becoming the publishing powerhouse it is today.

Steven Carl Smith is Assistant Professor of History at Providence College.

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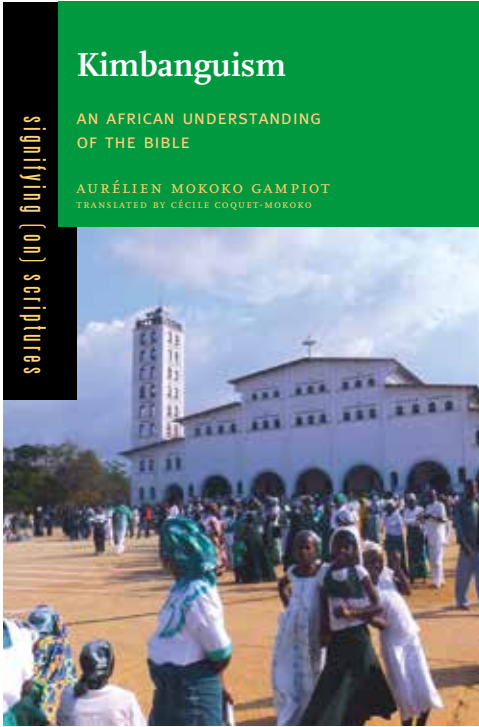


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Kimbauguism

An African Understanding of the Bible

Aurélien Mokoko Gampiot

Translated by Cécile Coquet-Mokoko

“This book is a refreshing, in-depth scholarly and empathetic analysis of Kimbauguism, a movement considered to be one of the most enduring African-initiated churches on the continent and in the African diaspora. Mokoko Gampiot brilliantly explores how Kimbauguists engage the Bible on issues of ultimate and secular concerns, and eloquently combines an insider’s knowledge with deep scholarly insights to produce an excellent book that illuminates what the movement means today for Africans and the world at large.”

—Jacob Olupona, author of *City of 201 Gods: Ilé-Ifè in Time, Space, and the Imagination*

In this volume, Aurélien Mokoko Gampiot, a sociologist and son of a Kimbauguist pastor, brings a fresh and insightful perspective on African Kimbauguism and its traditions.

The largest of the African-initiated churches, Kimbauguism claims seventeen million followers worldwide. Like other such churches, it originated out of black African resistance to colonization in the early twentieth century and advocates reconstructing blackness by appropriating the parameters of Christian identity. Mokoko Gampiot provides a contextual history of the religion’s origins and development, compares Kimbauguism with other African-initiated churches and with earlier movements of political and spiritual liberation, and explores the implicit and explicit racial dynamics of Christian identity that inform church leaders and lay practitioners. He explains how Kimbauguists understand their own blackness as both a curse and a mission and how that underlying belief spurs them to continuously reinterpret the Bible through their own prisms.

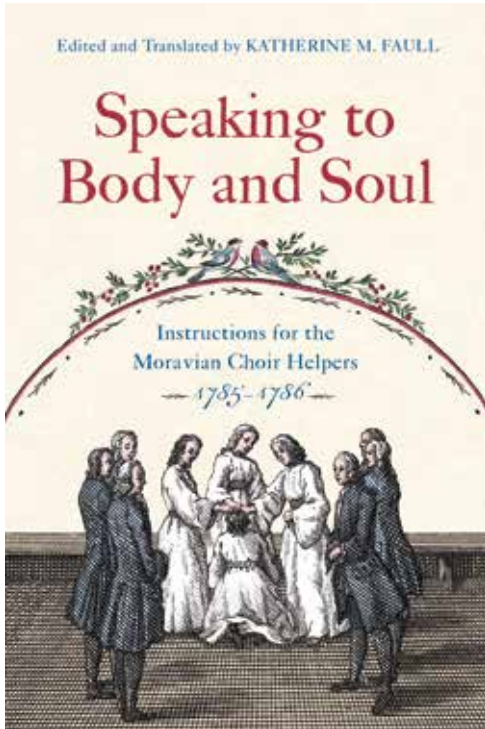
Drawing from an unprecedented investigation into Kimbauguism’s massive body of oral traditions—recorded sermons, participant observations of church services and healing sessions, and translations of hymns—and informed throughout by Mokoko Gampiot’s inside knowledge of the customs and language of Kimbauguism, this is an important and unparalleled theological and sociological analysis of a unique African Christian movement.

Aurélien Mokoko Gampiot is a scholar in sociology of religion at the GSRL-CNRS (Sorbonne University). He is the author of two reference books on Kimbauguism for the French-speaking public.

Cécile Coquet-Mokoko is Associate Professor of American and African Studies at the Université François Rabelais.

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Speaking to Body and Soul

Instructions for the Moravian Choir Helpers, 1785-1786

Edited and translated by Katherine M. Faull

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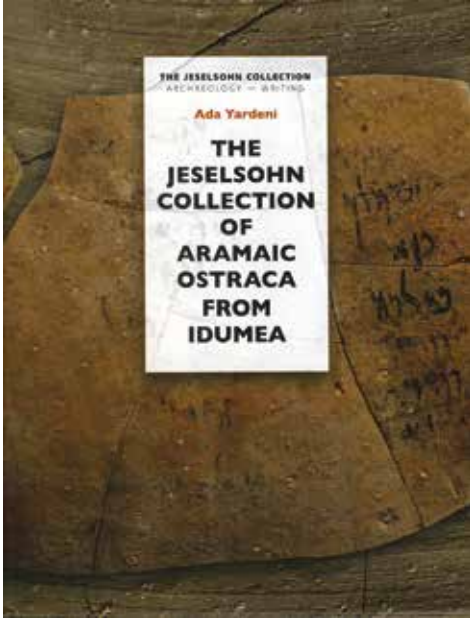
Dating back to 1785, the Moravian “Instructions for the Choir Helpers” contain detailed advice for the spiritual counselors of the men, women, and children in Moravian congregations on how to address concerns about one’s body and soul. In this volume, Katherine Faull presents an annotated, translated edition of the original German manuscript.

In monthly “speakings”—regularly scheduled dialogues between the choir helper and individual church members to determine whether the congregant could be admitted to communion—men and women received spiritual guidance on topics as varied as the physical manifestations of puberty, sexual attraction, frequency of intercourse, infant care, and bereavement. From their founding in 1722, the Moravians were remarkable for their positive evaluation of the body; they held that the natural manifestations of masculinity and femininity were integral elements of spiritual consciousness. The “Instructions for the Choir Helpers”—which were highly confidential at the time and passed on only by permission of the church administration—reflect that philosophy, providing insights into an interpretation of the body as a holistic system that should be cared for as a vessel for the spirit.

A unique resource for scholars of religious history, gender studies, and colonial American church history, Faull’s translation of this fascinating set of documents provides an unprecedented glimpse into a period of foundational change in Moravian history.

Katherine M. Faull is Professor of German and Comparative Humanities at Bucknell University.

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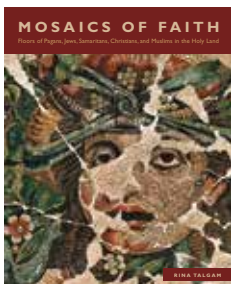
This volume presents 574 ostraca—potsherds containing short notes written in ink—from the collection of David and Jemima Jeselsohn, almost all dating from the fourth century B.C.E. The 560 Aramaic and 9 Greek texts included here reveal information about the daily life of the rural population in Israel at a crucial turning point in history. For each item, there is a high-resolution photo, a hand-drawn copy, a ceramic analysis and description, and an interpretation of the writing that places it in its historical context and notes similar texts.

Framed by a foreword and three introductory essays, this volume also includes glossaries of words, names, place names, and terms. The attached bookmark contains a USB flash drive with the concordance of words, names, and months.

Ada Yardeni is a world-renowned expert on Hebrew paleography. She is a scholar, artist, and author of nine books, including *The Book of Hebrew Script* and *A-dventure-Z: The Story of the Alphabet*.

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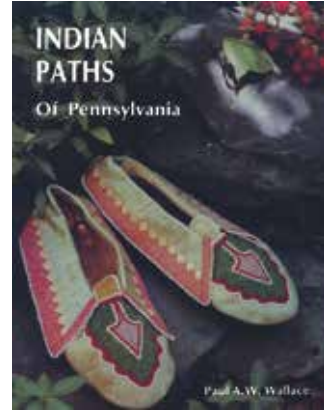
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Indian Paths of Pennsylvania

Paul A. W. Wallace

With the advent of European settlement, the Indian foot trails that laced the Pennsylvania wilderness often became bridle paths, wagon roads, and eventually even motor highways. Most of the old paths were so well situated that there was little reason to forsake them until the age of the automobile. That the Indians, taking every advantage offered by the terrain, “kept the level” so well among Pennsylvania’s mountains is an engineering curiosity. Just as remarkable is the complexity of the system and its adaptability to changing seasons and weather. Colonial travelers and Indians met frequently on the trail. Whether traveling to hunt, trade, war, negotiate, or visit, Native Americans demonstrated in these chance encounters that they were not the fiends some thought them to be. *Indian Paths of Pennsylvania* traces the Indian routes, reveals historical associations, and guides the motorist in following them today.



Paul A. W. Wallace (d. 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 numerous volumes on the history of the Indians in Pennsylvania during the 1940s, '50s, and '60s.

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Voices of the Knox Mine Disaster

Stories, Remembrances, and Reflections on the Anthracite Coal Industry's Last Major Catastrophe, January 22, 1959

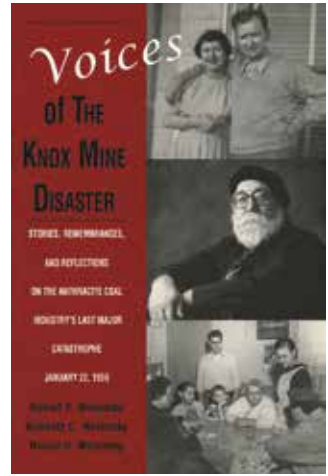
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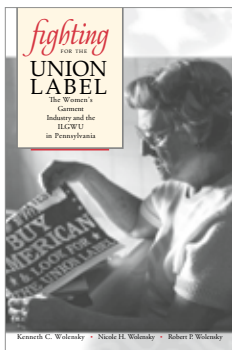
Robert P. Wolensky is Professor of Sociology and Codirector of the Center for the Small City at the University of Wisconsin-Stevens Point.

Kenneth C. Wolensky is a Pennsylvania historian who spent over two decades in state service, including fourteen years at the Pennsylvania Historical and Museum Commission.

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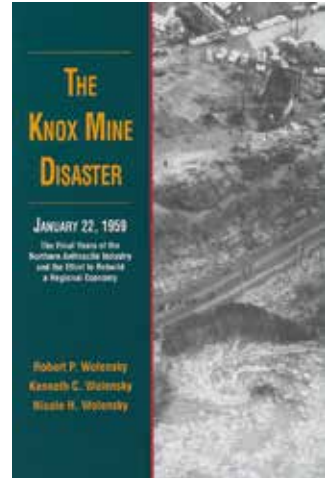
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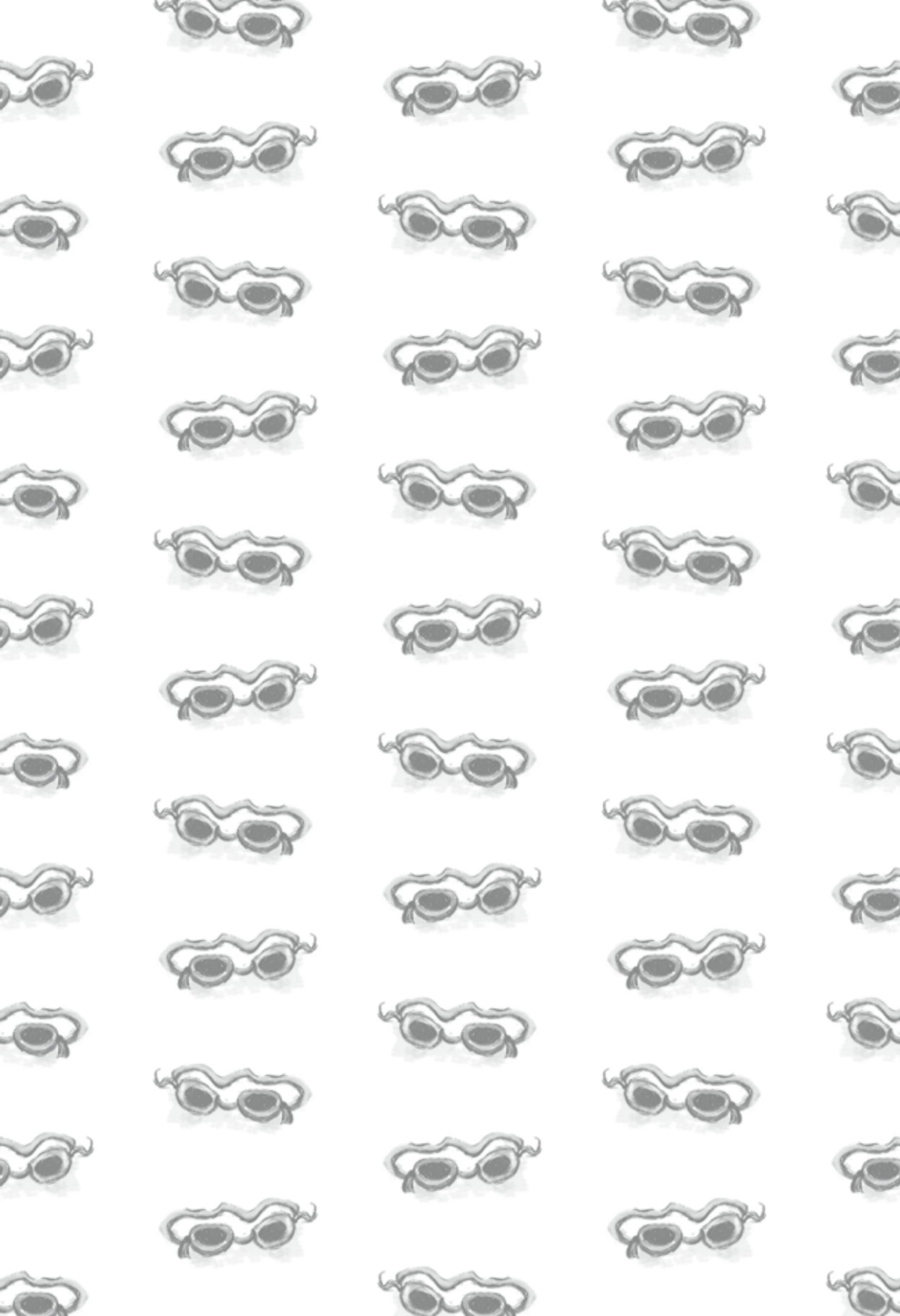
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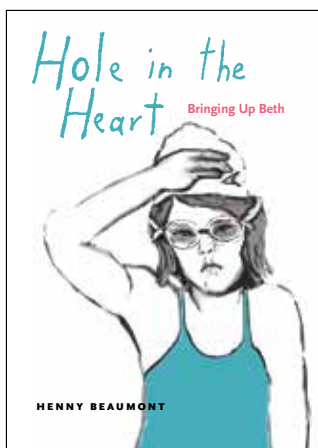
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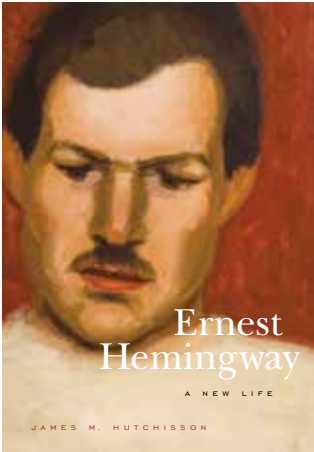
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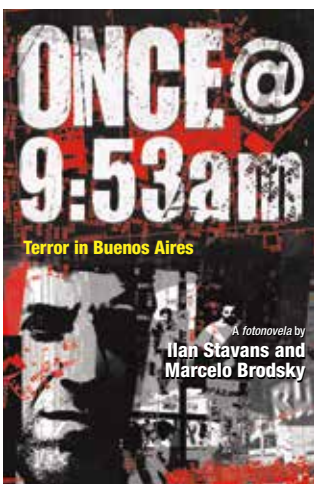
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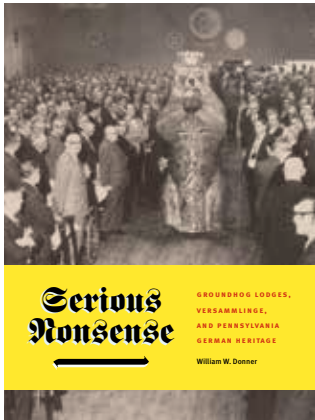


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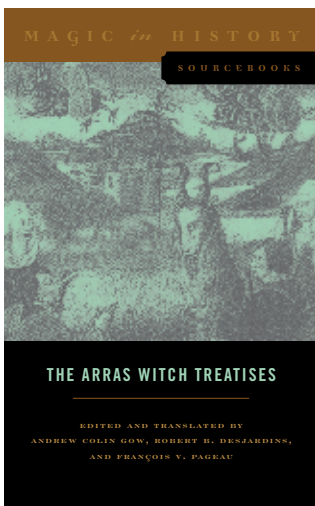


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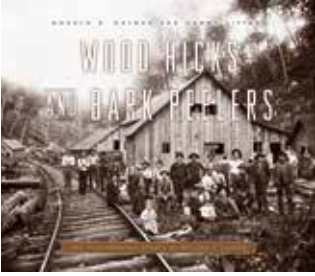


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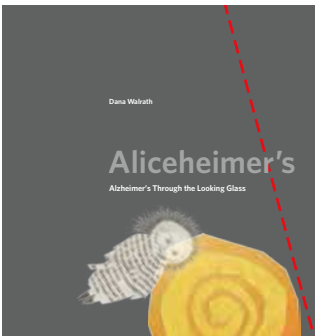
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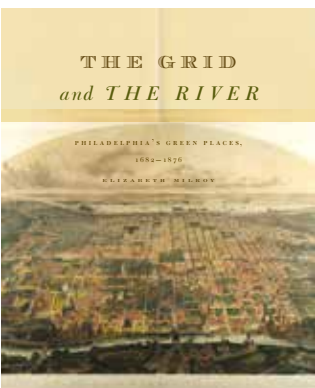
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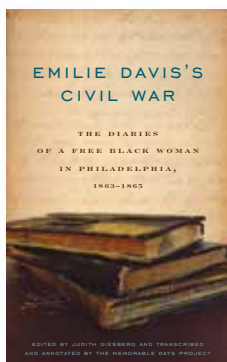
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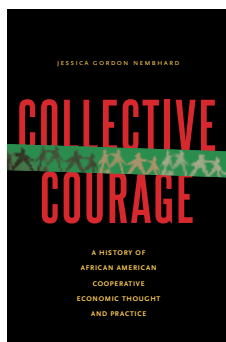
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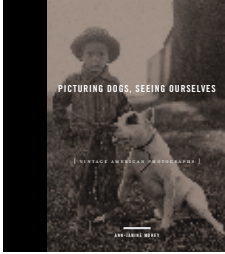
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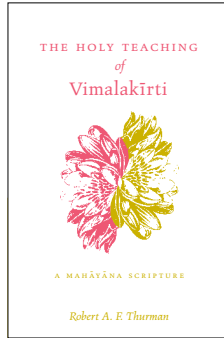


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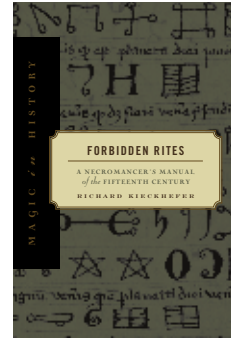


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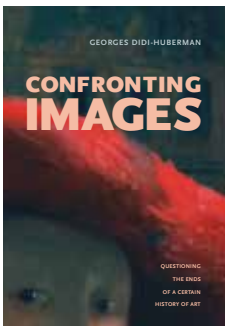
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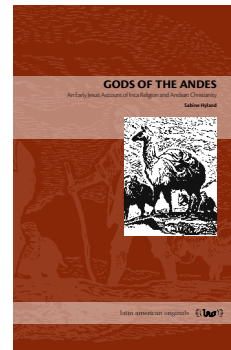
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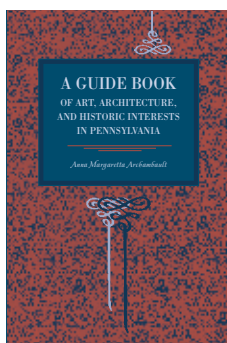
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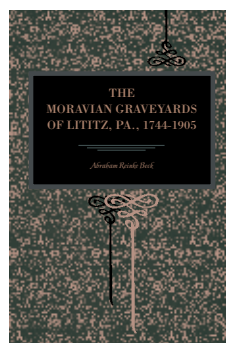
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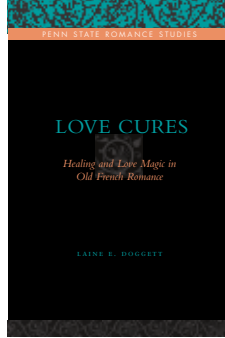


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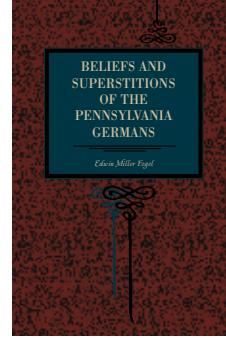
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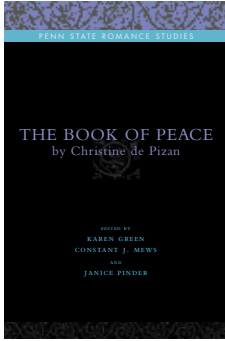
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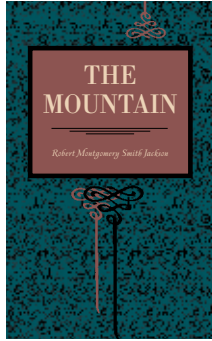


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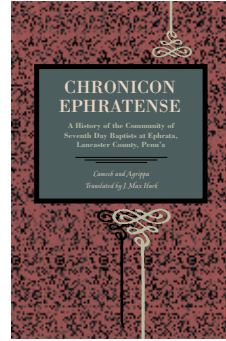
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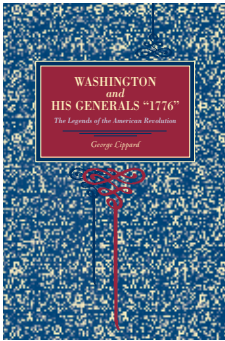


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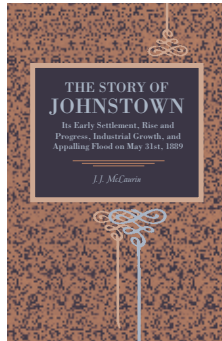
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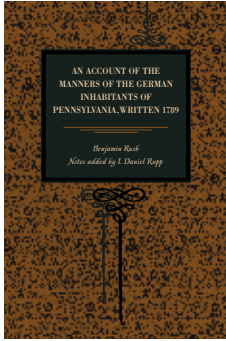
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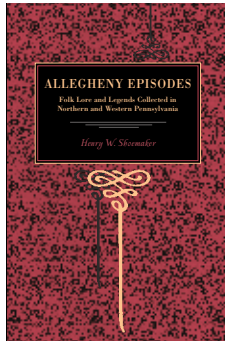
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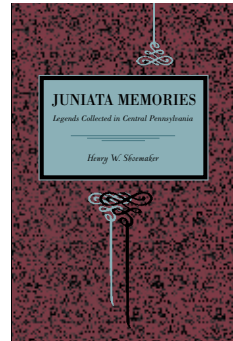
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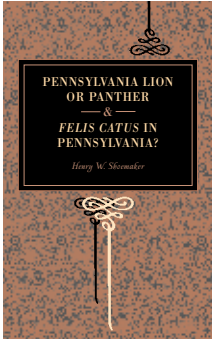
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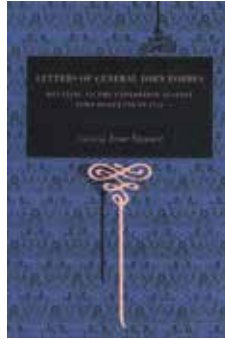
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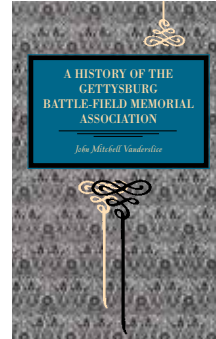
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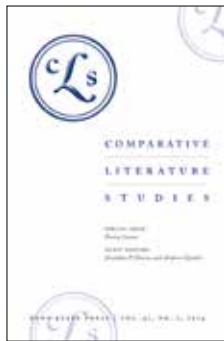
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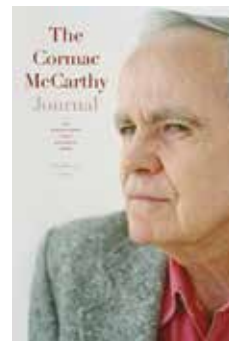


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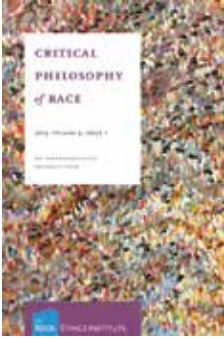


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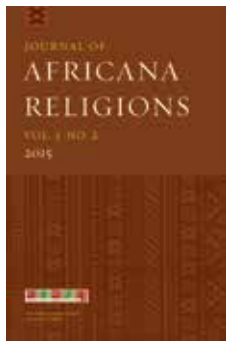


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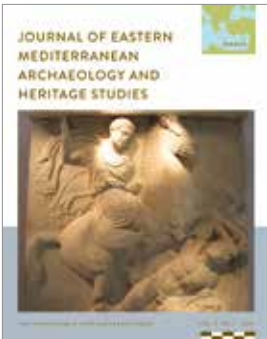


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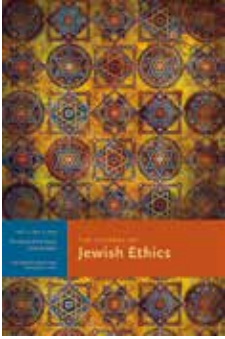


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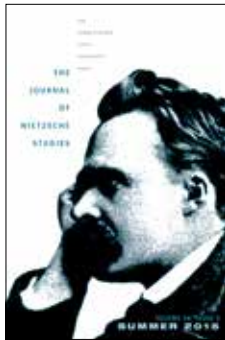


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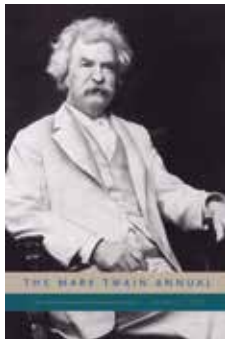


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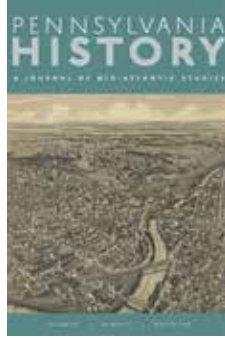


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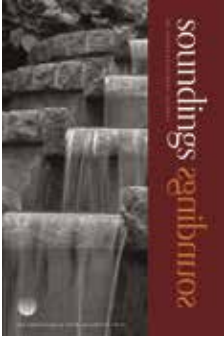


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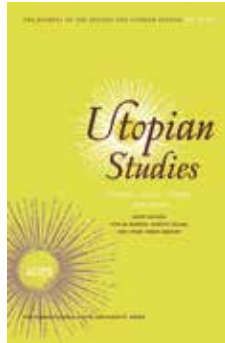


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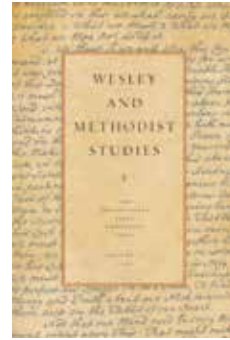


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