

Monthly Title Information

AI Sheets - September 2021

AUP Marketing; Lucia Dove (l.dove@aup.nl)

04/06/2021

Amsterdam University Press

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Arc Humanities Press

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Catalogue image from the cover of Machseh Lajesoumim: A Jewish Orphanage in the City of Leiden, 1890-1943 by Jaap Focke (Amsterdam University Press, 2021).

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Courtney Catherine Barajas

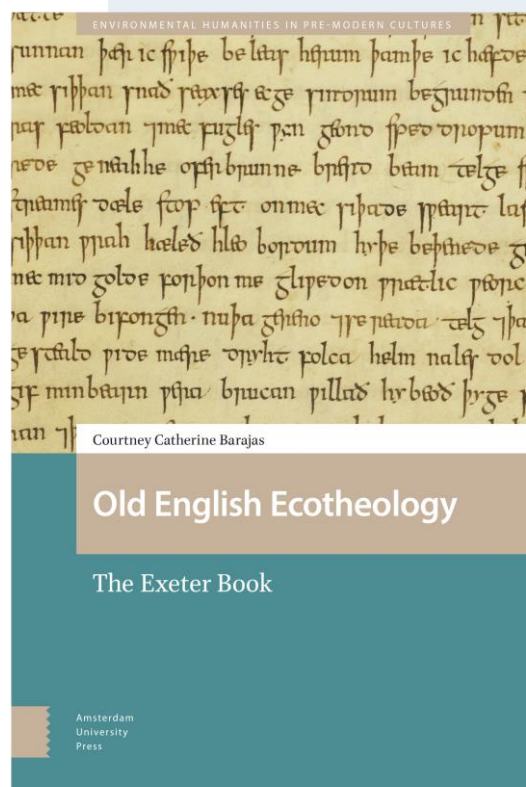
Old English Ecotheology

The Exeter Book

This book examines the impact of environmental crises on early medieval English theology and poetry. Like their modern counterparts, theologians at the turn of the first millennium understood the interconnectedness of the Earth community, and affirmed the independent subjectivity of other-than-humans. The author argues for the existence of a specific Old English ecotheology, and demonstrates the influence of that theology on contemporaneous poetry. Taking the Exeter Book as a microcosm of the poetic corpus, she explores the impact of early medieval apocalypticism and environmental anxiety on Old English wisdom poems, riddles, elegies, and saints' lives.

BIOGRAPHY

Courtney Catherine Barajas is Assistant Professor of English and Director of Medieval and Modern Studies at Whitworth University in Spokane, Washington. She was born deep in the heart of Texas, and carries it with her. When she isn't teaching, reading, or writing, you can find her skiing, hiking, or tending to her growing collection of cacti and houseplants.



Environmental Humanities in Pre-modern
Cultures

August 2021

224 pages

Hardback

156 x 234 mm

€99.00 / £90.00 / \$120.00

€98.99 / £89.99 / \$119.99

ISBN 9789463723824

e-ISBN 9789048550388

BISAC LIT011000 / LIT025020 / POE022000

BIC HBLA / DS

KEYWORDS

Ecocriticism, ecotheology, Old English poetry,
climate change, environment

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Edited by Tanja L. Jones

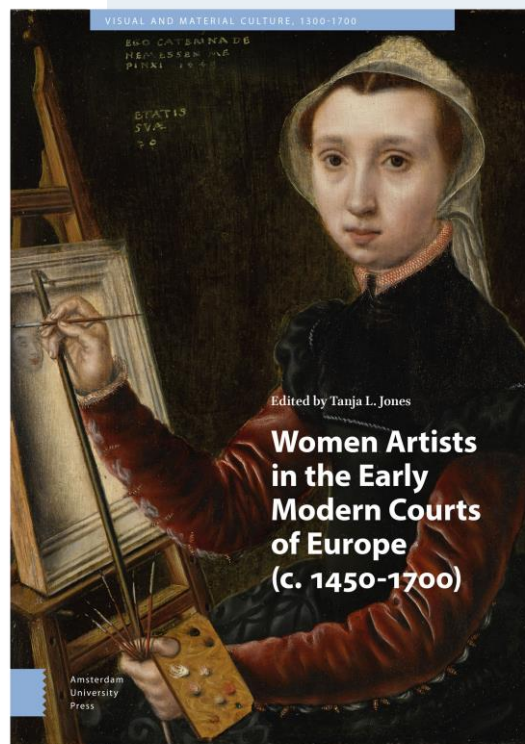
Women Artists in the Early Modern Courts of Europe

c. 1450-1700

This volume presents the first collection of essays dedicated to women as producers of visual and material culture in the Early Modern European courts, offering fresh insights into the careers of, among others, Caterina van Hemessen, Sofonisba Anguissola, Luisa Roldán, and Diana Mantuana. Also considered are groups of female makers, such as ladies-in-waiting at the seventeenth-century Medici court. Chapters address works by women who occupied a range of social and economic positions within and around the courts and across media, including paintings, sculpture, prints, and textiles. Both individually and collectively, the texts deepen understanding of the individual artists and courts highlighted and, more broadly, consider the variety of experiences of female makers across traditional geographic and chronological distinctions. The book is also accompanied by the *Global Makers: Women Artists in the Early Modern Courts* digital humanities project (www.globalmakers.ua.edu), extending and expanding the work begun here.

BIOGRAPHY

Tanja L. Jones is Associate Professor of Art History at the University of Alabama. Her research focuses on identity, gender, and mobility in Early Modern Italian courts. She has published extensively on Renaissance medals, is completing a monograph dedicated to Pisanello, and directs the co-directs the Global Makers Project (www.globalmakers.as.ua.edu).



Visual and Material Culture, 1300-1700
August 2021

220 pages, 33 z/w illustrations

Hardback

170 x 240 mm

€99.00 / £90.00 / \$120.00

€98.99 / £89.99 / \$119.99

ISBN 9789462988194

e-ISBN 9789048540228

BISAC HIS058000 / HIS037020/ HIS054000

BIC HBTB / JFSJ1

KEYWORDS

women, artists, early modern, Renaissance, courts

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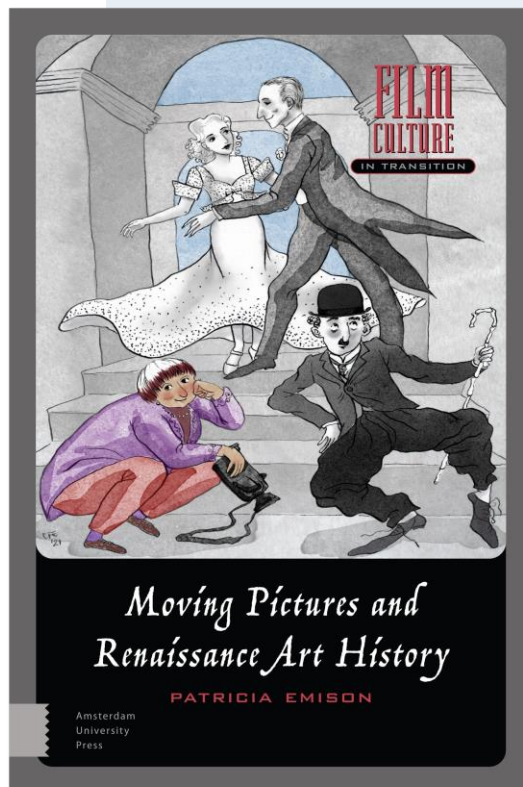
Patricia Emison

Moving Pictures and Renaissance Art History

Film, like the printed imagery inaugurated during the Renaissance, spread ideas---not least the idea of the power of visual art---across not only geographical and political divides but also strata of class and gender. *Moving Pictures and Renaissance Art History* examines the early flourishing of film, 1920s-mid-60s, as partly reprising the introduction of mass media in the Renaissance, allowing for innovation that reflected an art free of the control of a patron though required to attract a broad public. Rivalry between word and image, narrative and visual composition shifted in both cases toward acknowledging the compelling nature of the visual. The twentieth century also saw the development of the discipline of art history; transfusions between cinematic practice and art historical postulates and preoccupations are part of the story told here.

BIOGRAPHY

Patricia Emison is Professor at the University of New Hampshire. Contributor to various exhibitions on early modern engravings, etchings, and woodcuts, she is also the author of *The Italian Renaissance and Cultural Memory* (2012), *The Shaping of Art History: Meditations on a Discipline* (2008), and *Creating the 'Divine' Artist from Dante to Michelangelo* (2004), as well as a chapter on 'Ideas: Philosophy, Religion, History', in *A Cultural History of Memory*, vol. 3, M. Tamm and A. Arcangeli, eds. (2020).



Film Culture in Transition
August 2021
642 pages, 30 b/w illustrations
Hardback
156 x 234 mm
€159.00 / £145.00 / \$187.00
€158.99 / £144.99 / \$186.99

ISBN 9789463724036
e-ISBN 9789048551620
BISAC ART057000 / PER004000 / PER004120
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KEYWORDS

Gender, Hollywood, Narrative, Renaissance

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Sara A. Rich

Shipwreck Hauntography

Underwater Ruins and the Uncanny

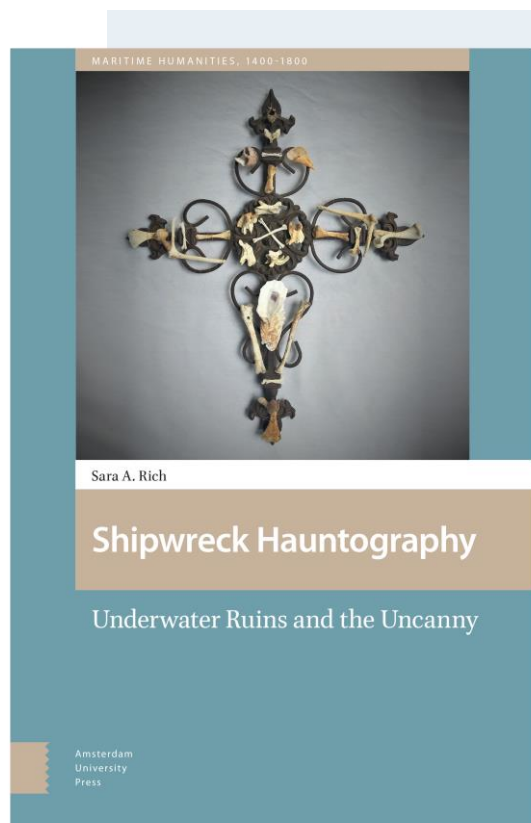
Drawing on a broad theoretical range from speculative realism to feminist psychoanalysis and anti-colonialism, this book represents a radical departure from traditional scholarship on maritime archaeology. *Shipwreck Hauntography* asserts that nautical archaeology bears the legacy of Early Modern theological imperialism, most evident through the savior-scholar model that resurrects—physically or virtually—ships from wrecks. Instead of construing shipwrecks as dead, awaiting resurrection from the seafloor, they are presented as vibrant if not recalcitrant objects, having shaken off anthropogenesis through varying stages of ruination. Sara Rich illustrates this anarchic condition with ‘hauntographs’ of five Age of ‘Discovery’ shipwrecks, each of which elucidates the wonder of failure and finitude, alongside an intimate brush with the eerie, horrific, and uncanny.

BIOGRAPHY

Sara Rich is a maritime archaeologist, art historian, artist, and author of speculative fiction. She is currently Assistant Professor of Honors and Interdisciplinary Studies at Coastal Carolina University.

“What would contemporary theory look like if it moved underwater? In her wonderfully written Shipwreck Hauntography, Sara Rich rewrites the history of modernity in terms of its sunken vessels. Shipwrecks are not dead masses in need of salvation, but are especially uncanny forms of living matter.”

- Graham Harman, Southern California Institute of Architecture



Maritime Humanities, 1400-1800

August 2021

262 pages, 13 colour illustrations

Hardback

156 x 234 mm

€99.00 / £90.00 / \$120.00

€98.99 / £89.99 / \$119.99

ISBN 9789463727709

e-ISBN 9789048543823

BISAC SOC003000 / ART 015080 / SOC019000

BIC HD / GT / GM

KEYWORDS

Shipwrecks, maritime archaeology, archaeological theory, art theory, ontology

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Edited by Tom Bishop, Gina Bloom, and Erika T. Lin

Games and Theatre in Shakespeare's England

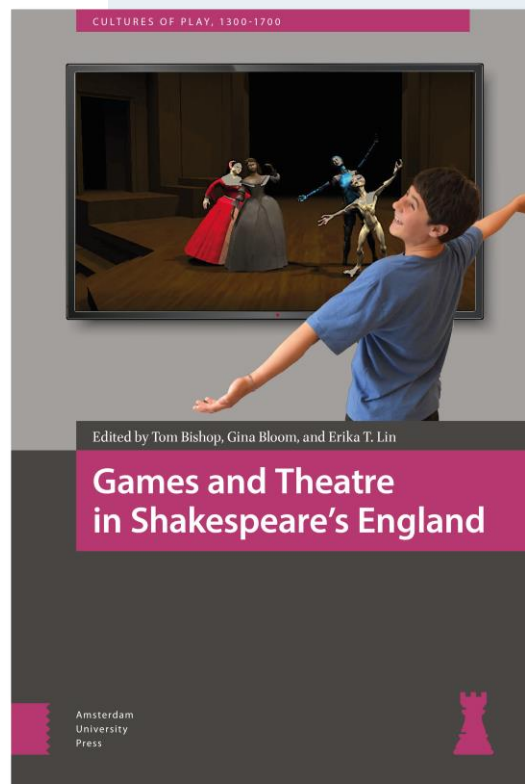
This collection of essays brings together theories of play and game with theatre and performance to produce new understandings of the history and design of early modern English drama. Through literary analysis and embodied practice, an international team of distinguished scholars examines a wide range of games—from dicing to bowling to roleplaying to videogames—to uncover their fascinating ramifications for the stage in Shakespeare's era and our own. Foregrounding ludic elements challenges the traditional view of drama as principally mimesis, or imitation, revealing stageplays to be improvisational experiments and participatory explorations into the motive, means, and value of recreation. Delving into both canonical masterpieces and hidden gems, this innovative volume stakes a claim for *play* as the crucial link between games and early modern theatre, and for the early modern theatre as a critical site for unraveling the continued cultural significance and performative efficacy of gameplay today.

BIOGRAPHY

Tom Bishop is Professor and former Head of English at the University of Auckland, New Zealand, where he teaches Shakespeare, Renaissance literature, and Drama.

Gina Bloom is Professor of English at the University of California, Davis.

Erika T. Lin is an Associate Professor in the Ph.D. Program in Theatre and Performance at the Graduate Center, CUNY.



Cultures of Play
August 2021
322 pages, 1 b/w illustrations
Hardback
156 x 234 mm
€109.00 / £99.00 / \$136.00
€108.99 / £98.99 / \$135.99

ISBN 9789463723251
e-ISBN 9789048553525
BISAC LIT024010 / HIS054000 / LIT015000
BIC DSBD / HBTB

KEYWORDS

Drama, theatre, play, games, early modern

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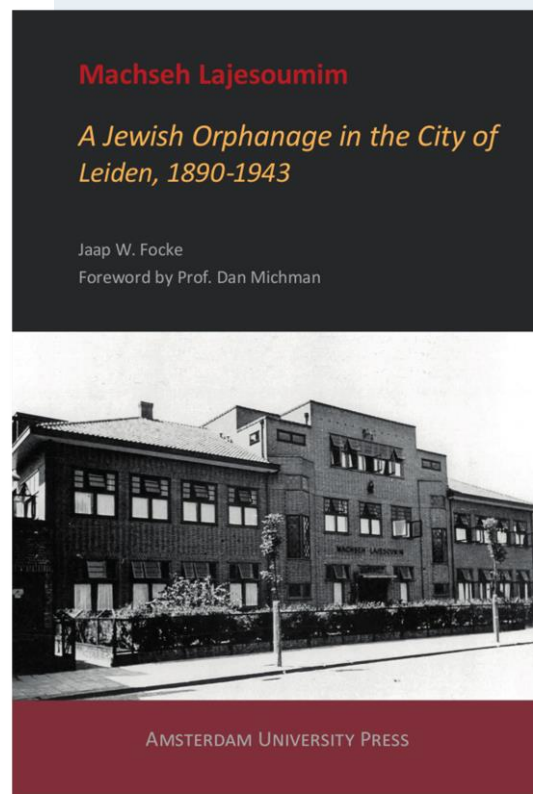
The Jewish Orphanage in Leiden was the last one of eight such care homes to open its doors in The Netherlands before the Second World War. After spending almost thirty-nine years in an old and utterly inadequate building in Leiden's city centre, the inauguration in 1929 of a brand-new building, shown on the front cover, was the start of a remarkably productive and prosperous period. The building still stands there, proudly but sadly, to this day: the relatively happy period lasted less than fourteen years. On Wednesday evening, 17th March 1943, the Leiden Police, under German instructions, closed down the Orphanage and delivered fifty children and nine staff to the Leiden railway station, from where they were brought to Transit Camp Westerbork in the Northeast of the country. Two boys were released from Westerbork thanks to tireless efforts of a neighbour in Leiden; one young woman survived Auschwitz, and one young girl escaped to Palestine via Bergen-Belsen. The fifty-five others were deported to Sobibor, not one of them survived. Some one hundred and sixty-eight children lived in the new building at one time or another between August 1929 and March 1943. This book reconstructs life in the orphanage based on the many stories and photographs which they left us. It is dedicated to the memory of those who perished in the holocaust, but also to those who survived. Without them this book could not have been written.

"By focusing on the experiences of the individual orphans and their carers the author has given the story about the Jewish orphanage in Leiden an essential depth. A remarkable and admirable book."

Prof. Dr. Hans Blom

"A study that should be used in Holocaust education; through this one example, the encounter with the enormity of the Holocaust can be better understood."

Prof. Dr. Dan Michman, Yad Vashem, Jerusalem



J.W. Focke was educated as a geologist and received a PhD from the University of Leiden in 1978, and a M.Educ. from Utrecht in 2006.

September 2021
 416 pages, 161 colour illustrations
 Hardback
 170 x 240 mm
 €29.95 / £27.25 / \$34.95
 Open Access

ISBN 9789463726955
e-ISBN 9789048553877
BISAC HIS010020 / HIS022000 / HIS043000
BIC HBJD / HBTZ / 1DDN

KEYWORDS

Jewish orphanage; Netherlands; Holocaust; Shoah

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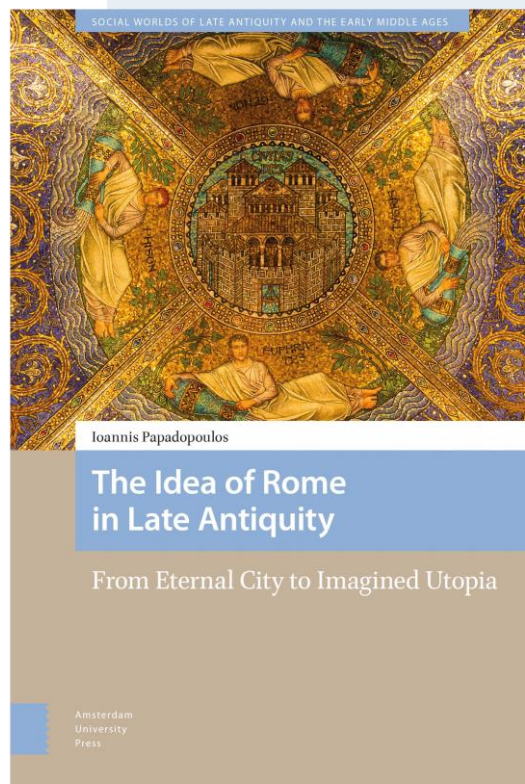
The Idea of Rome in Late Antiquity

From Eternal City to Imagined Utopia

The aim of this book is to approach the manifestation and evolution of the idea of Rome as an expression of Roman patriotism and as an (urban) archetype of utopia in late Roman thought in a period extending from AD 357 to 417. Within this period of about a human lifetime, the concepts of Rome and *Romanitas* were reshaped and used for various ideological causes. This monograph is unfolding through a selection of sources that represent the patterns and diversity of this ideological process. The theme of Rome as a personified and anthropomorphic figure and as an epitomized notion 'applied' on the urban landscape of the city would become part of the identity of the Romans of Rome highlighting a sense of cultural uniqueness in comparison to the inhabitants of other cities. Towards the end of the chronological limits set in this thesis various versions of *Romanitas* would emerge indicating new physical and spiritual potentials.

BIOGRAPHY

Ioannis Papadopoulos was born in Xanthi, Greece (1987). He is a post-doctoral researcher at the department of History of the National and Kapodistrian University of Athens, focusing on identity issues in Roman Greece and on traces of anti-Roman discourse in the works of the Second Sophistic. His research interests include: History and Ideas of the Second Sophistic, Late Roman and Greek Religious and Intellectual History, Utopian Thought in the Late Roman Empire, Invention of Traditions in Late Roman Paganism and Resistance to Hellenization and Romanization in the Hellenistic World.



Social Worlds of Late Antiquity and the Early Middle Ages

September 2021

262 pages

Hardback

156 x 234 mm

€99.00 / £90.00 / \$120.00

€98.99 / £89.99 / \$119.99

ISBN 9789463723152

e-ISBN 9789048553518

BISAC HIS002020 / HIS037010 / HIS059000

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KEYWORDS

Late Antiquity, Utopia, Rome, Intellectual History, City of God, Invention of Traditions

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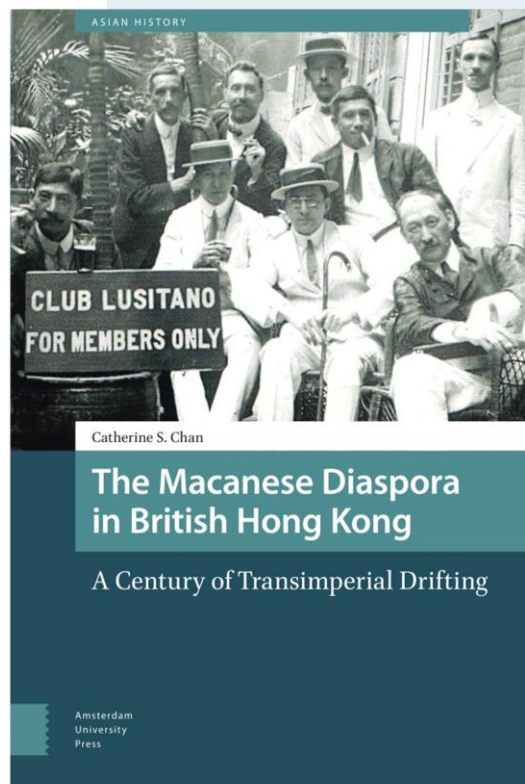
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BIOGRAPHY

Historian Catherine Chan received her PhD from the University of Bristol and is an Assistant Professor at the University of Macau. She works on urban history and her love for dogs recently inspired her to embark on a project on animal rights and dog racing.



Asian History
September 2021
228 pages, 15 b/w illustrations
Hardback
156 x 234 mm
€99.00 / £90.00 / \$120.00
€98.99 / £89.99 / \$119.99

ISBN 9789463729253
e-ISBN 9789048554089
BISAC HIS008000 / HIS054000 / SOC007000
BIC HBJF / JFFN / 1FPC

KEYWORDS

Diaspora, Mixed-race, Colonialism, Hong Kong, Macau

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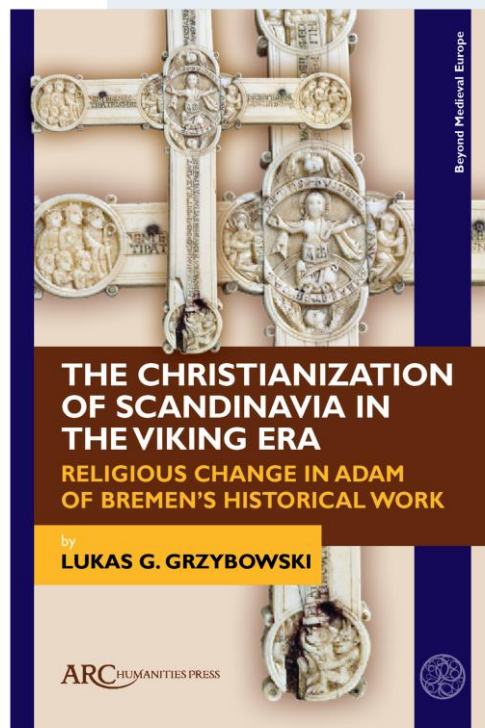
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BIOGRAPHY

Lukas G. Grzybowski obtained his doctorate at the Universität Hamburg, conducted research projects in São Paulo and Londrina, in Brazil, and is the founder and coordinator of the Leituras da Escandinávia Medieval international research group. He is Professor of Medieval History at the Universidade Estadual de Londrina in Brazil.



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September 2021
168 pages, 1 b/w, 1 line-art illustrations
Hardback
156 x 234 mm
€ 89.00 / £ 81.00 / \$110.00
€ 88.99 / £ 80.99 / \$109.99

ISBN 9781641892308
e-ISBN 9781641892315
BISAC HIS037010 / LIT011000 / REL108020
BIC HBLC / HRAX / HRCC2

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