

penn state university press
Fall and Winter 2015



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Illustrations

Front and back images: Hyenas in Harar, Ethiopia. Photos by Marcus Baynes-Rock.

Page 2, left: *Rose-Tu with Sawdust*. Photo by Dick Blau.

Page 2, bottom: *Sung Surin and Tusko*. Photo by Dick Blau.

Page 5: Detail from *My Degeneration* by Peter Dunlap-Shohl.

About the Press

The Pennsylvania State University Press fulfills the academic mission of The Pennsylvania State University by publishing peer-reviewed books and journals for national and international scholarly communities. Recognized for supporting first-class scholarship and demanding exceptional editorial and design standards, the press celebrated its fifty-eighth year in 2014. The press's award-winning publication program focuses on American and European history, animal studies, art and architectural history, rhetoric and communication studies, Latin American studies, medieval studies, philosophy, Jewish studies, and religious studies. Moreover, the press takes seriously its mission to publish books and journals of interest and benefit to the citizens of Pennsylvania and the mid-Atlantic region. A vigorous journals program, now comprising more than forty journals, places the press on the cutting edge of research in the arts and humanities.

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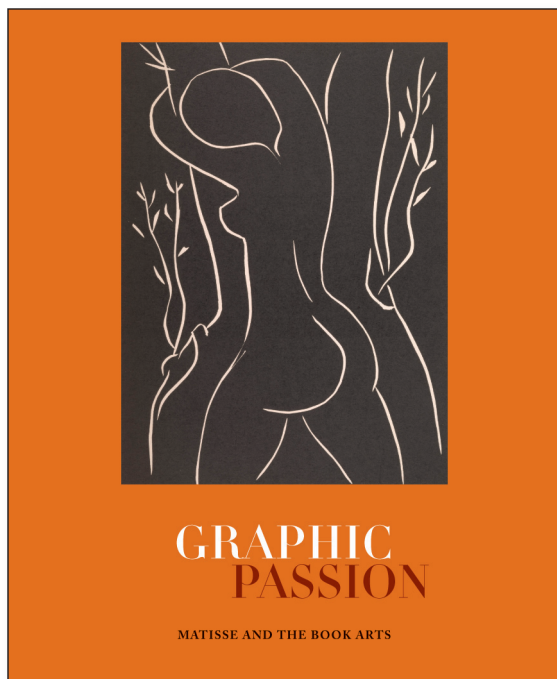
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Abbreviations

tr: trade discount; sh: short discount

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“This illuminating book considers Matisse’s illustrated books in admirable detail, giving unprecedented attention to the collaborative nature of Matisse’s book projects and to the relationship between their aesthetic qualities and the various technical factors that went into their production.”

**—Jack Flam,
author of *Matisse:
The Man and His Art, 1869–1918***

Graphic Passion

Matisse and the Book Arts

John Bidwell

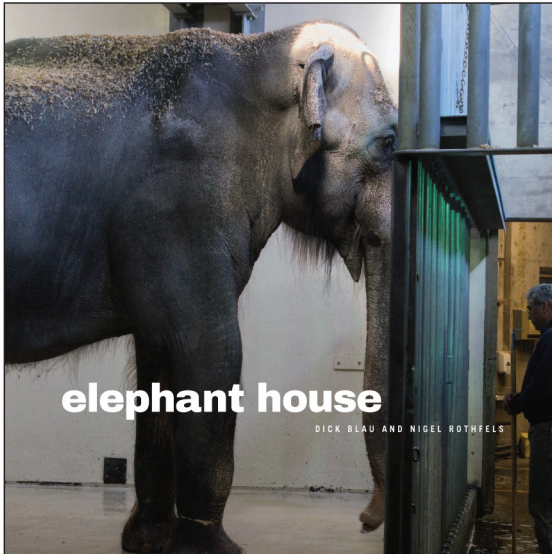
The great painter Henri Matisse was also a great book illustrator. A pioneering member of the Fauves, a supreme colorist, a remarkable draftsman, and a creative genius: this is the Matisse known and admired by everyone with even a passing interest in modern art. But few know Matisse as an artist who designed and illustrated his own books. From 1912 until his death in 1954, he engaged in nearly fifty illustration projects, many of which rank among the greatest artists’ books of the twentieth century. A master printmaker, equally adept in various media, he ensured that his prints would appear to best advantage in conjunction with the printed page. He directly participated in page layout, typography, lettering, ornament, cover design, and even the choice of text. More than any others of his rank and stature, he knew the principles of visual communication and perceived the potential of letterpress printing.

Graphic Passion recounts the publication history of nearly fifty books illustrated by Matisse, including masterworks such as *Lettres portugaises*, Mallarmé’s *Poésies*, and his own *Jazz*. It is the first comprehensive in-depth analysis of his book-production ventures and the first systematic survey of this topic in English. Drawing on unpublished correspondence and business documents, it contains new information about his illustration methods, typographic precepts, literary sensibilities, and staunch opinions about the role of the artist in the publication process.

John Bidwell is Astor Curator and Department Head of Printed Books and Bindings at the Morgan Library and Museum.

272 pages | 202 color illustrations | 9 × 11 | October
ISBN 978-0-271-07111-4 | case: \$65.00/£46.95/€72.95 tr
Penn State Series in the History of the Book
Co-published with The Morgan Library

Art History/Book History



Elephant House

Dick Blau and Nigel Rothfels

In *Elephant House*, photographer Dick Blau and historian Nigel Rothfels offer a thought-provoking study of the Oregon Zoo's Asian Elephant Building and the daily routines of its residents—human and pachyderm alike. Without an agenda beyond a desire to build a deeper understanding of this enigmatic environment, *Elephant House* is the result of the authors' unique creative collaboration and explores the relationships between captive elephants and their human caregivers.

Blau's evocative photographs are complex and challenging, while Rothfels's text offers a scholarly and personal response to the questions that surround elephants and captivity. *Elephant House* does not take sides in the debate over zoos but focuses instead on the bonds of attentiveness between the animals and their keepers. Accompanied by a foreword from retired elephant keeper Mike Keele, *Elephant House* is a frank, fascinating look at the evolving world of elephant husbandry.

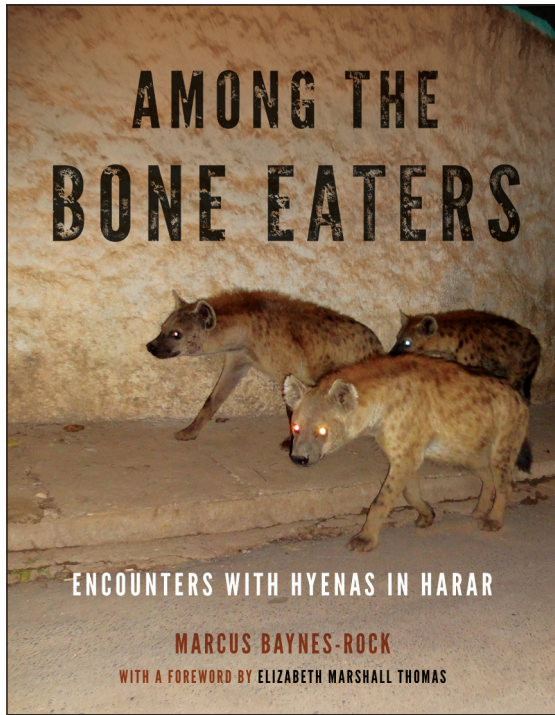
Dick Blau, a photographer and filmmaker, is the author of *Skyros Carnival*, *Bright Balkan Morning*, and *Polka Happiness*, three photo-ethnographies that look at the transformative power of music and dance.

Nigel Rothfels is a historian of animals and culture. He is the author of *Savages and Beasts: The Birth of the Modern Zoo*, which examines the origins of naturalistic displays in zoos; the editor of *Representing Animals*, a foundational interdisciplinary collection in the field of animal studies; and the editor of *Animalibus*, Penn State Press's scholarly series about animals and culture.

112 pages | 69 color illustrations | 9 × 9 | October
ISBN 978-0-271-07085-8 | case: \$29.95/£21.95/€32.95 tr
Animalibus: Of Animals and Cultures

General Interest/Photography/Animal Studies





“I shouldn’t say that I envy Marcus for his intimacy with hyenas, because intimacy is the world’s best way of gaining knowledge of an animal, and there’s no such thing as too much knowledge about hyenas. Instead, I should acknowledge the deep gratitude I feel, and that all of us should feel, about this work that he’s done and the possibilities it offers. If we knew all animals as he knows hyenas, we’d save the world.”

—Elizabeth Marshall Thomas

Among the Bone Eaters

Encounters with Hyenas in Harar

Marcus Baynes-Rock

Foreword by Elizabeth Marshall Thomas

“*Among the Bone Eaters* is a fascinating read. Most readers will be surprised to learn about the very close, reciprocal, and mutually beneficial relationships that have evolved between resident carnivorous spotted hyenas and people in Harar—and how overcoming fear led to enduring friendships. This book touches on a very timely topic, namely, human-animal relationships (anthrozoology) in a human-dominated world in which these sorts of encounters are not only inevitable but also essential to understanding.”

—Marc Bekoff, author of *Rewilding Our Hearts: Building Pathways of Compassion and Coexistence*

Large carnivores in wild places are usually studied by biologists inside vehicles using telemetry and noninvasive methods. So what happens when an anthropologist studies a clan of spotted hyenas, Africa’s second-largest carnivores, up close, and in a city of a hundred thousand inhabitants? In *Among the Bone Eaters*, Marcus Baynes-Rock takes us to the ancient city of Harar in Ethiopia, where the *gey waraba* (hyenas of the city) are welcome in the streets and appreciated among the locals for the protection they provide from harmful spirits and dangerous “mountain” hyenas. They’ve even become a local tourist attraction.

In addition to the difficult conditions, stone-throwing children, and intransigent bureaucracy, Baynes-Rock had to contend with a clan of hyena subjects intent on avoiding people. After months of frustration, three young hyenas drew him into the hidden world of the Sofi clan. He learned the elements that make up a hyena’s life, from the delectability of dead livestock and the nuisance of dogs to the unbounded thrill of hyena chase-play under the light of a full moon. Baynes-Rock’s personal relations with the hyenas from the Sofi clan expand the bounds of how human-animal relations are conceived. This is multispecies ethnography taken to its logical realization, revealing its messy, intersubjective, dangerously transformative potential, dissolving distinctions between human and animal so all that matters is subjects and how they affect each other.

Marcus Baynes-Rock is a research associate with the University of Notre Dame.

272 pages | 48 illustrations/3 maps | 7 × 9 | October
ISBN 978-0-271-06720-9 | case: \$34.95/£24.95/€38.95 tr
Animalibus: Of Animals and Cultures

General Interest/Animal Studies/Anthropology



Things to Do in a Retirement Home Trailer Park

... When You're 29 and Unemployed

Aneurin Wright

"A work of unflinching reality and subtle beauty. . . . The graphic novel Aneurin Wright has created is beautifully illustrated and poetic in its phrasing. The ellipses are perfectly balanced with what he calls the 'golden moments,' the beats telling the story. With such a deft touch and the ability to soak so many complex emotions into each page, Wright's *Things to Do in a Retirement Home Trailer Park* deserves a place next to the richest memoirs as well as the most vibrant fantasies." —Gavin Ritchie, *Arts Journal*

Aneurin (Nye) Wright hasn't been on good terms with his father for a long time. When he receives a call on his birthday from his father, Neil, he isn't quite sure how to react. Neil has been diagnosed with emphysema and is "certified for hospice," a six-month death sentence. He needs help. Newly unemployed, Nye is free to move into the trailer park where his father lives and assume the role of caregiver. Neither Nye nor Neil is particularly enthralled by the situation.

Things to Do in a Retirement Home Trailer Park documents Nye's reconciliation with his father as he cares for him in hospice. Their daily schedule of pill counting and medical checks unfolds in an extraordinary world where the protagonist is a minotaur and his father a rhinoceros, social workers are sea turtles, and mobile homes move atop gigantic elephants. Curious neighbors and medical and social care workers—whether man or beast—become their friends, and the family comes together once more. Nye and his father become more intimate as they reveal more and more of their emotions to each other. As the old man battles against emphysema, his shortness of breath becomes more evident until his speech bubbles, previously charged with pithy comment, are mostly filled with pauses. Graphic artist Aneurin Wright's unforgettable debut is a universal tale of love and loss told in a wholly original way.

Aneurin Wright earned a BA in English Literature from Yale and a BFA in Illustration and Communication Design from the Pratt Institute. He was the lead animator for the Short History of the United States cartoon sequence in Michael Moore's Academy Award-winning documentary *Bowling for Columbine*. He lives in Brighton, England, with his graphic-designer wife, Lyndsay.

320 pages | color illustrations | 7.75 x 9.8 | November
ISBN 978-0-271-07112-1 | paper: \$32.95/£23.95/€36.95 tr
Graphic Medicine Series

Graphic Studies/General Interest

"The inventive symbolism never overwhelms the emotional honesty grounding this compelling memoir, which also contributes to the burgeoning field of 'graphic medicine' by exploring in both frank and funny terms the complex impact of illness and death on a family."

—Paul Gravett,
Times Literary Supplement



My Degeneration

A Journey Through Parkinson's

Peter Dunlap-Shohl

How does one deal with a diagnosis of Parkinson's disease at the age of forty-three? *My Degeneration*, by former *Anchorage Daily News* staff cartoonist Peter Dunlap-Shohl, answers the question with humor and passion, recounting the author's attempt to come to grips with the "malicious whimsy" of this chronic, progressive, and disabling disease. This graphic novel tracks Dunlap-Shohl's journey through depression, the worsening symptoms of the disease, the juggling of medications and their side effects, the impact on relations with family and community, and the raft of mental and physical changes wrought by the malady.

My Degeneration examines the current state of Parkinson's care, including doctor/patient relations and the repercussions of a disease that, among other things, impairs movement, can rob patients of their ability to speak or write, degrades sufferers' ability to deal with complexity, and interferes with the sense of balance. Readers learn what it's like to undergo a dramatic, demanding, and audacious bit of high-tech brain surgery that can mysteriously restore much of a patient's control over symptoms. But *My Degeneration* is more than a Parkinson's memoir. Dunlap-Shohl gives the person newly diagnosed with Parkinson's disease the information necessary to cope with it on a day-to-day basis. He chronicles the changes that life with the disease can bring to the way one sees the world and the way one is seen by the wider community. Dunlap-Shohl imparts a realistic basis for hope—hope not only to carry on, but to enjoy a decent quality of life.

Peter Dunlap-Shohl worked as a cartoonist for the *Anchorage Daily News* for 25 years. He has won various prizes, including the First Amendment Award from the Alaska Press Club. His blogs are *Frozen Grin* and *Off & On, the Alaska PD Rag*, about living with Parkinson's disease.

106 pages | 97 color illustrations | 6.5 × 8.5 | November
ISBN 978-0-271-07102-2 | paper: \$29.95/£21.95/€26.95 tr
Graphic Medicine Series

Graphic Studies/General Interest

"I could have recommended Peter Dunlap-Shohl's book because it brings attention to a great purpose. Or because it is brave and honest work. Or even simply to acknowledge an achievement of this magnitude created under physical, psychological, and emotional circumstances that most of us will never understand.

"But I'm not endorsing Peter's graphic novel for any of those reasons. I'm doing so because this is a damn fine work of art, by a damn fine artist."

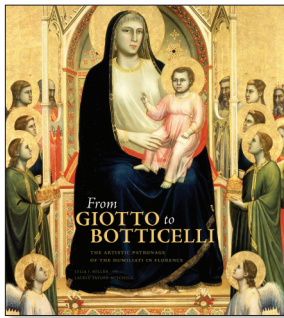
**—Nick Galifianakis,
Washington Post cartoonist**



From Giotto to Botticelli

The Artistic Patronage of the Humiliati in Florence

Julia I. Miller and Laurie Taylor-Mitchell



“*From Giotto to Botticelli* presents a comprehensive study of the Church of the Ognissanti in Florence as a way to better understand the ideology and interests of the Humiliati, a religious order whose art patronage has been unjustly neglected. This fascinating study sheds new light on

how the Humiliati shaped art to suit their changing goals as they moved from poverty and humility to secular pleasures and wealth. Sumptuously illustrated, thoroughly researched, and well written, this book convinces the reader of the critical importance of an order whose patronage was momentous for the history of art.”

—Diane Wolfthal, Rice University

In *From Giotto to Botticelli*, Julia Miller and Laurie Taylor-Mitchell explore the three-hundred-year rise and fall of the Humiliati (“Humbled Ones”), a religious order infamous for its attempt to assassinate Saint Carlo Borromeo and ultimately suppressed, by papal bull, in 1571. This book focuses on the order’s artistic patronage and considers the major works by artists such as Giotto, Donatello, Botticelli, and Ghirlandaio that the Humiliati commissioned for the Church of the Ognissanti in Florence. Miller and Taylor-Mitchell reveal how the Humiliati promoted their public image through the visual arts and examine the themes and ideas in these works. The Humiliati have received remarkably little scholarly attention to date, in part because of their suppression and eradication by the Church. This is one of the first comprehensive historical studies of this important religious order and the central role the Humiliati played in the history of Italian art. *From Giotto to Botticelli* will appeal not only to art historians but also to scholars of history, religion, and cultural studies, as well as to members of the general public.

Julia I. Miller is Professor of Art History at the California State University, Long Beach.

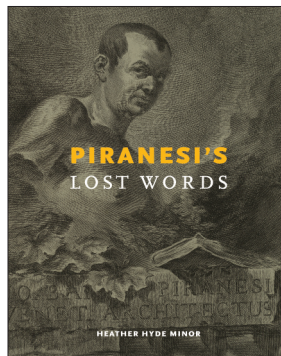
Laurie Taylor-Mitchell was Associate Professor of Art History at Hood College. She is currently an engaged activist for public education in Baltimore County.

264 pages | 34 color/47 b&w illustrations/3 maps | 9 × 10 | July
ISBN 978-0-271-06503-8 | case: \$74.95/£53.95/€83.95 sh

Art History/Medieval and Early Modern Studies

Piranesi’s Lost Words

Heather Hyde Minor



“Heather Hyde Minor has written an entirely new kind of book about Piranesi. Here we can assess Piranesi not primarily as an architect or as an engraver but as a maker of books. Minor gives emphasis to Piranesi’s words and how they amplify the long-recognized originality of his images. She also

gives us an immediate feeling for Piranesi the obstinate, sometimes disputatious scholar-artist who did not shrink from debate with the socially mighty among his foreign patrons.”

—Alden R. Gordon, Trinity College

Giovanni Battista Piranesi was one of the most important artists eighteenth-century Europe produced. But Piranesi was more than an artist; he was an engraver and print-maker, architect, antiquities dealer, archaeologist, draftsman, publisher, bookseller, and author. In *Piranesi’s Lost Words*, Heather Hyde Minor considers Piranesi the author and publisher, focusing on his major publications from 1756 to his death in 1778. Piranesi designed and manufactured twelve beautiful, large-format books combining visual and verbal content over the course of his lifetime. While the images from these books have been widely studied, they are usually considered in isolation from the texts in which they originally appeared. This study reunifies Piranesi’s texts and images, interpreting them in conjunction as composite art. Minor shows how this composite art demonstrates Piranesi’s gift for interpreting the classical world and its remains—and how his books offer a critique of both the Enlightenment project of creating an epistemology of the classical past and how eighteenth-century scholars explicated this past. Piranesi’s books, Minor argues, were integral to the emergence of the modern discipline of art history. Using new, previously unpublished archival material, *Piranesi’s Lost Words* refines our understanding of Piranesi’s works and the eighteenth-century context in which they were created.

Heather Hyde Minor is Associate Professor of Art History at the University of Notre Dame. She is the author of *The Culture of Architecture in Enlightenment Rome* (Penn State, 2006).

248 pages | 130 duotone illustrations | 8 × 10 | October
ISBN 978-0-271-06549-6 | case: \$79.95/£56.95/€88.95 sh

Art History/Book History



“This is a delightful, massively erudite, well-written, and well-composed treatise on an unexpected subject. It will be of interest to art historians, classicists, medievalists, literary scholars, social historians, iconographers, scholars of the classical revival, historians of science, experts in Renaissance emblems, and (above all) scholars of sixteenth-century art, especially scholars of the grotesque. It is the history of a particular bird, along with its various meanings and implications, and deals with the tension between naturalism and allegory, carrying us from ancient Egypt and Israel through Greece and Rome to the Middle Ages, the High Renaissance, and beyond.”

—Paul Barolsky, *University of Virginia*

Raphael's Ostrich

Una Roman D'Elia

“*Raphael's Ostrich* is a learned, ambitious, and very original book. Taking as its starting point a curious detail in a painting generally credited to Raphael, it throws new light on Italian sixteenth-century ideas about artistic invention and about the ways in which works of art were meant to be understood or enjoyed by the audience for which they were made.”

—Charles Hope,

The Warburg Institute, University of London

Raphael's Ostrich begins with a little-studied aspect of Raphael's painting—the ostrich, which appears as an attribute of Justice, painted in the Sala di Costantino in the Vatican. Una Roman D'Elia traces the cultural and artistic history of the ostrich from its appearances in ancient Egyptian hieroglyphs to the menageries and grotesque ornaments of sixteenth-century Italy. Following the complex history of shifting interpretations given to the ostrich in scientific, literary, religious, poetic, and satirical texts and images, D'Elia demonstrates the rich variety of ways in which people made sense of this living “monster,” which was depicted as the embodiment of heresy, stupidity, perseverance, justice, fortune, gluttony, and other virtues and vices. Because Raphael was revered as a god of art, artists imitated and competed with his ostrich, while religious and cultural critics complained about the potential for misinterpreting such obscure imagery. This book not only considers the history of the ostrich but also explores how Raphael's painting forced viewers to question how meaning is attributed to the natural world, a debate of central importance in early modern Europe at a time when the disciplines of modern art history and natural history were developing. The strangeness of Raphael's ostrich, situated at the crossroads of art, religion, myth, and natural history, both reveals lesser-known sides of Raphael's painting and illuminates major cultural shifts in attitudes toward nature and images in the Renaissance. More than simply an examination of a single artist or a single subject, *Raphael's Ostrich* offers an accessible, erudite, and charming alternative to Vasari's pervasive model of the history of sixteenth-century Italian art.

Una Roman D'Elia is Associate Professor of Art History at Queen's University.

296 pages | 50 color/150 b&w illustrations | 9 × 10 | December
ISBN 978-0-271-06640-0 | case: \$74.95/£53.95/€83.95 sh

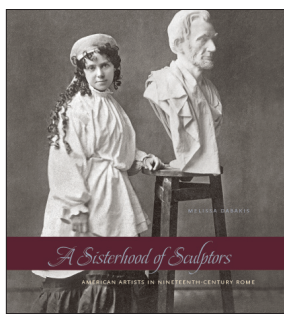
Art History/Medieval and Early Modern Studies

New in Paperback

A Sisterhood of Sculptors

American Artists in Nineteenth-Century Rome

Melissa Dabakis



“[Dabakis] builds a vital context for how the work of these artists also served as pointed and particular responses to issues at home, such as the Civil War, abolitionism, Reconstruction, and suffrage. As Dabakis elucidates, their work and their careers

served as inspiration and models for a younger generation of women artists at a time when ‘genius’ was a quality reserved primarily for men.”

—K. P. Buick, *Choice*

“[*A Sisterhood of Sculptors*] is a good example of how an author can blend scholarly research on multiple disciplines with clear, concise writing that is both informative and appealing to a wide audience. Drawing on personal records, correspondence, and previous scholarship on the topic, Dabakis adroitly balances social, cultural, and political history with vivid personal portraits of the artists. . . . The thoughtfully chosen photographic illustrations provide further evidence of each sculptor’s skills which equaled, if not rivaled, those of male sculptors of the era. The reader emerges with a clearer picture of each artist’s personality, as well as a greater understanding of their creative processes and of their significance to the history of American art.”

—Marty Miller, *ARLIS/NA Reviews*

“*A Sisterhood of Sculptors* is a rich and satisfying account of that brave band of nineteenth-century Americans who defied Victorian conventions of womanhood to live in Italy as professional marble sculptors. Melissa Dabakis embeds these audacious women in the struggles for suffrage and the politics of race, as well as the pre-1876 taste and demand for large-scale neoclassical sculptures, rendering them inseparable from the larger forces of history that shaped and confined them.”

—Wanda Corn, Stanford University

Melissa Dabakis is Professor of Art History at Kenyon College.

304 pages | 100 illustrations/3 maps | 9 × 10 | available now
ISBN 978-0-271-06220-4 | paper: \$29.95/£21.95/€32.95 sh
This project is made possible through support from the Terra Foundation for American Art

Art History

New in Paperback

The Dark Side of Genius

The Melancholic Persona in Art, ca. 1500–1700

Laurinda S. Dixon



“[The] *Dark Side of Genius* is essentially an art history, and is lavishly illustrated. . . . This is a coffee-table book and much more: a pleasure to own as a real book rather than as an e-book, as well as excellent in its scholarship and style. . . . If one has an interest in early modern

melancholy, one should buy this book, and not just for the illustrations. Dixon sheds new light on both familiar and unfamiliar images and texts, and in doing so has provided a thing of beauty for the modern researcher.”

—Clark Lawlor, *Bulletin of the History of Medicine*

“A beautifully illustrated book that goes a long way to proving that iconography is alive and well in the study of Renaissance art history. Dixon deftly traces the visual evolution of the pervasive cultural concept over two millennia through its religious, artistic, philosophical, and scientific manifestations.”

—Michael Ann Holly,
Renaissance Quarterly

“The first comprehensive study of melancholia in early modern Europe, *The Dark Side of Genius* is original and fascinating. Musicologists, gender scholars, religious studies specialists, art historians, and historians of science will benefit greatly from this intriguing and invaluable book. Laurinda Dixon sheds new light on religious melancholia, love melancholia, scholarly melancholy, and artists who are melancholics, and she ends with a discussion of the syndrome’s cure. Her book explores many long-neglected texts and images, and it is written clearly, concisely, and in a lively manner. The book, in short, is a pleasure to read.”

—Diane Wolfthal, Rice University

Laurinda S. Dixon is Professor of Art History in the Department of Art and Music Histories at Syracuse University.

264 pages | 62 color/77 b&w illustrations | 9 × 10 | available now
ISBN 978-0-271-05936-5 | paper: \$39.95/£28.95/€44.95 sh

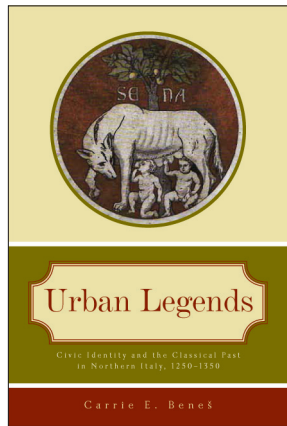
Art History/Medieval and Early Modern Studies

New in Paperback

Urban Legends

Civic Identity and the Classical Past in Northern Italy, 1250–1350

Carrie E. Beneš



“Beneš’ study allows us intimate access to the heart of the North Italian city-state, to the aspirations, fears, and passions, not only of the elites but of the wider urban community. . . . [This is] a magnificent piece of scholarship and a highly valuable contribution to a subject full of modern-day resonance.” —P. Oldfield, *English Historical Review*

“This book—as thorough, information packed, and clearly written as it is—will help redraw the picture of the history of medieval Italy, and it will serve as a model for engagement and debate regarding a period and a region often overlooked.”

—Christopher S. Celenza, American Academy in Rome

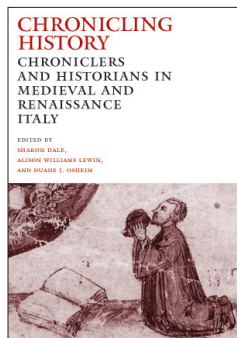
“Well before the Renaissance’s ‘discovery’ of the classical past, Carrie Beneš finds, medieval Italians at all social levels made extensive use of that past to forge their own corporate identities. This book illuminates an important aspect of Italian city-state history and describes how people in turbulent times sought a usable past in order to define and strengthen them. Beneš makes deft use of a wide range of source materials and methodologies—architectural, literary, archival, and anthropological. *Urban Legends* offers a fascinating glimpse into the formation of memory in the late medieval world.”

—Thomas F. Madden, Saint Louis University

Carrie Beneš is Associate Professor of Medieval and Renaissance History at the New College of Florida.

296 pages | 22 illustrations/5 maps | 6 × 9 | available now
ISBN 978-0-271-03766-0 | paper: \$39.95/£29.95/€44.95 sh

History/Medieval and Early Modern Studies



Also of Interest

Chronicling History: Chroniclers and Historians in Medieval and Renaissance Italy

Edited by Sharon Dale, Alison Williams Lewin, and Duane J. Osheim

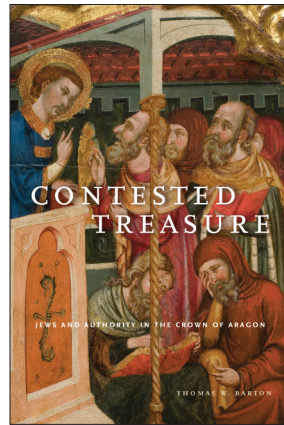
ISBN 978-0-271-03226-9
paper: \$29.95/£24.95/€32.95 sh

New in Paperback

Contested Treasure

Jews and Authority in the Crown of Aragon

Thomas W. Barton



“Focusing on Tortosa as a case study, Thomas Barton’s exhaustively researched and well-crafted book offers an insightful intervention into one of the thorniest historiographical questions: what was the nature and extent of royal jurisdiction over Jews in the medieval Crown of Aragon? In a compelling fashion, Barton shows that Tortosa

was not an anomaly but in line with the manner in which the crown, religious and municipal entities, local lords, and the Jews themselves negotiated issues of political and fiscal jurisdiction. By problematizing the issue and refusing to accept monochrome interpretations, *Contested Treasure* makes a timely contribution to our understanding of these questions. This is a wonderful and insightful book!”

—Teofilo F. Ruiz, UCLA

“Thomas Barton’s study of the Jews in the Crown of Aragon, focusing on Tortosa, is a major contribution to an ongoing discussion of assertion of and resistance to regalian authority in the kingdom. Barton is quite aware of the distinctiveness of Tortosan developments, but he also makes a strong case for deeper similarities with developments elsewhere. His study adds to other scholars’ recent reevaluation of the jurisdictional disputes among ecclesiastics and lay authorities elsewhere in Europe and the implications of these disputes for the lived experience of vulnerable groups. I regard Barton’s book as an extraordinarily fine and fine-grained piece of work.”

—William Chester Jordan, Princeton University

Thomas W. Barton is Associate Professor of History at the University of San Diego.

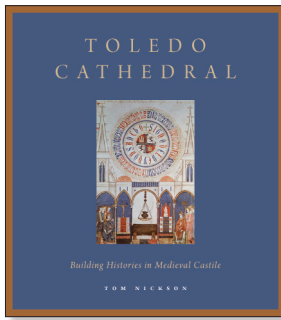
312 pages | 3 maps | 6 × 9 | December
ISBN 978-0-271-06473-4 paper: \$34.95/£25.95/€38.95 sh
Iberian Encounter and Exchange, 475–1755 Series

History/Medieval and Early Modern Studies

Toledo Cathedral

Building Histories in Medieval Castile

Tom Nickson



“A masterly exploration and minute analysis of a soaring masterpiece, Tom Nickson’s revelatory study directs new and penetrating light onto the social importance—and architectural significance—of his subject.”

—Peter Linehan,
St. John’s College,
University of Cambridge

Medieval Toledo is famous as a center of Arabic learning and as a home to sizeable Jewish, Muslim, and Christian communities. Yet its cathedral—one of the largest, richest, and best preserved in all of Europe—is little known outside Spain. In *Toledo Cathedral*, Tom Nickson provides the first in-depth analysis of the cathedral’s art and architecture. Focusing on the early thirteenth to the late fourteenth century, he examines over two hundred years of change and consolidation, tracing the growth of the cathedral in the city as well as the evolution of sacred places within the cathedral itself. Nickson goes on to consider this substantial monument in terms of its location in Toledo, Spain’s most cosmopolitan city in the medieval period. He also addresses the importance and symbolic significance of Toledo cathedral to the city and the art and architecture of the medieval Iberian Peninsula, showing how it fits in with broader narratives of change in the arts, culture, and ideology of the late medieval period in Spain and in Mediterranean Europe as a whole.

Toledo Cathedral is a new book in 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.

Tom Nickson is Lecturer in Medieval Art and Architecture at Courtauld Institute of Art, London.

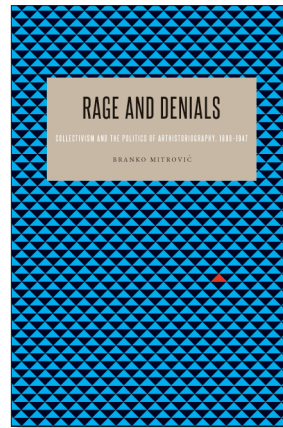
320 pages | 42 color/99 b&w illustrations | 9 × 10 | January
ISBN 978-0-271-06645-5 | case: \$89.95/£64.95/€99.95 sh

Art History/Architecture/Medieval and Early Modern Studies

Rage and Denials

Collectivist Philosophy, Politics, and Art
Historiography, 1890–1947

Branko Mitrović



“*Rage and Denials* combines an exhaustive historical survey with philosophical acumen to provide an impassioned statement about the ethics of historiography.” —Ian Verstegen, University of Pennsylvania

In *Rage and Denials*, philosopher and architectural historian Branko Mitrović examines in detail the historiography of art and

architecture in the twentieth century, with a focus on the debate between the understanding of society as a set of individuals and the understanding of individuals as mere manifestations of the collectives to which they belong. The conflict between these two views constitutes a core methodological problem of the philosophy of history and was intensely debated by twentieth-century art historians—one of the few art-historical debates with a wide range of implications for the entire field of the humanities. Mitrović presents the most significant positions and arguments in this dispute as they were articulated in the art- and architectural-historical discourse as well as in the wider context of the historiography and philosophy of history of the era. He explores the philosophical content of scholarship engaged in these debates, examining the authors’ positions, the intricacies and implications of their arguments, and the rise and dominance of collectivist art historiography after the 1890s. He centers his study on the key art-historical figures Erwin Panofsky, Ernst Gombrich, and Hans Sedlmayr while drawing attention to the writings of the less well-known Vasily Pavlovich Zubov. *Rage and Denials* offers a valuable window onto how key aspects of modern research in the humanities took shape over the course of the twentieth century.

Branko Mitrović is Professor at the Norwegian University of Science and Technology. He is the author of *Philosophy for Architects* (2011).

240 pages | 6 × 9 | September
ISBN 978-0-271-06678-3 | case: \$89.95/£64.95/€99.95 sh

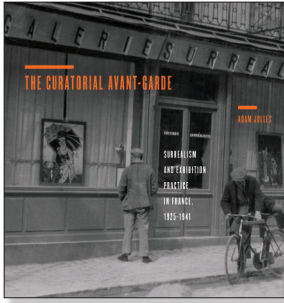
Art History/Philosophy

New in Paperback

The Curatorial Avant-Garde

Surrealism and Exhibition Practice in France, 1925–1941

Adam Jolles



“Jolles discusses the Surrealists’ own exhibitions, with which writers and artists possessing no formal curatorial training attempted to wrest control back from the high art establishment, with wild results. Exhibitions centered on Surrealism are

currently having a moment, making it the perfect time to look at the way these artists displayed their own art.”

—Zoë Lescaze, *ARTNews*

All too often, the historical avant-garde is taken to be incommensurate with and antithetical to the world inhabited by the museum. In *The Curatorial Avant-Garde*, by contrast, Adam Jolles demonstrates the surrealists’ radical transformation of the ways in which spectators encountered works of art between the wars. From their introduction in Paris in 1925, surrealist exhibitions dissolved the conventional boundaries between visual media, language, and the space of public display. This intrusion—by a group of amateur curators, with neither formal training nor professional experience in museums or galleries—ultimately altered the way in which surrealists made, displayed, and promoted their own art. Through interdisciplinary analyses of particular exhibitions and works of art in relation to the manner in which they were displayed, Jolles addresses this public face of surrealism. He directs attention to the venues, the contemporary debates those venues engendered, and the critical discourses in which they participated. In so doing, he shines new light on the movement’s artistic and intellectual development, revealing both the political stakes attached to surrealism within the historical context of interwar Europe and the movement’s instrumental role in the trajectory of modernism.

Adam Jolles is Associate Professor of Art History at Florida State University.

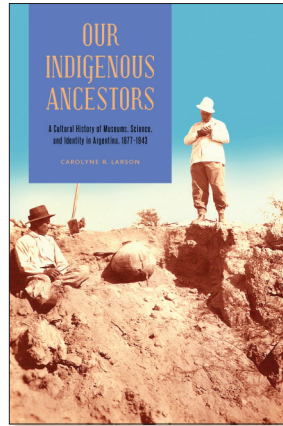
288 pages | 25 color/68 b&w illustrations | 9 × 9.5 | available now
ISBN 978-0-271-05939-6 | paper: \$34.95/£24.95/€38.95 sh
Refiguring Modernism Series

Art History/Museum Studies

Our Indigenous Ancestors

A Cultural History of Museums, Science, and Identity in Argentina, 1877–1943

Carolyne R. Larson



Our Indigenous Ancestors complicates the history of the erasure of native cultures and the perceived domination of white, European heritage in Argentina through a study of anthropology museums in the late nineteenth and early twentieth centuries. Carolyne Larson demonstrates how scientists, collectors, the press, and the public engaged with

Argentina’s native American artifacts and remains (and sometimes living peoples) in the process of constructing an “authentic” national heritage. She explores the founding and functioning of three museums in Argentina, as well as the origins and consolidation of Argentine archaeology and the professional lives of a handful of dynamic curators and archaeologists, using these institutions and individuals as a window onto nation building, modernization, urban-rural tensions, and problems of race and ethnicity in turn-of-the-century Argentina. Museums and archaeology, she argues, allowed Argentine elites to build a modern national identity distinct from the country’s indigenous past, even as it rested on a celebrated, extinct version of that past. As Larson shows, contrary to widespread belief, elements of Argentina’s native American past were reshaped and integrated into the construction of Argentine national identity as white and European at the turn of the century. *Our Indigenous Ancestors* provides a unique look at the folklore movement, nation building, science, institutional change, and the divide between elite, scientific, and popular culture in Argentina and the Americas at a time of rapid, sweeping changes in Latin American culture and society.

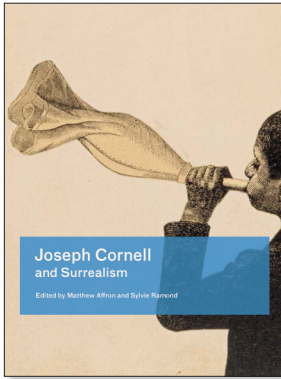
Carolyne R. Larson is Assistant Professor of History at the University of Wyoming.

224 pages | 29 illustrations | 6 × 9 | September
ISBN 978-0-271-06696-7 | case: \$79.95/£56.95/€70.95 sh

History/Anthropology/Museum Studies

Joseph Cornell and Surrealism

Edited by Matthew Affron and Sylvie Ramond



Joseph Cornell (1903–1972), the American pioneer of collage, montage, and assemblage art, is sometimes regarded as a solitary star within the constellation of great surrealists. The essays in *Joseph Cornell and Surrealism* consider connections between

Cornell and the surrealist group during the 1930s and 1940s, during Cornell's artistic development and the heyday of surrealism in the United States. He shared with the surrealists his basic conception of the visual image as the product of poetic juxtaposition. In his best-known works—the collages, small constructions of found objects, and classic shadow boxes—he took key surrealist methods in new directions. The essays also examine Cornell's achievement in other formats, including his ground-breaking collage film and the open-ended and nonlinear archives of printed materials that he called “explorations,” as well as the art, literature, music, and dance that nourished his unconventional artistic output.

The essays in this volume were commissioned for the catalogue *Joseph Cornell et les surréalistes à New York*, published to accompany the exhibition of the same name that was co-organized by the Musée des Beaux-Arts de Lyon and The Fralin Museum of Art at the University of Virginia.

Aside from the editors, the contributors are Stephen Bann, Emmanuel Guigon, Lynda Roscoe Hartigan, Jodi Hauptman, Howard Hussey, Ségolène Le Men, Camille Lévêque-Claudet, François-René Martin, Patrick Mauriès, and Anne Morra.

Matthew Affron is the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art.

Sylvie Ramond is Director of the Musée des Beaux-Arts de Lyon.

180 pages | 66 color/27 b&w illustrations | 6.75 × 9 | June
ISBN 978-0-9835059-7-6 | paper: \$34.95/£24.95/€38.95 sh
Distributed for The Fralin Museum of Art at the University of Virginia

Art History

New in Paperback

What Do Artists Know?

Edited by James Elkins



“This book asks one of the most important questions in contemporary art, and James Elkins’s way of asking it is idiosyncratic, original, and inclusive. Anyone who is interested in the intelligence of art, or in the idea of art as a process of enquiry, will find this book informative and engrossing. *What Do Artists Know?* is a must for graduate art students,

emerging artists, and those faculty who currently think they know all they need to know.”

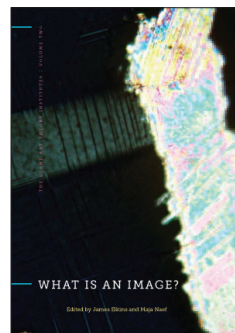
—Timothy Emlyn Jones,
Dean of the Burren College of Art, Ireland

Each of the five volumes in the Stone Art Theory Institutes series, and the seminars on which they are based, brings together a range of scholars who are not always directly familiar with one another's work. The outcome of each of these convergences is an extensive and “unpredictable conversation” on knotty and provocative issues about art. This third volume in the series, *What Do Artists Know?*, is about the education of artists. The MFA degree is notoriously poorly conceptualized, and now it is giving way to the PhD in art practice. Meanwhile, conversations on freshman courses in studio art continue to be bogged down by conflicting agendas. This book is about the theories that underwrite art education at all levels, the pertinent history of art education, and the most promising current conceptualizations.

James Elkins is E. C. Chadbourne Professor in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago. He coedited the previous volumes in the series, *Art and Globalization* (Penn State, 2010) and *What Is an Image?* (Penn State, 2011).

240 pages | 7 × 10 | December
ISBN 978-0-271-05425-4 | paper: \$34.95/£33.95/€38.95 sh
The Stone Art Theory Institutes Series #3

Art History/Education



Also of Interest
What Is an Image?

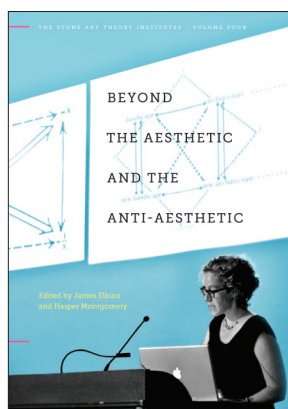
Edited by James Elkins and Maja Naef

ISBN 978-0-271-05065-2
paper: \$34.95/£33.95/€38.95 sh
The Stone Art Theory Institutes Series #2

New in Paperback

Beyond the Aesthetic and the Anti-Aesthetic

Edited by James Elkins and Harper Montgomery



This fourth volume in the Stone Art Institute series, *Beyond the Aesthetic and the Anti-Aesthetic*, focuses on questions revolving around the concepts of the aesthetic, the anti-aesthetic, and the political. The book is about the fact that now, almost thirty years after Hal Foster defined the anti-aesthetic, there is still no

viable alternative to the dichotomy between aesthetics and anti- or nonaesthetic art. The impasse is made more difficult by the proliferation of identity politics, and it is made less negotiable by the hegemony of anti-aesthetics in academic discourse on art. The central question of this book is whether artists and academicians are free of this choice in practice, in pedagogy, and in theory.

The contributors are Stéphanie Benzaquen, J. M. Bernstein, Karen Busk-Jepsen, Luis Camnitzer, Diarmuid Costello, Joana Cunha Leal, Angela Dimitrakaki, Alexander Dumbadze, T. Brandon Evans, Geng Youzhuang, Boris Groys, Beáta Hock, Gordon Hughes, Michael Kelly, Grant Kester, Meredith Kooi, Cary Levine, Sunil Manghani, William Mazzarella, Justin McKeown, Andrew McNamara, Eve Meltzer, Nadja Millner-Larsen, Maria Filomena Molder, Carrie Noland, Gary Peters, Aaron Richmond, Lauren Ross, Toni Ross, Eva Schürmann, Gregory Sholette, Noah Simblist, Jon Simons, Robert Storr, Martin Sundberg, Timotheus Vermeulen, and Rebecca Zorach.

James Elkins is E. C. Chadbourne Professor in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago.

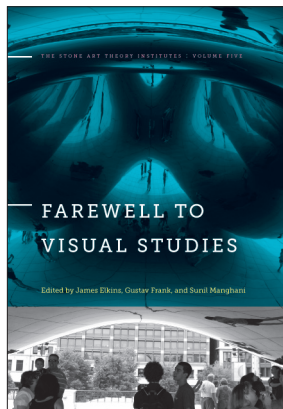
Harper Montgomery is the Patricia Phelps de Cisneros Professor of Modern and Contemporary Latin American Art and Distinguished Lecturer at Hunter College.

248 pages | 2 illustrations | 7 × 10 | October
ISBN 978-0-271-06073-6 | paper: \$34.95/£24.95/€38.95 sh
The Stone Art Theory Institutes Series #4

Art History

Farewell to Visual Studies

Edited by James Elkins, Gustav Frank, and Sunil Manghani



This fifth and final volume in the Stone Art Institute series focuses on the identity, nature, and future of visual studies, discussing critical questions about its history, objects, and methods. In the Seminars and Assessments, the contributors question the canon of literature of visual studies and the place of visual studies

with relation to theories of vision, visibility, epistemology, politics, and art history, giving voice to a variety of inter- and transdisciplinary perspectives. Rather than dismissing visual studies, as its provocative title might suggest, this volume aims to engage a critical discussion of the state of visual studies today, how it might move forward, and what it might leave behind to evolve in productive ways.

James Elkins is E. C. Chadbourne Professor in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago.

Gustav Frank is Professor of German at the Ludwig Maximilian University of Munich.

Sunil Manghani is Reader in Critical and Cultural Theory at the University of Southampton.

256 pages | 1 illustration | 7 × 10 | November
ISBN 978-0-271-07077-3 | case: \$74.95/£53.95/€83.95 sh
The Stone Art Theory Institutes Series #5

Art History



Also of Interest

Art and Globalization

Edited by James Elkins, Zhivka Valiavicharska, and Alice Kim

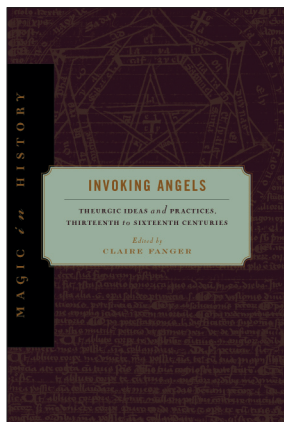
ISBN 978-0-271-03717-2
paper: \$39.95/£37.95/€44.95 sh
The Stone Art Theory Institutes Series #1

New in Paperback

Invoking Angels

Theurgic Ideas and Practices, Thirteenth to Sixteenth Centuries

Edited by Claire Fanger



“*Invoking Angels* makes an important contribution to the growing scholarly literature on medieval and early modern ritual magic.”

—Christopher Lehrich,
Boston University

Invoking Angels brings together a tightly themed collection of essays on late medieval and early modern texts concerned with the role of angels in the cosmos, focusing on

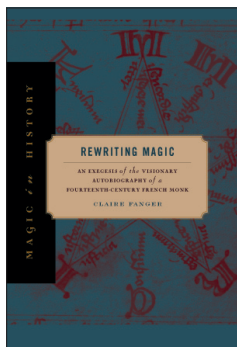
angelic rituals and spiritual cosmologies. Collectively, these essays tie medieval angel magic texts more clearly to medieval religion and to the better-known author-magicians of the early modern period. In the process of rearticulating the understanding of Christian angel magic, contributors examine the places where an intersection of Christian, Jewish, and Islamic ideas can be identified.

Aside from the editor, the contributors are Harvey J. Hames, Frank Klaassen, Katelyn Mesler, Sophie Page, Jan R. Veenstra, Julien Véronèse, Nicolas Weill-Parot, and Elliot R. Wolfson.

Claire Fanger is Assistant Professor of Religious Studies at Rice University. She is the editor of *Conjuring Spirits: Texts and Traditions of Medieval Ritual Magic* (Penn State, 1998).

408 pages | 5 illustrations | 6 × 9 | November
ISBN 978-0-271-05143-7 | paper: \$39.95/£29.95/€44.95 sh
Magic in History Series

History/Religion/Medieval and Early Modern Studies



Also of Interest
Rewriting Magic: An Exegesis of the Visionary Autobiography of a Fourteenth-Century French Monk

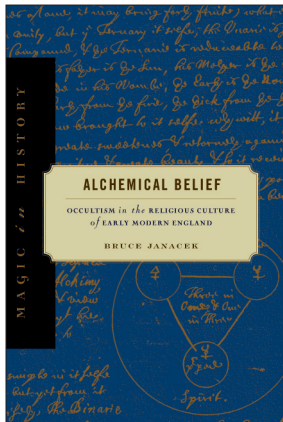
Claire Fanger
ISBN 978-0-271-06650-9
case: \$79.95/£56.95/€88.95 sh
Magic in History Series

New in Paperback

Alchemical Belief

Occultism in the Religious Culture of Early Modern England

Bruce Janacek



“The essence of Janacek’s inquiry around the meaning of belief in alchemy in early modern England both stimulates and challenges the reader. . . . By identifying alchemical belief as an intangible but pervasive force at work within late Tudor and Stuart society, Janacek’s volume is significant for pointing to a more nuanced view of political, philosophical, and religious preconceptions in early modern England. By drawing attention to hidden currents within alchemical culture as an agent of change, *Alchemical Belief* constitutes an important springboard for new studies about the interrelationship between theology and science in pre-modern society.”

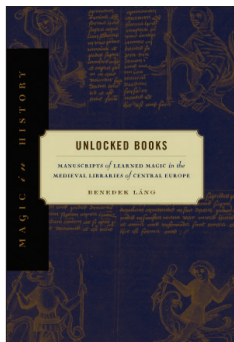
—Donna Bilak, *Early Science and Medicine*

“With the arguments of Bacon in mind, the reader of Janacek’s book can attain a rounded view of early modern alchemical interest in England, which ranged from the wholehearted support of Dee and Fludd to the cautious approval of Digby or the arm’s length attitude of Bacon. This complex view helps to highlight the fact that the eventual triumph of the sceptical views of alchemy was by no means obvious in the climate of early modern England. Indeed, [*Alchemical Belief*] enlightens the reader by capturing an unfamiliar moment in history, when alchemy offered strong promise for the future.” —Georgiana Hedesan, *Ambix*

Bruce Janacek is Associate Professor of History at North Central College.

240 pages | 6 illustrations | 6 × 9 | December
ISBN 978-0-271-05014-0 | paper: \$39.95/£29.95/€44.95 sh
Magic in History Series

History/Religion/Medieval and Early Modern Studies



Also of Interest
Unlocked Books: Manuscripts of Learned Magic in the Medieval Libraries of Central Europe

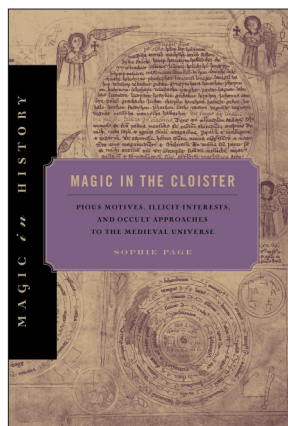
Benedek Láng
ISBN 978-0-271-03378-5
paper: \$39.95/£29.95/€44.95 sh
Magic in History Series

New in Paperback

Magic in the Cloister

Pious Motives, Illicit Interests, and Occult Approaches to the Medieval Universe

Sophie Page



“*Magic in the Cloister* is a stimulating work: its research is meticulous, its insights compelling, and its prose limpid. For this reviewer, the first visit to the library of St. Augustine’s was thrilling indeed.”

—David J. Collins, S.J.,
Catholic Historical Review

“In addition to exploring manuscripts and their contents in detail, *Magic in the Cloister* is original

in its focus on a known group of men who owned and read these books and perhaps tried out some of the rituals in them. This is unusual because many manuscripts of magical texts have been lost, or we do not know who owned them. The book therefore presents much new information about the readers of magical texts. It also approaches this issue from a new angle. Sophie Page shows that magical texts could appeal to people who were part of the religious establishment (monks in a wealthy monastery) and who had a monastic vocation.”

—Catherine Rider, University of Exeter

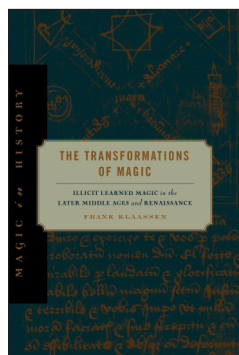
“*Magic in the Cloister* offers a fascinating picture of learned monks reading and even putting into practice magical texts that were kept in the library of their monastery. St. Augustine’s, Canterbury, offered not only a haven for prayer but also a laboratory for occult activity.”

—Charles Burnett, The Warburg Institute,
University of London

Sophie Page is a lecturer at University College London.

248 pages | 6 illustrations | 6 x 9 | October
ISBN 978-0-271-06034-7 | paper: \$39.95/£38.95/€44.95 sh
Magic in History Series

History/Religion/Medieval and Early Modern Studies



Also of Interest
**The Transformations of Magic:
Illicit Learned Magic in the Later
Middle Ages and Renaissance**

Frank Klaassen

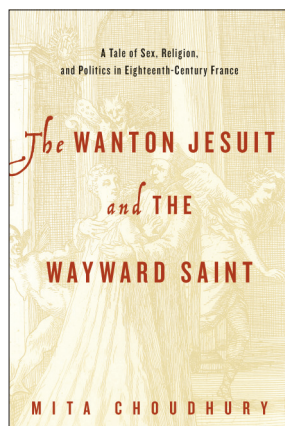
Winner, 2014 Margaret Wade Labarge
Prize

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paper: \$34.95/£33.95/€38.95 sh
Magic in History Series

The Wanton Jesuit and the Wayward Saint

A Tale of Sex, Religion, and Politics in Eighteenth-Century France

Mita Choudhury



“Students of eighteenth-century France have long been aware of the importance of the Cadière affair. Fortunately, the case has now found its historian. Mita Choudhury, a leading expert on the politics of theological conflict in Old Regime France, has given us a rich account of the scandalous provincial encounter in the early 1730s that resounded all

the way to the halls of Versailles and the Sorbonne.”

—Jeffrey S. Ravel,

Massachusetts Institute of Technology

This microhistory investigates the famous and scandalous 1731 trial in which Catherine Cadière, a young woman in the south of France, accused her Jesuit confessor, Jean-Baptiste Girard, of seduction, heresy, abortion, and bewitchment. Generally considered to be the last witchcraft trial in early modern France, the Cadière affair was central to the volatile politics of 1730s France, a time when magistrates and lawyers were seeking to contain clerical power. Mita Choudhury’s examination of the trial sheds light on two important phenomena with broad historical implications: the questioning of traditional authority and the growing disquiet about the role of the sacred and divine in French society. Both contributed to the French people’s ever-increasing disenchantment with the church and the king. Choudhury builds her story through an extensive examination of archival material, including trial records, pamphlets, periodicals, and unpublished correspondence from witnesses. *The Wanton Jesuit and the Wayward Saint* offers new insights into how the eighteenth-century public interpreted the accusations and why the case consumed the public for years, developing from a local sex scandal to a referendum on religious authority and its place in French society and politics.

Mita Choudhury is Professor of History at Vassar College.

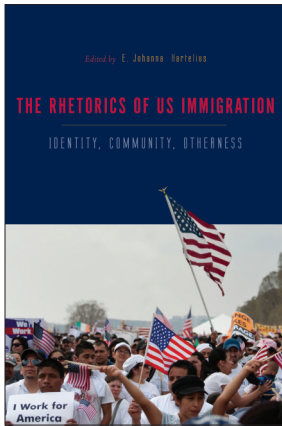
232 pages | 21 illustrations/2 maps | 6 x 9 | January
ISBN 978-0-271-07081-0 | case: \$64.95/£46.95/€71.95 sh

History/Religion

The Rhetorics of US Immigration

Identity, Community, Otherness

Edited by E. Johanna Hartelius



“A scholarly work that is as fresh and relevant as today’s headlines, *The Rhetorics of US Immigration* helps us understand the depths, implications, and nuances of the immigration debate. It will be valuable for scholars and policy makers alike.”

—Barry Brummett,
University of Texas
at Austin

In the current geopolitical climate—in which unaccompanied children cross the border in record numbers, and debates on the topic swing violently from pole to pole—the subject of immigration demands innovative inquiry. In *The Rhetorics of US Immigration*, some of the most prominent and prolific scholars in immigration studies come together to discuss the many facets of immigration rhetoric in the United States.

The Rhetorics of US Immigration provides readers with an integrated sense of the rhetorical multiplicity circulating among and about immigrants. Whereas extant literature on immigration rhetoric tends to focus on the media, this work extends the conversation to the immigrants themselves, among others. A collection whose own eclecticism highlights the complexity of the issue, *The Rhetorics of US Immigration* is not only a study in the language of immigration but also a frank discussion of who is doing the talking and what it means for the future.

From questions of activism, authority, and citizenship to the influence of Hollywood, the LGBTQ community, and the church, *The Rhetorics of US Immigration* considers the myriad venues in which the American immigration question emerges—and the interpretive framework suited to account for it.

Along with the editor, the contributors are Claudia Anguiano, Karma R. Chávez, Terence Check, Jay P. Childers, J. David Cisneros, Lisa M. Corrigan, D. Robert DeChaine, Anne Teresa Demo, Dina Gavrilos, Emily Ironside, Christine Jasken, Yazmin Lazcano-Pry, Michael Lechuga, and Alessandra B. Von Burg.

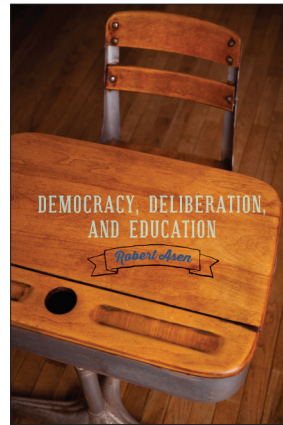
E. Johanna Hartelius is Assistant Professor of Communication at the University of Pittsburgh.

296 pages | 6 × 9 | September
ISBN 978-0-271-06718-6 | case: \$94.95/£67.95/€105.95 sh

Communication Studies/Rhetoric/Political Science

Democracy, Deliberation, and Education

Robert Asen



“Emboldened by John Dewey’s vision of a reciprocal relationship between education and democracy, Robert Asen invites the reader to join him and his colleagues in listening to how people talk during a series of local school-board meetings in Wisconsin. Participants struggle through some of their own differences, to be sure, but they also work

through them enough to make collective, consequential decisions, using what Asen calls ‘vernacular policy discourse.’ This book compellingly captures the tone and spirit, as well as the pitfalls, of such deliberations. What happens in these meetings, we are told, is what democracy sounds like.”

—Vanessa B. Beasley, Vanderbilt University

The local school board is one of America’s enduring venues of lay democracy at work. In *Democracy, Deliberation, and Education*, Robert Asen takes the pulse of this democratic exemplar through an in-depth study of three local school boards in Wisconsin. In so doing, Asen identifies the broader democratic ideal in the most parochial of American settings.

Conducted over two years across racial, ethnic, and socioeconomic lines, Asen’s research reveals as much about the possibilities and pitfalls of local democracy as it does about educational policy. From issues as old as racial integration and as contemporary as the recognition of the Gay-Straight Alliance in high schools, *Democracy, Deliberation, and Education* illustrates how ordinary folks build and sustain their vision for a community and its future through consequential public decision making.

For all the research on school boards conducted in recent years, no other project so directly addresses school boards as deliberative policymaking bodies. *Democracy, Deliberation, and Education* draws from 250 school-board meetings and 31 interviews with board members and administrators to offer insight into participants’ varied understandings of their roles in the complex mechanism of governance.

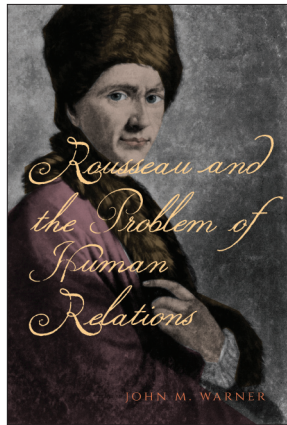
Robert Asen is Professor of Communication Arts at the University of Wisconsin-Madison.

232 pages | 6 × 9 | September
ISBN 978-0-271-06709-4 | paper: \$34.95/£24.95/€38.95 sh
Rhetoric and Democratic Deliberation Series

Communication Studies/Rhetoric/Education

Rousseau and the Problem of Human Relations

John M. Warner



“Rousseau combines two positions that seem to be at odds with each other: he insists that by nature humans are asocial, but he claims that—precisely because of this—politics is radically important. The issue of how humans relate to each other is central to his thought. Warner investigates different relations (pity, family, friendship, etc.)

and how each contributes to political life. He has defined his issue clearly and executes his plan well. He has a fine sense of when scholars have gone astray by emphasizing one side of Rousseau’s thought at the expense of the other. He demonstrates that, for Rousseau, political and social problems are permanent and intransigent.”

—Christopher Kelly, Boston College

Among Jean-Jacques Rousseau’s chief preoccupations was the problem of self-interest implicit in all social relationships. A person with divided loyalties (i.e., to both himself and his cohorts) was, in Rousseau’s thinking, a divided person. According to John Warner’s *Rousseau and the Problem of Human Relations*, not only did Rousseau never solve this problem, he believed it was fundamentally unsolvable: social relationships could never restore wholeness to a self-interested human being. Warner traces his argument through the contours of Rousseau’s thought on three distinct types of relationships—sexual love, friendship, and civil or political association. Warner concludes that none of these, whether examined individually or together, provides a satisfactory resolution to the problem of human dividedness located at the center of Rousseau’s thinking. In fact, concludes Warner, Rousseau’s failure to obtain anything hopeful from human associations is deliberate, self-conscious, and revelatory of a tragic conception of human relations. Thus Rousseau raises our hopes only to dash them.

John M. Warner is Assistant Professor of Political Science at Kansas State University.

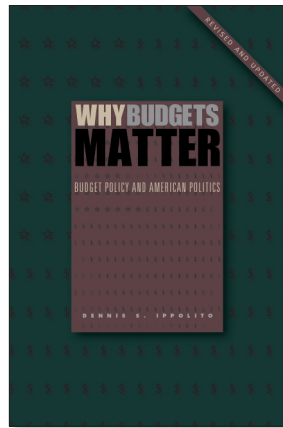
256 pages | 6 × 9 | February
ISBN 978-0-271-07100-8 | case: \$79.95/£56.95/€88.95 sh

Political Science/Philosophy

Why Budgets Matter

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—Christopher Wlezien, *Political Science Quarterly*

When the first edition of this book was published in 2003, the federal budget had fallen back into deficit. At the time, fairly modest changes in taxes and spending would have ensured that deficits and debt remained at tolerable levels. Instead, the disconnect between taxes and spending that had plagued the United States since the 1960s grew even greater. A near-catastrophic economic collapse beginning in December 2007 then magnified the fiscal consequences of irresponsible policy choices. This new edition examines how and why the balanced-budget equilibrium of the 1990s was destabilized in the 2000s. It also places this latest partisan battle over the size of government in historical perspective by exploring its connection to earlier budget policy eras.

Dennis S. Ippolito is Eugene McElvaney Professor of Political Science and Chairman of the Department of Political Science at Southern Methodist University.

360 pages | 6 × 9 | November
ISBN 978-0-271-07113-8 | paper: \$34.95/£24.95/€38.95 sh

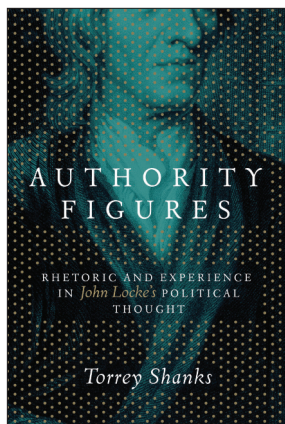
Political Science/Business and Economics

New in Paperback

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Torrey Shanks



“Many canonical authors in political theory have been read with fresh, even radical, insights in the past decade, but Locke seems to be particularly resistant to such rereadings. In *Authority Figures*, Torrey Shanks has managed to pull this off. She does so by reading Locke as an ‘Epicurean materialist’—that is, as someone with an appreciation for the

unexpected, the unpredictable, and the unforeseen. Shanks demonstrates that Locke practices a set of rhetorical strategies that reflect and enact this Epicurean materialism in his texts. Once you start to read Locke in this way, everything changes, becoming deeply contingent. The rigid and unyielding Locke whom we all grew up reading becomes an altogether different figure—a difference with important consequences for how we read Locke politically.”

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“*Authority Figures* offers an original and provocative account of Locke by focusing on his use of metaphors and rhetorical figures. Torrey Shanks addresses several central themes in political and social theory—the place of rhetoric in political thought, the importance of creativity in critique, the role of rationality in judgment and consent, and the use of authority in maintaining as well as critiquing order—as she traces the revolutionary implications of Locke’s use of language. This is a book that should be of interest to a wide range of social and political theorists.”

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Torrey Shanks is Assistant Professor of Political Science at the University at Albany, State University of New York.

168 pages | 6 × 9 | available now

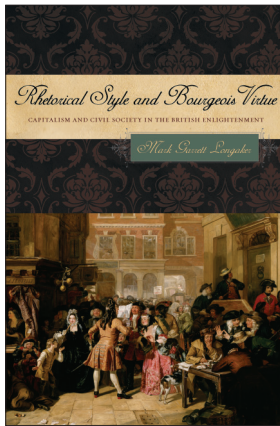
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Political Science/Communication Studies

Rhetorical Style and Bourgeois Virtue

Capitalism and Civil Society in the British Enlightenment

Mark Garrett Longaker



During the British Enlightenment, the correlation between effective communication and moral excellence was undisputed—so much so that rhetoric was taught as a means of instilling desirable values in students. In *Rhetorical Style and Bourgeois Virtue*, Mark Garrett Longaker explores the connections between rhetoric and ethics in the

context of the history of capitalism.

Longaker’s study lingers on four British intellectuals from the late seventeenth to the mid-nineteenth century: philosopher John Locke, political economist Adam Smith, rhetorical theorist Hugh Blair, and sociologist Herbert Spencer. Across one hundred and fifty years, these influential men sought to mold British students into good bourgeois citizens by teaching them the discursive habits of clarity, sincerity, moderation, and economy, all with one incontrovertible truth in mind: the free market requires virtuous participants in order to thrive.

Through these four case studies—written as biographically focused yet socially attentive intellectual histories—Longaker portrays the British rhetorical tradition as beholden to the dual masters of ethics and economics, and he sheds new light on the deliberate intellectual engineering implicit in Enlightenment pedagogy.

Mark Garrett Longaker is the Associate Chair and Associate Professor of Rhetoric and Writing at the University of Texas at Austin.

180 pages | 6 × 9 | October

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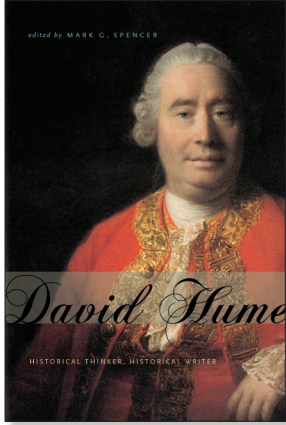
Rhetoric/Communication Studies/History

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David Hume

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Edited by Mark G. Spencer



“Offering essays that consistently are of high quality, this collection is an excellent contribution to Hume scholarship.”

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offers readers an invaluable book-length set of investigations to help us do just that. The volume therefore not only fills a rather massive lacuna in Hume scholarship by plumbing the philosophical depths of Hume the historian; it also rounds out and adds nuance to our understanding of Hume the philosopher.” —Peter Fosl, Transylvania University

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Mark G. Spencer is Associate Professor of History at Brock University.

296 pages | 6 × 9 | September

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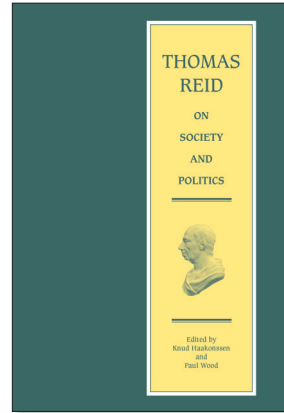
History/Philosophy

Thomas Reid on Society and Politics

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Thomas Reid

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Thomas Reid (1710–1796) was a Scottish philosopher. The founder of the Scottish School of Common Sense, he played an integral role in the Scottish Enlightenment.

Knud Haakonssen is Professor of Intellectual History at the University of Sussex. He is General Editor of The Edinburgh Edition of Thomas Reid.

Paul Wood is Lecturer in the Department of History at the University of Victoria, Canada.

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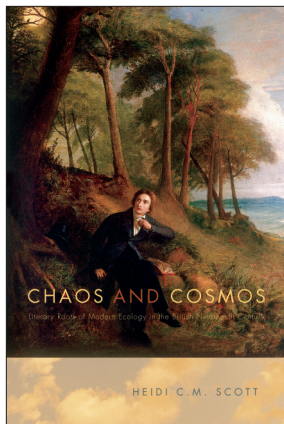
Philosophy

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Heidi C. M. Scott is Assistant Professor of English at Florida International University.

224 pages | 6 × 9 | August

ISBN 978-0-271-06384-3 | paper: \$27.95/£19.95/€30.95 sh

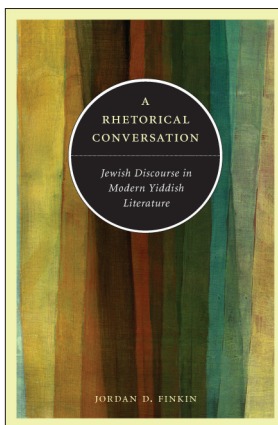
Literature/Nature

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Jordan D. Finkin is Visiting Scholar in Jewish Culture and Society at the University of Illinois at Urbana–Champaign.

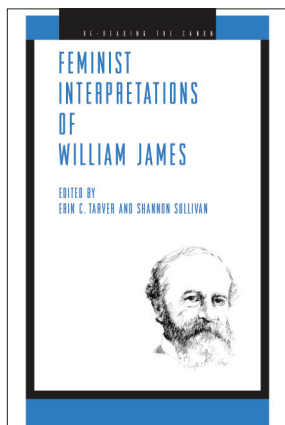
216 pages | 2 illustrations | 6 × 9 | December

ISBN 978-0-271-06642-4 | paper: \$34.95/£22.95/€35.95 sh

Literature/Communication Studies/Rhetoric

Feminist Interpretations of William James

Edited by Erin C. Tarver and Shannon Sullivan



“William James has often been praised for highlighting the more ‘feminine’ dimensions of philosophy while being criticized for ignoring important ‘feminist’ considerations. The present volume focuses on and highlights this conundrum, and it does so in a rich and informative manner. James’s many contributions are acknowledged, but his work is viewed, and

elaborated upon, from a broader perspective of feminism.”

—Bill Gavin, University of Southern Maine

Widely regarded as the father of American psychology, William James is by any measure a mammoth presence on the stage of pragmatist philosophy. But despite his indisputable influence on philosophical thinkers of any gender, men remain the movers and shakers in the Jamesian universe—while women exist primarily to support their endeavors and serve their needs. How could the philosophy of William James, a man devoted to Victorian ideals, be used to support feminism?

Feminist Interpretations of William James lays out the elements of James’s philosophy that are particularly problematic for feminism, offers a novel feminist approach to James’s ethical philosophy, and takes up epistemic contestations in and with James’s pragmatism. The results are surprising. In short, James’s philosophy can prove useful for feminist efforts to challenge sexism and male privilege, in spite of James himself.

Along with the editors, the contributors are Jeremy Carrette, Lorraine Code, Megan Craig, Susan Dieleman, Jacob L. Goodson, Maurice Hamington, Erin McKenna, José Medina, and Charlene Haddock Seigfried.

Erin C. Tarver is Assistant Professor of Philosophy at Oxford College of Emory University.

Shannon Sullivan is Professor of Philosophy and Department Chair at the University of North Carolina, Charlotte.

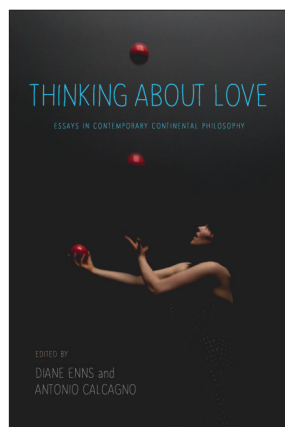
312 pages | 6 × 9 | January
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Philosophy

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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.

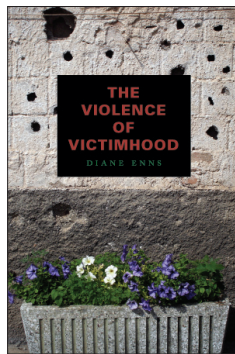
Along with the editors, the contributors are Sophie Bour-gault, John Caruana, Christina M. Gschwandtner, Marguerite La Caze, Alphonso Lingis, Christian Lotz, Todd May, Dawne McCance, Dorothea Olkowski, Felix Ó Murchadha, Fiona Utley, and Mélanie Walton.

Diane Enns is Associate Professor of Philosophy at McMaster University.

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

256 pages | 3 illustrations | 6 × 9 | January
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Philosophy



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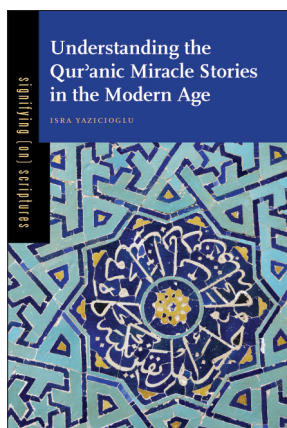
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Isra Yazicioglu



“Isra Yazicioglu’s *Understanding the Qur’anic Miracle Stories in the Modern Age* is an intriguing study not only of the Qur’an but also of the reception history of the sacred text in light of the challenge of rationalism. Meandering from the Qur’an itself to Ghazali and Ibn Rushd as well as Peirce and Hume and Nursi, Yazicioglu’s work

serves as a useful reminder of how intellectual trends in each era have shaped our interaction with divine revelation in a way that is timeless—and also timely.”

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“This is an important book that brings miracle stories from Islam into conversation with philosophy. Isra Yazicioglu takes us on a journey through al-Ghazali’s defense of miracle stories—and she reframes those stories in terms of modern philosophy, beginning with Hume, developing with Peirce (who reminds us that natural laws are not absolute but who nevertheless recognizes regularities in nature), and ending with Nursi (for whom miracles invite us to rethink our assumptions about natural causation). Yazicioglu’s pragmatic hermeneutics raises highly relevant philosophical questions and makes us rethink our assumptions about Qur’anic miracle stories, showing how we must read them as relevant scriptural texts that question our assumptions about the world. This is a well-written and engaging book on an important topic. It deserves to be widely read and discussed.”

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Isra Yazicioglu is Assistant Professor of Theology and Religious Studies at St. Joseph’s University.

232 pages | 6 × 9 | October

ISBN 978-0-271-06157-3 | paper: \$32.95/£23.95/€36.95 sh

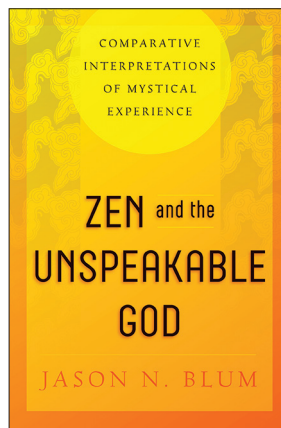
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Religion

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Zen and the Unspeakable God reevaluates how we study mystical experience. Forsaking the prescriptive epistemological box that has constrained the conversation for decades, ensuring that methodology has overshadowed subject matter, Jason Blum proposes a new interpretive approach—one that begins with a mystic’s own beliefs about the nature of mystical experience. Blum brings this approach to bear on the experiential accounts of three mystical exemplars: Meister Eckhart, Ibn al-Arabi, and Hui-neng. Through close readings of their texts, Blum uncovers the mystics’ own fundamental assumptions about transcendence and harnesses these as interpretive guides to their experiences.

The predominant theory-first path to interpretation has led to the misunderstanding and misrepresentation of individual mystical experiences and fostered specious conclusions about cross-cultural comparability among them. Blum’s hermeneutic invites the scholarly community to begin thinking about mystical experience in a new way—through the mystics’ eyes. *Zen and the Unspeakable God* offers a sampling of the provocative results of this technique and an explanation of its implications for theories of consciousness and our contemporary understanding of the nature of mystical experience.

Jason N. Blum is Visiting Assistant Professor of Philosophy at American University in Cairo.

192 pages | 1 illustration | 6 × 9 | November

ISBN 978-0-271-07079-7 | case: \$74.95/£53.95/€83.95 sh

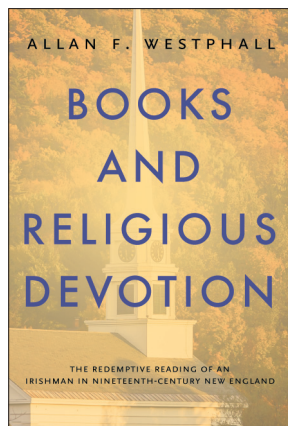
Religion/Philosophy

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tant publishers in Boston who printed Catholic devotional texts; into Irish immigrant life in New Hampshire; and into reading practices and the purpose, status, and value of marginal annotations. This study is richly diverse in its illuminations and a model of what the history of the book might contribute to social and religious history, as well as to our understanding of the mind of a reader whose visions led Protestant authorities to declare him insane. As our acquaintance with Thomas Connary deepens, we reflect on our own practices and experiences as readers, not all of which we might wish to confide to posterity. Connary has found in Allan Westphall a most ingenious and sympathetic interpreter of his marginalia and interleavings.”

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“Allan Westphall brings together an extensive knowledge of Thomas Connary’s sources (his books), the scholarship directly and indirectly dealing with a reader’s interaction with his texts, and the old Irish and medieval sources of Connary’s Catholicism. This fresh, original study explores the significance of a reader’s text embellishments and examines how a farmer and ‘book keeper’ can integrate himself into his books—making them an extension of himself.”

—A. Franklin Parks, Frostburg State University

Allan F. Westphall is an honorary research fellow at the University of St. Andrews.

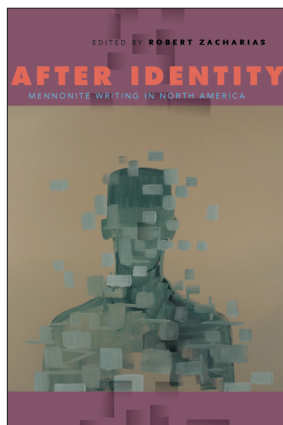
248 pages | 34 illustrations | 6 × 9 | December
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Religion/History/Book History

After Identity

Mennonite Writing in North America

Edited by Robert Zacharias



For decades, the field of Mennonite literature has been dominated by the question of Mennonite identity. *After Identity: Mennonite Writing in North America* is an interrogation of this prolonged preoccupation and an exploration of the potential for a move beyond it—to a truly post-identity Mennonite literature.

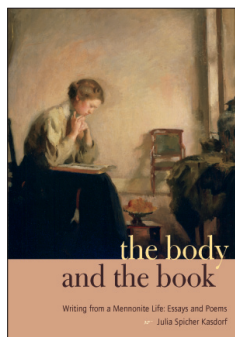
Born from a symposium on the subject, *After Identity* collects twelve interdisciplinary essays from scholars who see Mennonite writing transitioning beyond a tradition concerned primarily with defining itself and its cultural milieu. What this means for the future of Mennonite literature and its attendant criticism is the question at the heart of these essays. Contributors explore the histories and contexts—as well as the gaps—that have informed and diverted the perennial focus on identity in Mennonite literature, even as that identity is reread, reframed, and expanded.

Along with the editor, the contributors include Ervin Beck, Di Brandt, Daniel Shank Cruz, Jeff Gundy, Ann Hostetler, Julia Spicher Kasdorf, Royden Loewen, Jesse Nathan, Magdalene Redekop, Hildi Froese Tiessen, and Paul Tiessen.

Robert Zacharias is Banting Postdoctoral Fellow in the Department of English Language and Literature at the University of Waterloo and Visiting Scholar at the Center for Diaspora and Transnational Studies at the University of Toronto.

248 pages | 1 illustration | 6 × 9 | November
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Literature/Religion



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**The Body and the Book:
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Julia Spicher Kasdorf

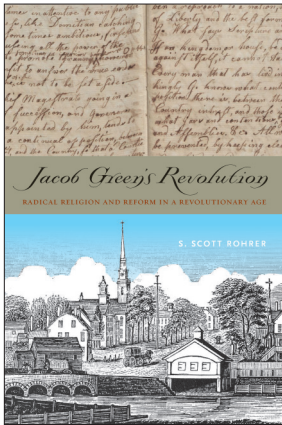
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Radical Religion and Reform in a Revolutionary Age

S. Scott Rohrer



“Jacob Green, an independent-minded Presbyterian minister, played a leading role in New Jersey during the tumultuous days of the American Revolution. S. Scott Rohrer’s innovative biography rescues this intriguing figure from unwarranted obscurity.

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“There is no more intriguing character among the American Revolution’s pastors than Jacob Green, a fervent patriot, antislavery advocate, and principled Calvinist. S. Scott Rohrer brings Green’s story to life in this much-needed biography, with its admirable combination of lucid writing and historical insight.”

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S. Scott Rohrer is an independent scholar.

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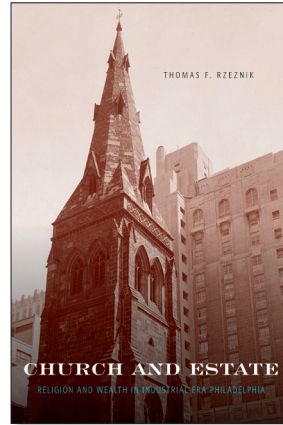
History/Religion

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Church and Estate

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Thomas F. Rzeznik is Associate Professor of History at Seton Hall University.

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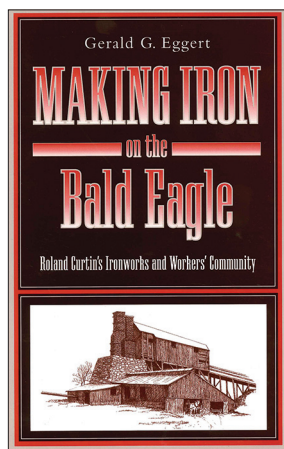
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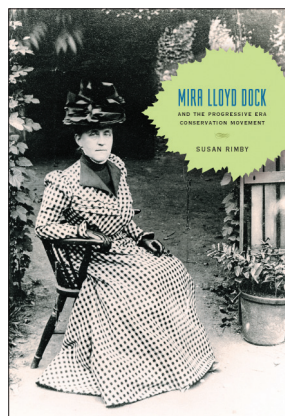
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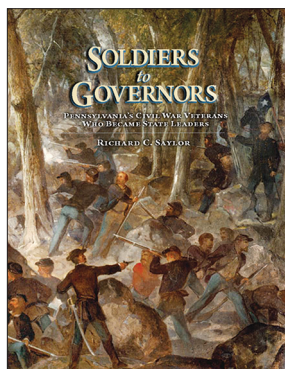
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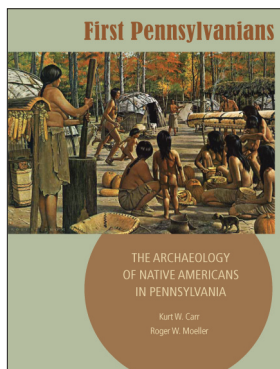
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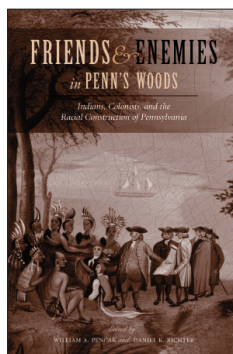
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Kurt W. Carr is Senior Curator of Archaeology at The State Museum of Pennsylvania.

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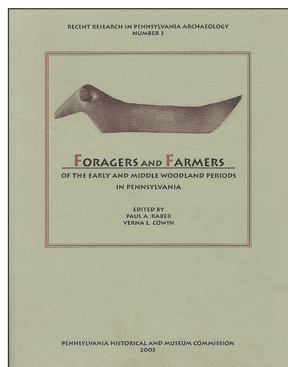
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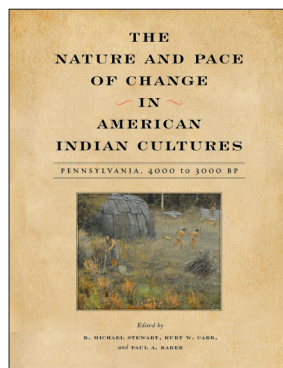
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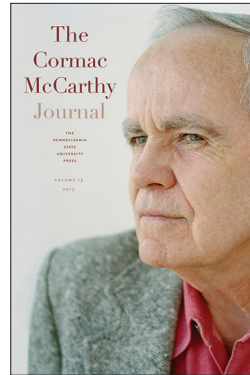


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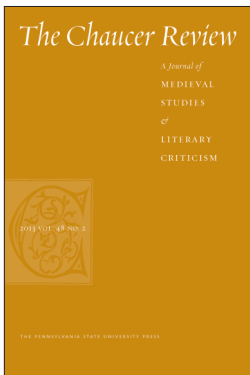


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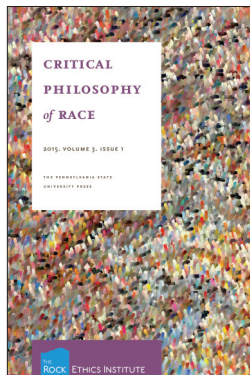


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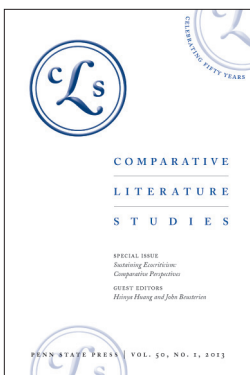


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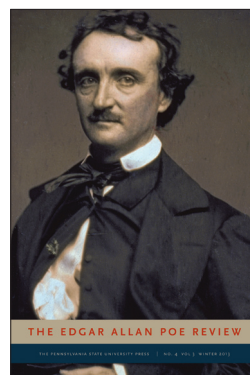


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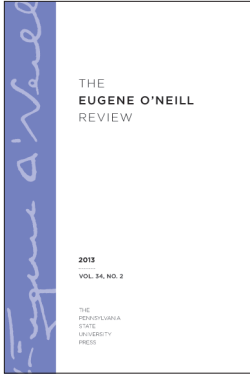


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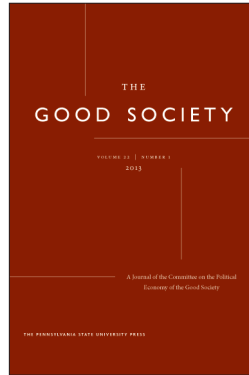


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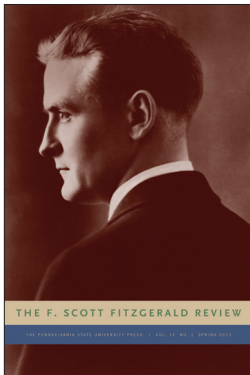


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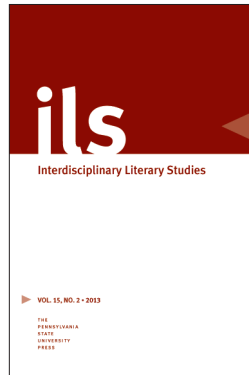


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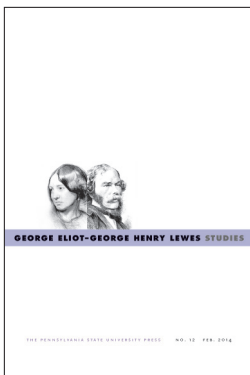


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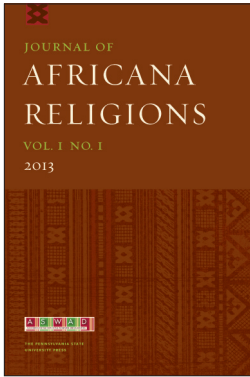
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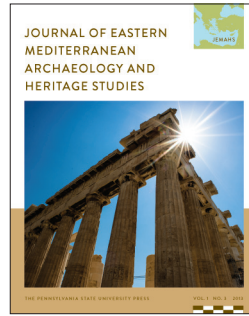


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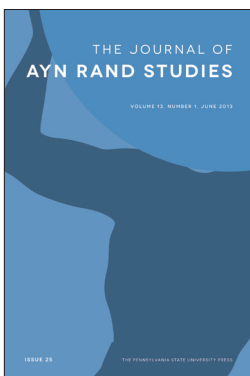


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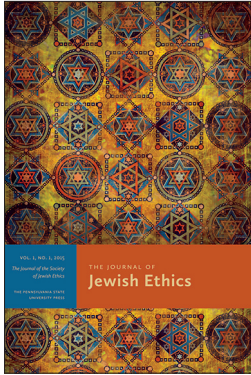


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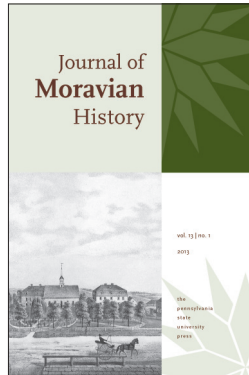


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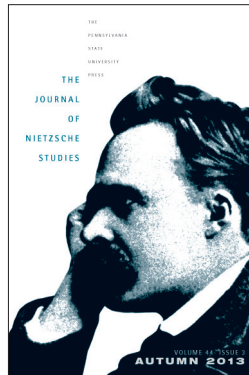


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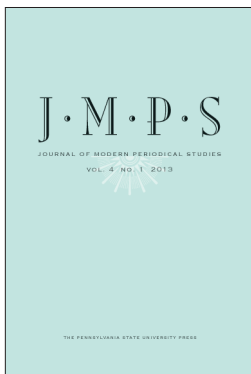


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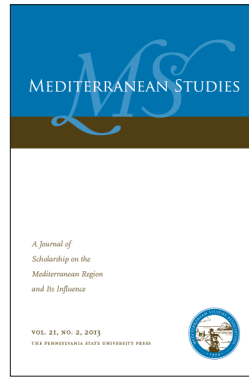


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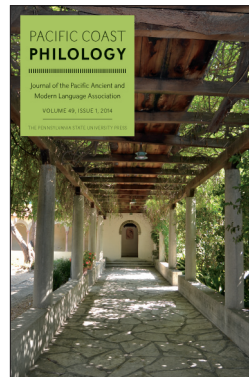


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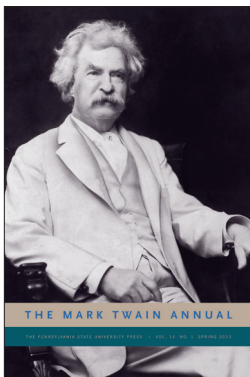


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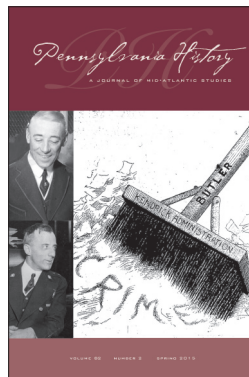


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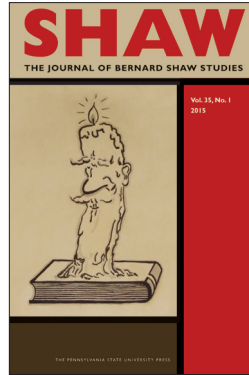


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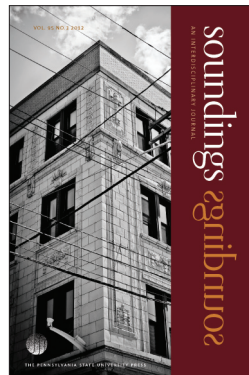
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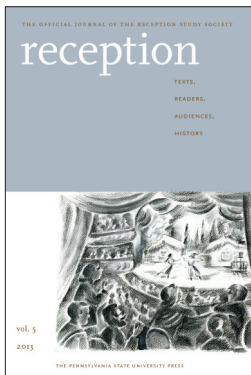
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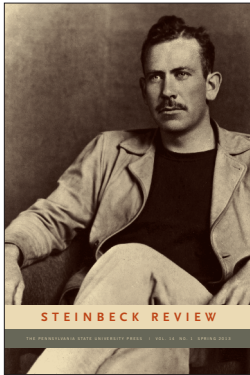
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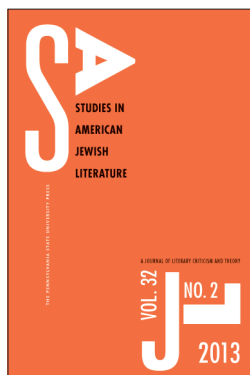


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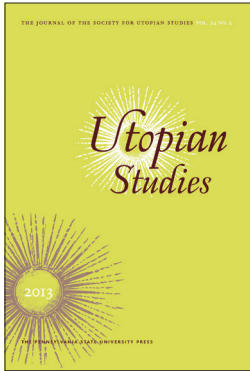


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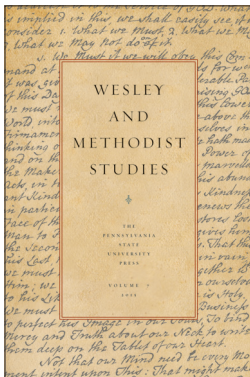


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