

penn state university press
Spring and Summer 2015

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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 celebrates 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 thirty-five journals, places the press on the cutting edge of research in the arts and humanities. The press also collaborates with the University Libraries in the Office of Digital Scholarly Publishing, applying new technology to the ever-changing landscape of scholarly communication.

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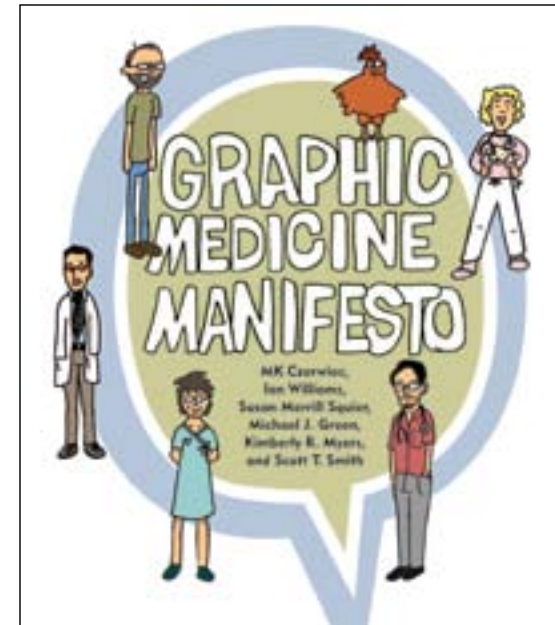
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“Something remarkable and game changing is being sparked by the alliance between comics and medicine. It’s becoming clear that these graphic narratives can deepen understanding, not only of facts but of feelings, between patients, family, and professionals. A spoonful of comics really does help the medicine go down.”

—Paul Gravett,
author of *Comics Art* and editor of
1001 Comics You Must Read Before You Die

Graphic Medicine Manifesto

MK Czerwiec, Ian Williams, Susan Merrill Squier, Michael J. Green, Kimberly R. Myers, and Scott T. Smith

This inaugural volume in the Graphic Medicine series establishes the principles of graphic medicine and begins to map the field. The volume combines scholarly essays written by the editorial team with previously unpublished visual narratives by Ian Williams and MK Czerwiec and includes comic avatars by a wide range of graphic medicine contributors—all in an arresting format. The first section comprises essays by Scott Smith and Susan Squier. It argues that as a new area of scholarship, research on graphic medicine has the potential to challenge the boundaries of conventional academic disciplines, to raise questions about their foundations, and to reinvigorate literary scholarship—and the notion of the literary text—for a broader audience. The second section, incorporating essays by Michael Green and Kimberly Myers, demonstrates that graphic medicine narratives have the potential to engage members of the health professions with literary and visual representation and symbolic practices, offering patients, family members, physicians, and other caregivers new ways to experience and work with the challenges and complexity of the medical experience. The final section, featuring essays by Ian Williams and MK Czerwiec, focuses on the practice of creating graphic narratives; iconography used in the graphic narrative; drawing as social practice; and the nature of comics as visual rhetoric. A conclusion (in comics form) testifies to the diverse and growing community that is graphic medicine. Finally, two bibliographies—one of comics and the other of scholarly references—provide a valuable resource for readers.

MK Czerwiec is a nurse and comics artist. She is the artist-in-residence at Northwestern University, Feinberg School of Medicine.

Ian Williams is a visual artist and illustrator, a medical doctor, and an independent humanities scholar. His most recent book is *The Bad Doctor: The Troubled Life and Times of Dr. Iwan James*.

Susan Merrill Squier is Brill Professor of English and Women’s Studies at Penn State.

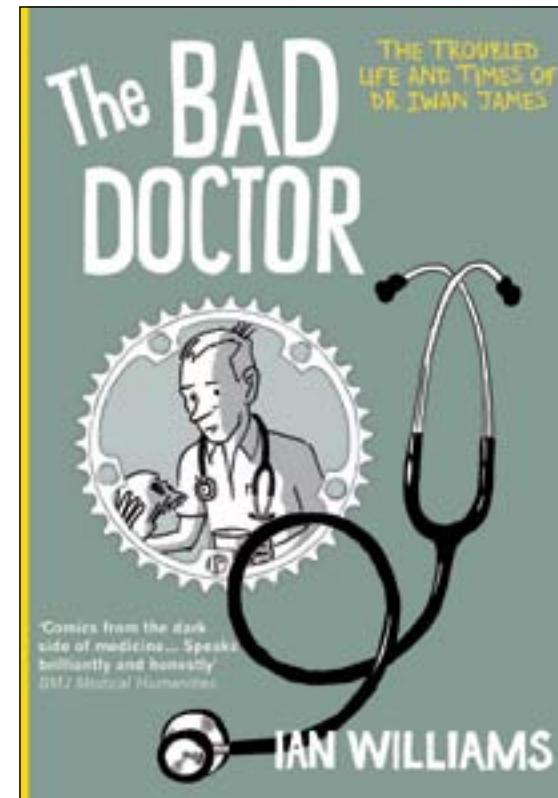
Michael J. Green is a medical doctor and Professor of Humanities and Medicine at the Penn State College of Medicine.

Kimberly R. Myers is Associate Professor of Humanities at the Penn State College of Medicine.

Scott T. Smith is Associate Professor of English at Penn State.

216 pages | 24 color/86 b&w illustrations | 8 × 9 | May
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Graphic Medicine Series

Graphic Studies/Education/General Interest



“Skillfully told, relentlessly honest, often funny, and painfully true . . . this is courageous work. It undercuts the accepted nonsense that doctors are—or should be expected to be—seraphic beings, exalted above the rest of humanity. It should be read by every student and practicing professional out there, and in the larger world as well. Ian Williams is my hero and I wish he were my doctor, too!”

—David Small,
author of *Stitches: A Memoir*

The Bad Doctor

The Troubled Life and Times of Dr. Iwan James

Ian Williams

“This unputdownable graphic novel, like all great literature, makes you feel slightly less alone. Ian Williams gently points out what’s under our noses but what we might not yet have managed to articulate. It shows us—through good observation and by being funny—how the ordinary is extraordinary.”

—Philippa Perry,
author of *Couch Fiction: A Graphic Tale of Psychotherapy*

“Gentle, thoughtful, humorous, and with a real light touch.”

—Bryan Talbot,
author of *The Adventures of Luther Arkwright*

“Amazing. . . . Crafted with a consistent wit in which the cartoon narrator spares himself no less than his patients. This profoundly honest doctor pursues his humanitarian mission while exorcising personal demons. Ian Williams gives us a dose of insight and laughter that is germane not only to the comics medium but also to medicine itself.”

—Justin Green,
author of *Binky Brown Meets the Holy Virgin Mary*

“A helpful, insightful adventure into the dynamic of the doctor-patient relationship. *The Bad Doctor’s* elegant renderings illuminate the mind and explore the relationships that don’t always have a happy ending. A very original and honest view of a highly personal examination of the human psyche.”

—Ron Turner, *Last Gasp Comics*

Meet Dr. Iwan James: cyclist, doctor, would-be lover, former heavy metal fan, and, above all, human being. Weighed down by his responsibilities—from diagnosing personality disorders to deciding who can hold a gun license—he doubts his ability to make decisions about the lives of others when he may need more than a little help himself. Cartoonist and doctor Ian Williams introduces us to Iwan’s troubled life as all humanity, it seems, passes through his surgery doors.

Ian Williams is a visual artist and illustrator, a medical doctor, and an independent humanities scholar. He founded the website GraphicMedicine.org and is co-editor of the *Graphic Medicine* series published by Penn State Press.

224 pages | 6.7 × 9 | March

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Graphic Medicine Series

Graphic Studies/General Interest



New in Paperback

Gorgeous Beasts

Animal Bodies in Historical Perspective

Edited by Joan B. Landes, Paula Young Lee, and Paul Youngquist



"*Gorgeous Beasts* is a gorgeous book. As the essays revel in the physicality of animal bodies in order to reveal why and how animals matter in history and art, so the volume celebrates the physical book. Extensively illustrated, expertly designed, and printed on sumptuous paper, it embodies the

best of the exhibition catalogue and the scholarly text. Like a finely curated art exhibit, it speaks to the myriad and contradictory ways that animals matter through individual works that are a pleasure to behold, read, and contemplate."

—Amy Nelson, *American Historical Review*

"*Gorgeous Beasts* asks all the right questions. Its animal bodies are provocative, unpredictable, and potent. Meticulously researched and eloquently argued with clear, accessible language, the essays incite a knowing that grows beyond the page and into our daily lives with other animals."

—Rachel Poliquin, *Humanimalia*

Joan B. Landes is Walter L. and Helen Ferree Professor of Early Modern History and Women's Studies at The Pennsylvania State University.

Paula Young Lee is an independent scholar and the editor of *Meat, Modernity, and the Rise of the Slaughterhouse* (2008).

Paul Youngquist is Professor of English at the University of Colorado.

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Animalibus: Of Animals and Cultures

Animal Studies/History/Literature



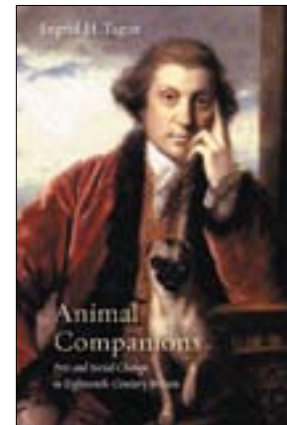
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Animal Companions

Pets and Social Change in Eighteenth-Century Britain

Ingrid H. Tague



"Ingrid Tague's *Animal Companions* helps us understand the extraordinary innovation entailed in the rise of pet keeping in eighteenth-century England. . . . The rise of pet keeping brought abstract Enlightenment questions into the realm of concrete debate—around the nature of the human, the concepts of ownership and slavery, relationships of affection and alterity, and the exercise of humanitarianism and the ideal of harmony."

—Laura Brown, Cornell University

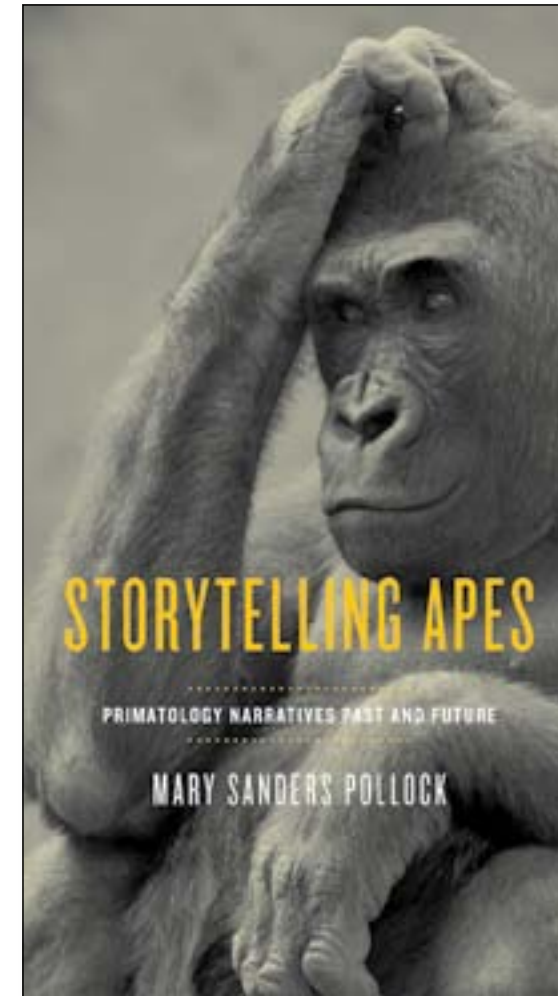
Although pets existed in Europe long before the eighteenth century, the dominant belief was that pet keeping was at best frivolous and at worst downright dangerous. In *Animal Companions*, Ingrid Tague explores the eighteenth-century conversation about the presence of pets in British society and the ways in which that conversation both reflected and shaped broader cultural debates. Tague argues that pets, as neither human nor fully part of the natural world, offered a unique way for Britons of the eighteenth century to articulate what it meant to be human and what their society ought to look like.

Having emerged from the Malthusian cycle of dearth and famine at the end of the seventeenth century, England became the wealthiest nation in Europe, with unprecedented access to consumer goods of all kinds. And closely connected with these material changes was the Enlightenment, with its implications for contemporary understanding of religion, science, and non-European cultures. All these transformations generated both excitement and anxiety, and they were reflected in debates over the rights and wrongs of human-animal relationships. Looking at a wide variety of texts, Tague shows how pets became both increasingly visible indicators of spreading prosperity and catalysts for debates about the morality of the radically different society emerging in this period.

Ingrid H. Tague is Associate Dean of Arts, Humanities, and Social Sciences and Associate Professor of History at the University of Denver.

240 pages | 38 illustrations | 6 × 9 | May
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Animalibus: Of Animals and Cultures

Animal Studies/History



"Mary Sanders Pollock has written an intelligent, probing, and lucid overview for readers without the time or inclination to read the extensive primatology source material.

Her prose is readable and the content sophisticated without being jargon-drenched, as published scholarly works commonly are. *Storytelling Apes* also provides a nudge to scientists to reflect on their role and responsibility to engage in conservation and protection efforts."

—Jonathan Balcombe,
Humane Society Institute for Science and Policy

Storytelling Apes

Primatology Narratives Past and Future

Mary Sanders Pollock

"The lives of our primate cousins, as well as those who study them with passion and devotion, are discerningly revealed by Mary Sanders Pollock, whose chronicle will be avidly read by all field naturalists and, I suspect, by everyone with a love for the natural world."

—Lee Durrell,

Durrell Wildlife Conservation Trust

The annals of field primatology are filled with stories about charismatic animals native to some of the most challenging and remote areas on earth. There are, for example, the chimpanzees of Tanzania, whose social and family interactions Jane Goodall has studied for decades; the mountain gorillas of the Virungas, chronicled first by George Schaller and then later, more obsessively, by Dian Fossey; various species of monkeys (Indian langurs, Kenyan baboons, and Brazilian spider monkeys) studied by Sarah Hrdy, Shirley Strum, Robert Sapolsky, Barbara Smuts, and Karen Strier; and finally the orangutans of the Bornean woodlands, whom Biruté Galdikas has observed passionately. Humans are, after all, storytelling apes. The narrative urge is encoded in our DNA, along with large brains, nimble fingers, and color vision, traits we share with lemurs, monkeys, and apes. In *Storytelling Apes*, Mary Sanders Pollock traces the development and evolution of primatology field narratives while reflecting upon the development of the discipline and the changing conditions within natural primate habitat.

Like almost every other field primatologist who followed her, Jane Goodall recognized the individuality of her study animals: defying formal scientific protocols, she named her chimpanzee subjects instead of numbering them, thereby establishing a trend. For Goodall, Fossey, Sapolsky, and numerous other scientists whose works are discussed in *Storytelling Apes*, free-living primates became fully realized characters in romances, tragedies, comedies, and never-ending soap operas. With this work, Pollock shows readers with a humanist perspective that science writing can have remarkable literary value, encourages scientists to share their passions with the general public, and inspires the conservation community.

Mary Sanders Pollock is Nell Carlton Professor of English at Stetson University.

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Animalibus: Of Animals and Cultures

Animal Studies/Literature

New in Paperback

Animals on Display

The Creaturely in Museums, Zoos, and Natural History

Edited by Liv Emma Thorsen, Karen A. Rader, and Adam Dodd



“From the eighteenth century’s preserved monsters to the twenty-first century’s images of zoo polar bear Knut, the authors of *Animals on Display* foreground representations—not as transparent or objective acts but as visible and palpable forces working at micro and macro levels to shape cultural understandings and relationships to animals.

After this book, the reader cannot look at commonplace images and figures of animals without thinking of how they are enframed and to what ends.” —Ron Broglio, Arizona State University

“This book provides interesting new insight into and analysis of the human-animal relationship. The different chapters show striking examples of the ways in which this relationship has been constructed through the objectification of animals on display, most powerfully exemplified through their presentation as ‘specimens’ rather than individuals. At the same time, an underlying message is the importance animals have in the lives of humans, which is one reason why their lives (and deaths) should be taken into consideration. Most importantly, though, and as the title suggests, through the analysis in this book animals are made visible as individuals with intrinsic value.”

—Ragnhild Sollund, University of Oslo

Liv Emma Thorsen is Professor in the Department of Culture Studies and Oriental Languages at the University of Oslo.

Karen A. Rader is Associate Professor of History and Director of the Science, Technology, and Society Program at Virginia Commonwealth University.

Adam Dodd is an independent researcher whose interests focus on the role that visioning technologies have played in developing conceptions of nonhuman animals.

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Animal Studies

A Market for Merchant Princes

Collecting Italian Renaissance Paintings in America

Edited by Inge Reist



“*A Market for Merchant Princes* provides an excellent survey and investigation of how great Italian Renaissance paintings came to enter American collections. Key collectors and institutions—such as The Metropolitan Museum of Art, James Jackson Jarves, J. Pierpont Morgan, Henry Walters, Isabella

Stewart Gardner, and Samuel H. Kress—are discussed, as are the noted connoisseurs Morelli and Berenson, who had an important impact on them. This will become an essential reference work for the history of collecting in this country.” —Eric M. Zafran, Wadsworth Atheneum

Not unlike their European forebears, Americans have historically held Italian Renaissance paintings in the highest possible regard, never allowing works by or derived from Raphael, Leonardo, or Titian to fall from favor. The ten essays in *A Market for Merchant Princes: Collecting Italian Renaissance Paintings in America* trace the progression of American collectors’ taste for Italian Renaissance masterpieces from the antebellum era, through the Gilded Age, to the later twentieth century.

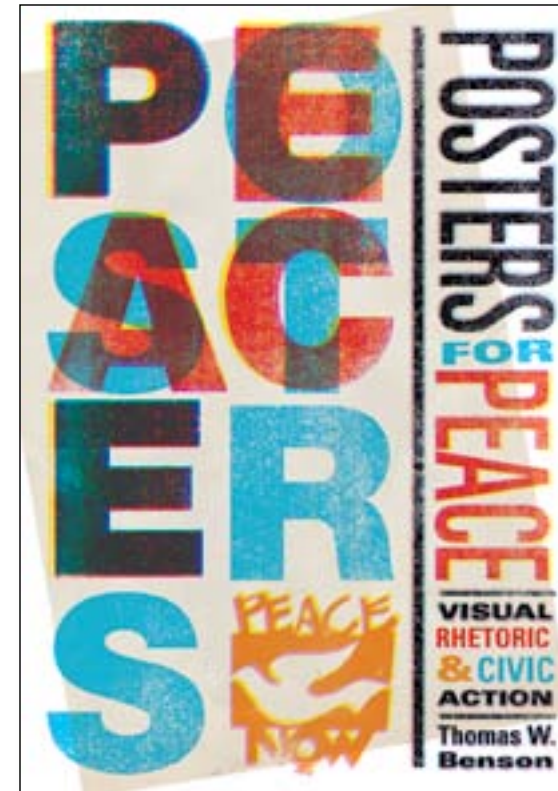
By focusing variously on issues of supply and demand, reliance on advisers, the role of travel, and the civic-mindedness of American collectors from the antebellum years through the post-World War II era, the authors bring alive the passions of individual collectors while chronicling the development of their increasingly sophisticated sensibilities. In almost every case, the collectors on whom these essays concentrate founded institutions that would make the art they had acquired accessible to the public, such as the Isabella Stewart Gardner Museum, the Morgan Library and Museum, the Walters Art Gallery, The Frick Collection, and the John and Mable Ringling Museum.

The contributors to the volume are Jaynie Anderson, Andrea Bayer, Edgar Peters Bowron, Virginia Brilliant, David Alan Brown, Clay M. Dean, Frederick Ilchman, Tiffany Johnston, Stanley Mazaroff, and Jennifer Tonkovich.

Inge Reist is Director of the Center for the History of Collecting at The Frick Collection and Frick Art Reference Library.

168 pages | 38 color/13 b&w illustrations | 8 × 10 | January
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Art History



“With *Posters for Peace*, Thomas Benson generously shares an archival treasure trove with readers. By itself that might be enough, but Benson doesn’t stop there. He offers a thoughtful and sophisticated rhetorical analysis of the posters that reads them in historical context, elaborates the visual traditions from which they drew their representations, and considers how viewers of the era might have responded to them. In doing so, he makes a compelling case for the posters’ rhetorical importance, both then and now. The book skillfully models the practice of visual rhetorical history for students and scholars alike.”

—Cara Finnegan,
University of Illinois

Posters for Peace

Visual Rhetoric and Civic Action

Thomas W. Benson

“Tom Benson has rediscovered and shared a treasure of poster art, along with some history, brilliantly told.” —Tom Hayden

“Thomas W. Benson’s *Posters for Peace* examines numerous political posters that circulated in Berkeley, California, in 1970 during intense controversies over the Vietnam War and racism. Benson’s critical approach features close examination of the posters in combination with creative comparisons in order to explore their visual rhetoric in the national scene. To develop his central argument, he traces earlier sources of consequence pertaining to posters as a rhetorical medium with an international history. Benson’s book offers his readers a wealth of previously unstudied primary materials, which are featured and catalogued in the course of his careful history and criticism of the protest rhetoric.” —Lester C. Olson, University of Pittsburgh

By the spring of 1970, Americans were frustrated by continuing war in Vietnam and turmoil in the inner cities. Students on American college campuses opposed the war in growing numbers and joined with other citizens in ever-larger public demonstrations against the war. Some politicians—including Ronald Reagan, Spiro Agnew, and Richard Nixon—exploited the situation to cultivate anger against students. At the University of California at Berkeley, student leaders devoted themselves, along with many sympathetic faculty, to studying the war and working for peace. A group of art students designed, produced, and freely distributed thousands of antiwar posters. *Posters for Peace* tells the story of those posters, bringing to life their rhetorical iconography and restoring them to their place in the history of poster art and political street art. The posters are vivid, simple, direct, ironic, and often graphically beautiful. Thomas Benson shows that the student posters from Berkeley appealed to core patriotic values and to the legitimacy of democratic deliberation in a democracy—even in a time of war.

Thomas W. Benson is Edwin Erle Sparks Professor of Rhetoric at The Pennsylvania State University.

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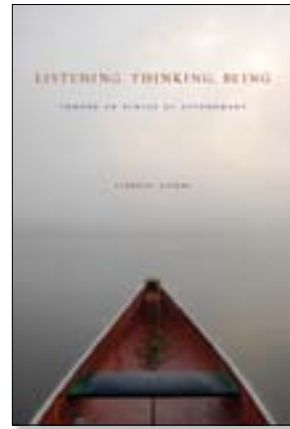
Rhetoric/Communication Studies/History

New in Paperback

Listening, Thinking, Being

Toward an Ethics of Attunement

Lisbeth Lipari



“This beautifully written book embarks on a journey where the usual perspectives on language and communication are reconceived from an alternative standpoint. Lisbeth Lipari addresses ‘our failure to listen for the other,’ which leads her to describe an ethics of discourse: listening has its place in the ethical relation to the

other. Indeed, ethics is enacted in listening ‘for and to the otherness of others.’ An important, thought-provoking book, *Listening, Thinking, Being* will develop the theoretical discussion within the field of communication studies as well as within ethics. Moreover, it invites a reflection on the reader’s own practice of speaking-and-listening.” — Marie-Cécile Bertau,

Institute for Phonetics and Speech Processing,
University of Munich

“How often do you feel truly listened to? Not often. But what if listening was more important than speaking?

Would our relations to each other change? If Lisbeth Lipari is right, and I think she is, the answer is yes, considerably! I only discovered her work on listening a few years ago, but I have read everything of hers ever since. In this important book, in setting out what she calls *interlistening*, she shows how it is possible for me to treat you as you are rather than what I think you seem to be.” —John Shotter,

Centre for Philosophy of Natural and Social Science,
London School of Economics

“Lisbeth Lipari offers readers an intricate and masterfully crafted analysis of how the human experience of being as an ethical relation with others is enacted by means of listening. The eloquence of Lipari’s prose also adds to a very rewarding read. Highly recommended.” —Michael Hyde,

Wake Forest University

Lisbeth Lipari is Associate Professor of Communication at Denison University.

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Rhetoric/Communication Studies

The Politics of Resentment

A Genealogy

Jeremy Engels



In the days and weeks following the tragic shooting of nineteen Arizonans, including Congresswoman Gabrielle Giffords, there were a number of public discussions about the role that rhetoric might have played in this horrific event. In question was the use of violent and hateful rhetoric that has come to dominate American political discourse on television, on the radio, and at the

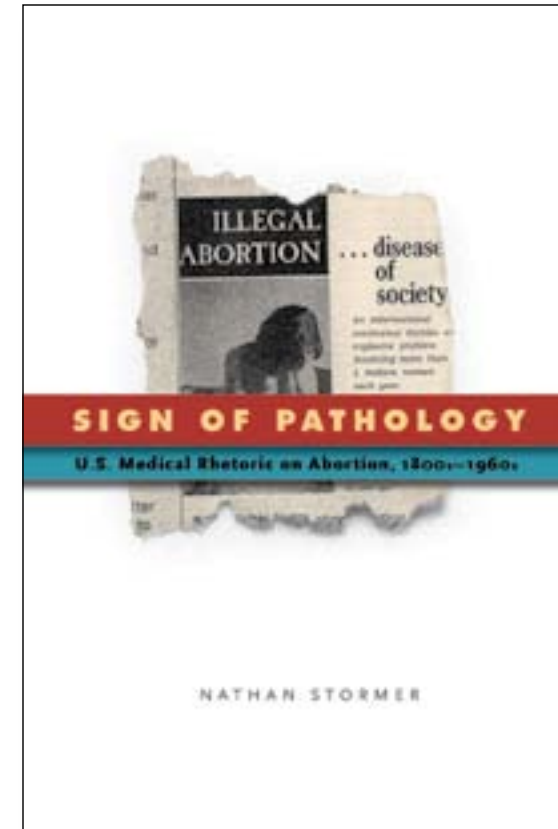
podium. A number of more recent school shootings have given this debate a renewed sense of urgency, as have the continued use of violent metaphors in public address and the dishonorable state of America’s partisan gridlock. This conversation, unfortunately, has been complicated by a collective cultural numbness to violence. But that does not mean that fruitful conversations should not continue. In *The Politics of Resentment*, Jeremy Engels picks up this thread, examining the costs of violent political rhetoric for our society and the future of democracy.

The Politics of Resentment traces the rise of especially violent rhetoric in American public discourse by investigating key events in American history. Engels analyzes how resentful rhetoric has long been used by public figures in order to achieve political ends. He goes on to show how a more devastating form of resentment started in the 1960s, dividing Americans on issues of structural inequalities and foreign policy. He discusses, for example, the rhetorical and political contexts that have made the mobilization of groups such as Nixon’s “silent majority” and the present Tea Party possible. Now, in an age of recession and sequestration, many Americans believe that they have been given a raw deal and experience feelings of injustice in reaction to events beyond individual control. With *The Politics of Resentment*, Engels wants to make these feelings of victimhood politically productive by challenging the toxic rhetoric that takes us there, by defusing it, and by enabling citizens to have the kinds of conversations we need to have in order to fight for life, liberty, and equality.

Jeremy Engels is Associate Professor of Communication Arts and Sciences at the Pennsylvania State University.

184 pages | 2 illustrations | 5 × 8 | June
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Rhetoric/Communication Studies/History



Sign of Pathology is the first book in the RSA Series in Transdisciplinary Rhetoric, published in collaboration with the Rhetoric Society of America. Books published in this series consider rhetoric as both a practice and as a theoretical lens through which to engage other fields, and they investigate how rhetoric itself is complicated as a result of this transdisciplinary exchange.

Sign of Pathology

U.S. Medical Rhetoric on Abortion, 1800s–1960s

Nathan Stormer

“In *Sign of Pathology*, Nathan Stormer provides an original genealogical reading of the U.S. medical profession’s public discourses about abortion in the nineteenth and early twentieth centuries. Anyone who appreciates Foucauldian perspectives should find admirable Stormer’s precisely developed argument that these medical discourses ‘made the chaotic material conditions of abortion’s morbidity rhetorically capacious for biopolitics.’”

—Celeste M. Condit, University of Georgia

Much of the political polarization that grips the United States is rooted in the so-called culture wars, and no topic defines this conflict better than the often contentious and sometimes violent debate over abortion rights. In *Sign of Pathology*, Nathan Stormer reframes our understanding of this conflict by examining the medical literature on abortion from the 1800s to the 1960s. Often framed as an argument over a right to choose versus a right to life, our current understanding of this conflict is as a contest over who has the better position on reproductive biology. Against this view, *Sign of Pathology* argues that, as it became a medical problem, abortion also became a template, more generally, for struggling with how to live—far exceeding discussions of the merits of providing abortions or how to care for patients. Abortion practices (and all the legal, moral, and ideological entanglements thereof) have rested firmly at the center of debate over many fundamental institutions and concepts—namely, the individual, the family, the state, human rights, and, indeed, the human. Medical rhetoric, then, was decisive in cultivating abortion as a mode of cultural critique, even weaponizing it for discursive conflict on these important subjects, although the goal of the medical practice of abortion has never been to establish this kind of struggle. Stormer argues that the medical discourse of abortion physicians transformed the state of abortion into an indicator that the culture was ill, attacking itself during and through pregnancy in a wrong-headed attempt to cope with reproduction.

Nathan Stormer is Mark and Marcia Bailey Professor of Communication and Journalism at the University of Maine.

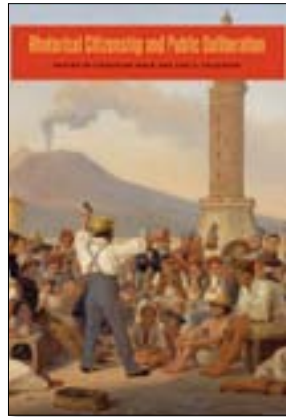
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Rhetoric/Communication Studies/History

New in Paperback

Rhetorical Citizenship and Public Deliberation

Edited by Christian Kock and Lisa S. Villadsen



“At the start of his presidential campaign in February 2007, Barack Obama issued a call for people to reclaim the meaning of citizenship. This timely volume of international collaboration, with its insights drawn from a range of disciplines, is a valuable contribution to such a recovery and the reflections involved. Carefully edited

and introduced by Christian Kock and Lisa S. Villadsen, the book brings to life the ‘rhetorical citizen’ as an active deliberator fully engaged in public affairs. Its theoretical insights and practical cases, along with the gathering of perspectives from areas not often brought to a common focus in this way, recommend it to any serious student of deliberative democracy and to all who might appreciate the powerful role that constructive rhetoric can play in the building of informed societies.”

—Christopher Tindale, University of Windsor

“Ranging widely and effectively in time, space, cases, and theory, *Rhetorical Citizenship and Public Deliberation* shows how and why rhetoric must be central to the practice of politics and citizenship in contemporary democracies. An impressive and strikingly original set of contributions sheds new light on the possibilities for public deliberation.”

—John Dryzek, Australian National University

“Anyone who has been reading in rhetoric and democracy and has an interest in ways of pushing the deliberative democracy model forward will agree that this volume enters that conversation, addresses key issues, and offers fresh insights and approaches that warrant further work of this kind.”

—Robert L. Ivie, Indiana University

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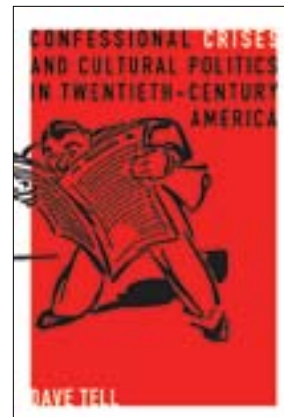
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Rhetoric/Communication Studies

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Confessional Crises and Cultural Politics in Twentieth-Century America

Dave Tell



Winner, 2013 Marie Hochmuth Nichols Award, Public Address Division, National Communication Association

“Those already familiar with Tell’s previous work on the subject of confession will be pleased to find that the author has managed to break significant ground in his recent book by arguing that American public culture has been, and continues to be, fasci-

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“Just as any good book should do, *Confessional Crises and Cultural Politics in Twentieth-Century America* pushed me to ask new questions with fresh vocabulary and methods. Tell’s writing is deeply compelling. His work combines the best of archival research, rhetorical criticism, and narrative.”

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“Tell’s *Confessional Crises and Cultural Politics in Twentieth-Century America* provides a critical and fascinating account of the always already ‘confessional anxiety’ that animates American public life and political culture.”

—Corey D. B. Walker, *Journal of American History*

“Dave Tell’s book is a worthy addition to the scholarly literature on confessional culture. I especially appreciate his clear and forceful prose style and the freedom of the work from scholarly jargon and disciplinary narrowness.”

—James Aune, Texas A&M University

Dave Tell is Associate Professor of Communication Studies at the University of Kansas.

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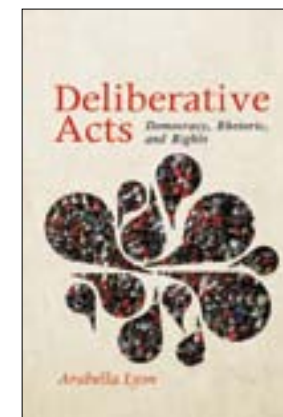
Rhetoric/Communication Studies

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Deliberative Acts

Democracy, Rhetoric, and Rights

Arabella Lyon



Winner, 2014 Rhetoric Society of America Book Award

“Cross-cultural interactions in the global era call for pluralistic thinking, engagement with situated difference, and keen awareness of one’s own discursive blind spots. Thanks to Arabella Lyon, we now have an insightful and compelling framework for enacting such interactions and performing

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—Susan Wells, Temple University

“In *Deliberative Acts*, Arabella Lyon presents a cogent argument for the performative role of deliberative rhetoric in addressing the problem of human rights. She powerfully advocates what might be called a rhetorical hermeneutics of narrative aimed at achieving a more complex recognition of others as a ground for global human rights deliberation leading to political action.”

—Steven Mailloux, Loyola Marymount University

Arabella Lyon is Associate Professor of English at the University at Buffalo. Her 1998 book *Intentions: Negotiated, Contested, and Ignored* (Penn State) won the W. Ross Winterowd Award from the Association of Teachers of Advanced Composition.

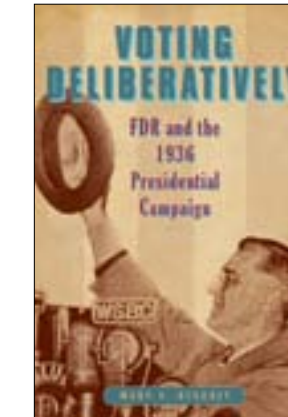
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Rhetoric/Communication Studies

Voting Deliberatively

FDR and the 1936 Presidential Campaign

Mary E. Stuckey



“Mary Stuckey has produced the definitive account of the 1936 presidential campaign. If anyone wants to trace our contemporary campaigns back to their source, Stuckey’s book is the place to begin. I highly recommend this book to all students of the American presidency.”

—Martin J. Medhurst,
Baylor University

The 1932 election of

Franklin Delano Roosevelt seemed to hold the promise of Democratic domination for years to come. However, leading up to the 1936 election, persistent economic problems, a controversial domestic agenda, and the perception of a weak foreign policy were chipping away at public support. The president faced unrelenting criticism from both the Left and the Right, and it seemed unlikely that he would cruise to the same clear victory he enjoyed in 1932. But 1936 was yet another landslide win for FDR, which makes it easy to forget just how contested the campaign was. In *Voting Deliberatively*, Mary Stuckey examines little-discussed components of FDR’s 1936 campaign that aided his victory. She reveals four elements of this reelection campaign that have not received adequate attention: the creation of public opinion, the attention paid to local organizations, the focus on specific kinds of interests, and the public rhetoric that tied it all together. Previous studies of the 1936 presidential election discuss elements such as FDR’s vulnerability before the campaign and the weakness of Republican candidate Alf Landon. But these histories pay little attention to the quantity and quality of information Roosevelt acquired, the importance of organizations such as the Good Neighbor League and the Committee of One, the mobilization of the vote, and the ways in which these organizational strategies fused with Roosevelt’s rhetorical strategies. Stuckey shows how these facets combined in one of the largest victories in Electoral College history and provided a template for future victory.

Mary E. Stuckey is Professor of Communication and Political Science at Georgia State University.

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Communication Studies/History

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Venezuela Before Chávez

Anatomy of an Economic Collapse

Edited by Ricardo Hausmann
and Francisco R. Rodríguez



“*Venezuela Before Chávez* is not just a product of scrupulous academic research. It is also, as the authors understand—and as present circumstances in the country attest—a helpful and coherent guide for those who devise policies and make decisions in a country so reliant on oil.”

—Michael Shifter,
ReVista Magazine

At the beginning of the twentieth century, Venezuela had one of the poorest economies in Latin America, but by 1970 it had become the richest country in the region and one of the twenty richest countries in the world, ahead of countries such as Greece, Israel, and Spain. Between 1978 and 2001, however, Venezuela’s economy went sharply in reverse, with non-oil GDP declining by almost 19 percent and oil GDP by an astonishing 65 percent. What accounts for this drastic turnabout? The editors of *Venezuela Before Chávez*, who each played a policymaking role in the country’s economy during the past two decades, have brought together a group of economists and political scientists to examine systematically the impact of a wide range of factors affecting the economy’s collapse, from the cost of labor regulation and the development of financial markets to the weakening of democratic governance and the politics of decisions about industrial policy.

Aside from the editors, the contributors are Omar Bello, Adriana Bermúdez, Matías Braun, Javier Corrales, Jonathan Di John, Rafael Di Tella, Javier Donna, Samuel Freije, Dan Levy, Robert MacCulloch, Osmel Manzano, Francisco Monaldi, María Antonia Moreno, Daniel Ortega, Michael Penfold, José Pineda, Lant Pritchett, Cameron A. Shelton, and Dean Yang.

Ricardo Hausmann is Professor of the Practice of Economic Development and Director of the Center for International Development at Harvard University’s Kennedy School of Government.

Francisco R. Rodríguez is Chief Andean Economist at Bank of America Merrill Lynch.

488 pages | 62 illustrations | 6.14 × 9.21 | June
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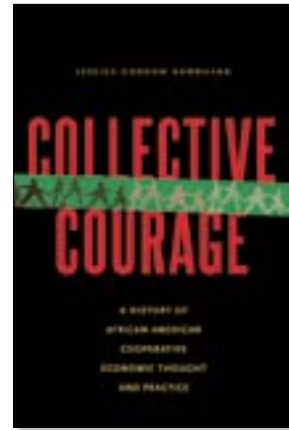
History/Economics/Political Science

New in Paperback

Collective Courage

A History of African American Cooperative Economic Thought and Practice

Jessica Gordon Nembhard



“*Collective Courage* is truly a book to be celebrated and not merely reviewed. A book to read and re-read, one that gives voice to a long neglected and embattled history, and which can contribute massively to new and far more democratized and humane forms of social and economic life than those to which we are accustomed or resigned.”

—Len Krimerman,

Grassroots Economic Organizing (GEO) Newsletter

“With the ‘free market’ increasingly predatory toward poor and working poor people, seeking to turn poverty itself into a profit center, Jessica Gordon Nembhard’s book couldn’t be more timely. If cooperative economic arrangements have any future we must first learn their vital past.”

—Adam Haslett, *In These Times*

“The word ‘pathbreaking’ should not be used casually, but this is, in fact, a pathbreaking book. There is nothing like it. Jessica Gordon Nembhard’s study of Black cooperatives opens a door on a critical aspect of Black history in general and cooperative history in particular—a door very hard to open, given the challenges and difficulties with records and sources. What she has found behind the door is subjected to inspiring yet tough-minded analysis. The long trajectory of development Gordon Nembhard describes and the direction she illuminates offer profoundly important guidance as we enter an era of increasingly difficult economic and political challenges.”

—Gar Alperovitz,

author of *What Then Must We Do?*

Straight Talk About the Next American Revolution

Jessica Gordon Nembhard is Associate Professor of Community Justice and Social Economic Development in the Department of Africana Studies at John Jay College, City University of New York.

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History/African American Studies/Economics

Status, Power, and Identity in Early Modern France

The Rohan Family, 1550–1715

Jonathan Dewald



“In this lively historical account of how the distinguished and powerful Rohan family was established in early modern France, Jonathan Dewald tracks the amazing array of cultural moves and social strategies that were deployed over generations by family members—both the men and the women—equally charged with attaining

the crucial social capital for building the dynastic base from which they worked to preserve their social status amid ups and downs, including political blows from the outside and intrafamilial rivalries, scandals, and litigation on the inside. These riveting stories are historical gems that easily rival fictional competitors.” —Sarah Hanley, University of Iowa

In *Status, Power, and Identity in Early Modern France*, Jonathan Dewald explores European aristocratic society by looking closely at one of its most prominent families. The Rohan were rich, powerful, and respected, but Dewald shows that there were also weaknesses in their apparently secure position near the top of French society. Family finances were unstable, and competing interests among family members generated conflicts and scandals; political ambitions led to other troubles, partly because aristocrats like the Rohan intensely valued individual achievement, even if it came at the expense of the family’s needs. Dewald argues that aristocratic power in the Old Regime reflected ongoing processes of negotiation and refashioning, in which both men and women played important roles. So did figures from outside the family—government officials, middle-class intellectuals and businesspeople, and many others. Dewald describes both how the Old Regime’s ruling class maintained its power and the obstacles it encountered in doing so.

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

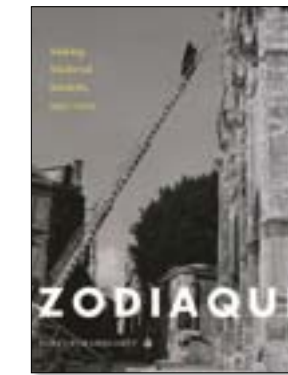
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History/Medieval and Early Modern Studies

Zodiaque

Making Medieval Modern, 1951–2001

Janet T. Marquardt



“A rich meditation on photography’s role in the revival of Romanesque art, *Zodiaque: Making Medieval Modern, 1951–2001* will be celebrated by historians of art, architecture, photography, religion, and the press. Janet Marquardt expertly traces the gripping story of the material and aesthetic struggles

encountered by a group of modernist-inspired monks as they attempted to communicate their sense of the sacred through the carefully produced *Zodiaque* volumes, works of art unto themselves.”

—Elizabeth Emery, Montclair State University

Begun in 1951 by monks at the abbey of La Pierre-qui-Vire in Burgundy, the *Zodiaque* publications consisted of a triennial journal and multiple series of books, including the most famous: *La Nuit des temps*. The editors’ goal was to renew sacred art for twentieth-century viewers by making connections between the direct, “primitive” character of pre-Gothic religious art and an emerging modernist aesthetic. Focusing almost exclusively on Romanesque architecture and sculptural decoration, *Zodiaque* revived the style’s richness and variety, bringing to light monuments lost to popular currency and visually shaping their reception with a new eye to graphic forms. What captured the public imagination and brought the *Zodiaque* books to international attention was their primary feature: striking black-and-white photogravures. These powerful images went beyond documentary photography to become collectible graphic prints, shaping the plastic form seen by the camera into a fresh two-dimensional artwork. In *Zodiaque*, Janet Marquardt explores the motivations, philosophies, and workshop practices of *Éditions Zodiaque* and how they affected the scholarly discourse on medieval art and architecture.

Janet T. Marquardt is Research Associate in Art History at Smith College and Distinguished Professor Emerita of Art History and Women’s Studies at Eastern Illinois University.

256 pages | 16 color/71 b&w illustrations | 6.5 × 8.5 | May
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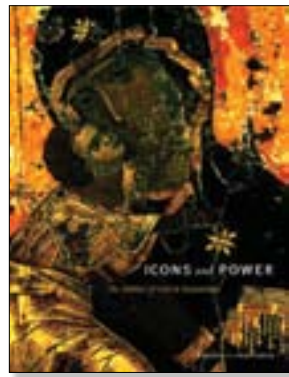
Art History/History/Medieval and Early Modern Studies

New in Paperback

Icons and Power

The Mother of God in Byzantium

Bissera V. Pentcheva



Winner, 2010 John Nicholas Brown Prize, Medieval Academy of America

"This insightful study of the role of Marian icons in Byzantine society, with a particular focus on their imperial resonances and underpinnings, has as its foundation a profound knowledge of both written and visual texts. . . . [The]

presentation is handsome and the text error free, enhanced by copious illustrations, many full page and some twenty in color. Pennsylvania State University Press is to be congratulated on the production of another outstanding art-historical book, one that most medievalists will need to read."

—John Osborne, *Speculum: A Journal of Medieval Studies*

"Pentcheva's book provides a significant response to the issue regarding the relationship of the cult of relics and the cult of images, and offers insight into new iconographic formulae that characterized Marian images of the twelfth and thirteenth centuries. As such, this text should be read not only by Byzantinists, but also by scholars focusing on the western tradition."

—Kirstin Noreen,

Journal of Church and State

"The book is well written in good and precise prose and laid out with logical clarity in combination with well-chosen and beautifully produced illustrations on at least two-thirds of the pages. . . . [Icons and Power] should be of value to anyone concerned with religious cults, devotion, and the relation of rulers to religious symbols."

—Cecily Hennessy, *Catholic Historical Review*

Bissera V. Pentcheva is Associate Professor of Art History at Stanford University.

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The Sensual Icon: Space, Ritual, and the Senses in Byzantium

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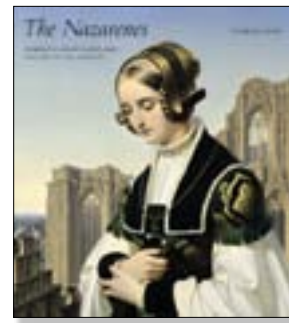
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The Nazarenes

Romantic Avant-Garde and the Art of the Concept

Cordula Grewe



"This is without doubt the most probing and richly nuanced account of the role of the Nazarenes in the history of art in any language. Cordula Grewe draws the Nazarene project, and its generational shifts and conflicts, into the sharp and detailed focus that was a hallmark of

the group's earliest productions. The text's special emphasis on the theoretical, even philosophical, aspirations and implications of the group's work is balanced by attentive, often inspirational, readings of individual images."

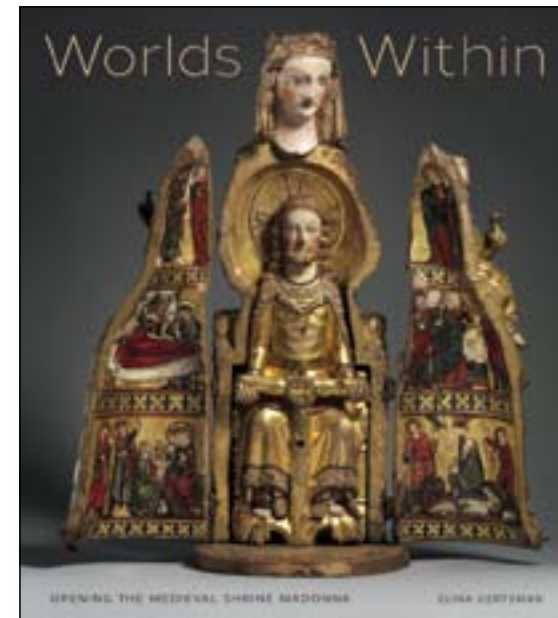
—Tim Barringer, Yale University

In *The Nazarenes*, Cordula Grewe presents a timely, revisionist account of the Nazarenes, a group of early nineteenth-century German artists who have been occasionally reviled, but more often ignored, in the history of modern art. Viewing critically the effects of a century of skeptical Enlightenment and decades of political revolution, the Nazarenes committed themselves to a reenchantment of the modern world and a revitalization of contemporary art through a return to the plainspoken piety and stylistic simplicity of medieval and early Renaissance art. The Nazarene style soon became commonplace across Europe and the United States, and its popularity in Bible illustrations and devotional print culture continues today. Despite, or perhaps because of, this success, modern accounts have commonly dismissed this art as hackneyed, kitsch, or hopelessly conservative. Grewe argues that such dismissal overlooks the complexity and quintessential modernity of the Nazarenes' revivalism. Exploring the Nazarenes' vanguard beginnings, Grewe considers their intellectualized approach to art and art-making in the context of the longer history leading up to conceptual art. Tracing what Grewe calls the Nazarenes' "art of the concept," a phrase that instructively labels an encompassing history in which to situate the origins of the Conceptual Art movement, *The Nazarenes* reveals an alternative side of modernity, one manifested in a historicism born from religious revival, a side well explored in the fields of history and sociology but, until now, largely ignored by art historians.

Cordula Grewe teaches art history at the University of Pennsylvania.

400 pages | 74 color/14 b&w illustrations | 9 × 10 | April
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Art History



"Spanning vast temporal and topographical geographies, Elina Gertsman's fascinating new account of the Shrine Madonnas demonstrates how their performative and anatomical disclosures respond to medieval theology, image theory, the science of medicine, and ritual. As it draws on phenomenology, performance studies, and new advances in affective neuroscience, this provocative book challenges us to rethink the way medieval art is displayed in museums today."

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Worlds Within

Opening the Medieval Shrine Madonna

Elina Gertsman

"This study of Shrine Madonnas employs a kaleidoscope of lenses to show that perception of these uncanny devotional objects resounded in the viewer's body, evoked the lore and science of childbirth, displayed the motility of liveness, and offered multiple paths for the remembrance of sacred history. Attentive to cultural context, Elina Gertsman also brings an array of theoretical insights to bear. A rich and immersive experience awaits the reader-viewer of this intellectually scintillating book!"

—Pamela Sheingorn, City University of New York

"This book takes on a little-studied class of object with forcefulness and erudition. Beyond elucidating the multiple resonances of Shrine Madonnas for their original viewers, Elina Gertsman's work will inspire new ways of considering larger questions concerning late medieval sculpture, audience response, the intersections of art and science, and female experience."

—Nina Rowe, Fordham University

In *Worlds Within*, Elina Gertsman investigates the Shrine Madonnas, or *Vierges ouvrantes*, sculptures that conceal within their bodies complex carved and/or painted iconographies. The Shrine Madonna emerged in Europe at the end of the 1200s and reached a peak of popularity during the following three centuries. Gertsman argues that the appearance of these objects—predicated as they are on the dynamic of concealment, revelation, and fragmentation—points to the changing roles of vision and sensation in the complex, performative ways in which audiences were expected to engage with devotional images, both in public and in private. *Worlds Within* considers these fascinating sculptures in terms of the rhetoric of secrecy, the discourse of containment, and the tropes of unveiling. Gertsman demonstrates how the statues were associated with the processes of seeing and memory-making and how they functioned as instruments of revelatory knowledge and spiritual reformation in the context of late medieval European culture.

Elina Gertsman is Associate Professor of Art History at Case Western Reserve University.

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Art History/Religion/Medieval and Early Modern Studies

New in Paperback

On Antique Painting

Francisco de Hollanda

Translated by Alice Sedgwick Wohl, with introductory essays by Joaquim Oliveira Caetano and Charles Hope and notes by Hellmut Wohl



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resource for artistic thought in Italy (and Portugal) in the critical decades of the 1530s and 1540s. We are all indebted to Sedgwick Wohl and her collaborators for an invaluable contribution to Renaissance studies.”

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“As the only English translation of this significant Renaissance treatise, *On Antique Painting* marks a contribution not only to the field of Portuguese literature but also to the study of humanism during the Renaissance.”

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—Maria Ruvoldt, Fordham University

Alice Sedgwick Wohl is an independent scholar and translator.

Joaquim Oliveira Caetano is Curator of the Museu Nacional de Arte Antiga in Lisbon.

Charles Hope is the retired former director of the Warburg Institute in London.

Hellmut Wohl is Professor Emeritus of Art History at Boston University.

312 pages | 10 illustrations | 6 × 9 | June
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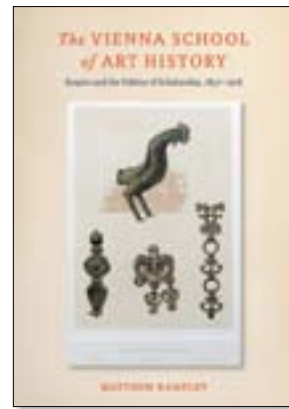
Art History/Medieval and Early Modern Studies

New in Paperback

The Vienna School of Art History

Empire and the Politics of Scholarship, 1847–1918

Matthew Rampley



“Most art historians know a little about the Vienna School of art history, and many of them have read a couple of essays from that formative period, especially those by Riegl or Dvořák. Yet none, I wager, has ever attempted to envision an entire social and intellectual biography of this complicated and contradictory culture that

spawned the serious beginnings of the history of art. A learned historiographer to the core, Matthew Rampley has accomplished just that feat. Packed with erudition (not to mention endnotes!), this hefty text (in more ways than one) serves to provide telling episodes from early German-speaking art history across the imperial Habsburg map.”

—Michael Ann Holly,

Sterling and Francine Clark Art Institute

“Mathew Rampley’s book is essential reading for the study of the politics of art-historical debate, displaying both its complexity and its internal contradictions. Its particular strength is its wide-ranging coverage of original source materials, drawing attention to the work of hitherto marginalized art historians both in Vienna and across the empire.”

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editor of the *Journal of Art Historiography*

“Matthew Rampley’s status as one of the foremost scholars of the historiography of art is on full display in this meticulously researched and detailed account of the rise of the first Vienna School of art history. . . . Rampley’s book is a necessary corrective and addition to the existing scholarship on the Vienna School.”

—Max Koss,

CritCom: A Forum for Research & Commentary on Europe

Matthew Rampley is Chair of Art History at the University of Birmingham.

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Art History

Remarks on Architecture

The Vitruvian Tradition in Enlightenment Poland

Ignacy Potocki

Edited and translated by Carolyn C. Guile



“This publication of Ignacy Potocki’s treatise on architecture makes an important contribution to our understanding of Enlightenment ideas about architecture, aesthetics, and classicism, while further elucidating the complex relation of Polish ideas to the European Enlightenment as a whole. Carolyn Guile has provided an excellent translation and a fascinating

introduction to Potocki, his treatise, and its significance for the history of art, architecture, and aesthetics.”

—Larry Wolff, New York University

At the end of the eighteenth century, the authors of Poland’s 3 May 1791 Constitution became the heirs to a defunct state whose territory had been partitioned by Russia, Prussia, and Austria. At this moment of intensive national postmortem, Ignacy Potocki, an eminent statesman and co-author of the Constitution, composed an architectural treatise. One of the best-preserved examples of early modern Polish architectural thought, published and translated here for the first time, the *Remarks on Architecture* announces itself as a project of national introspection, with architecture playing a direct role in the betterment of the nation. In it, Potocki addresses his remarks to the contemporary Polish nobility and conveys the lessons of a Vitruvian canon that shaped continental, classical architectural theory and practice throughout the early modern period. He argues that architecture is a vessel for cultural values and that it plays an important part in the formation and critique of broader national traditions. In her introduction, Carolyn Guile further explores Polish Enlightenment architectural writing as an example of cultural exchange, inheritance, and transformation. This is a work that broadens our understanding of European architectural history during the early modern period.

Carolyn Guile is Assistant Professor of Art History at Colgate University.

168 pages | 11 illustrations/2 maps | 6 × 9 | June
ISBN 978-0-271-06628-8 | cloth: \$74.95
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Architecture/Art History

Vision and Its Instruments

Art, Science, and Technology in Early Modern Europe

Edited by Alina Payne



“This remarkable collection of essays, gathered together with an illuminating introduction by Alina Payne, ranges from Dante to Alfred Hitchcock, from Leonardo da Vinci to Marcel Duchamp. Yet, though the particular focus continually shifts, the central questions

remain the same: What is the relationship between seeing and knowing? Between image and reality? Between art and science? *Vision and Its Instruments* is an important book for anyone interested in these questions and in the particular changes that Renaissance art brought to the representation of the visible and invisible world.”

—Stephen Greenblatt,

winner of the 2012 Pulitzer Prize and 2011 National

Book Award for *The Swerve: How the World Became Modern*

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

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

304 pages | 64 color/39 b&w illustrations | 8 × 10 | January
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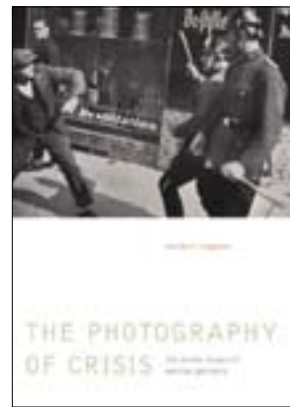
Art History/History/Medieval and Early Modern Studies

New in Paperback

The Photography of Crisis

The Photo Essays of Weimar Germany

Daniel H. Magilow



“*The Photography of Crisis* is the first full account of the photo essay as a ubiquitous presence in Weimar culture and a driving force behind the visual turn in German modernism. Daniel Magilow’s examination of new text-image relations in the illustrated press and the photobook not only complicates traditional accounts of

avant-garde photography and modern photojournalism but also allows us to situate the famous photographers August Sander and Albert Renger-Patzsch within the emerging logics of visuality, physiognomy, and shock that would continue to haunt photography throughout the twentieth century. This book is required reading for all photo historians and scholars of modern visual culture.”

—Sabine Hake, University of Texas at Austin

“As an introduction to the field and a bold statement of the photo-essay’s central significance, Magilow’s book is a valuable piece of scholarship.”

—Jonathan Long, *Source*

“[*The Photography of Crisis*] is a thoughtfully and elegantly argued contribution to Weimar photo history.”

—Sabine T. Kriebel, *caa.reviews*

Daniel H. Magilow is Associate Professor of German at the University of Tennessee at Knoxville.

200 pages | 45 illustrations | 7 × 10 | February
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Photography/Art History



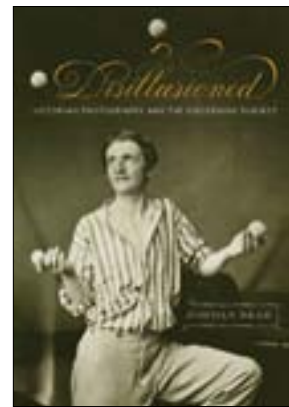
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Disillusioned

Victorian Photography and the Discerning Subject

Jordan Bear



“Jordan Bear turns conventional assumptions about belief in photographic realism on their head, showing that, throughout the nineteenth century, claims for photographic verisimilitude were greeted with doubt, distrust, disappointment, and even ridicule, opening the way to other photographic practices—and, indeed,

as exemplified by *Disillusioned*, to another history of photographic production and consumption and to important new insights into the historical formation of the discerning liberal subject.”

—John Tagg, Binghamton University

How do photographs compel belief and endow knowledge? To understand the impact of photography in a given era, we must study the adjacent forms of visual persuasion with which photographs compete and collaborate. In photography’s early days, magic shows, scientific demonstrations, and philosophical games repeatedly put the visual credulity of the modern public to the test in ways that shaped, and were shaped by, the reality claims of photography. These venues invited viewers to judge the reliability of their own visual experiences. Photography resided at the center of a constellation of places and practices in which the task of visual discernment—of telling the real from the constructed—became an increasingly crucial element of one’s location in cultural, political, and social relations. In *Disillusioned: Victorian Photography and the Discerning Subject*, Jordan Bear tells the story of how photographic trickery in the 1850s and 1860s participated in the fashioning of the modern subject. By locating specific mechanisms of photographic deception employed by the leading midcentury photographers within this capacious culture of discernment, *Disillusioned* integrates some of the most striking—and puzzling—images of the Victorian period into a new and expansive interpretive framework.

Disillusioned 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.

Jordan Bear is Assistant Professor of Art History at the University of Toronto.

224 pages | 65 duotones | 7 × 10 | January
ISBN 978-0-271-06501-4 | cloth: \$74.95
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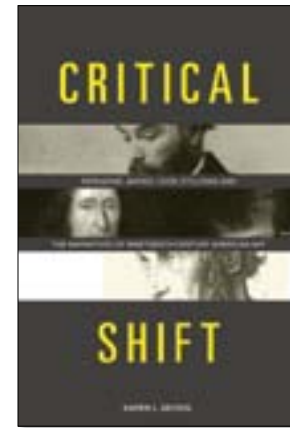
Photography/Art History

New in Paperback

Critical Shift

Rereading Jarves, Cook, Stillman, and the Narratives of Nineteenth-Century American Art

Karen L. Georgi



“This study by Georgi, which draws together the ideas of three 19th-century art critics and commentators, offers a fascinating perspective that unexpectedly relates earlier concerns with those of a postmodern generation.”

—S. Webster, *Choice*

“Karen Georgi’s *Critical Shift* argues that the Civil War was less a disruptive

dividing line between radically different artistic eras than a blip on an aesthetic continuum from the antebellum decades to the Gilded Age. To make the case, Georgi closely examines the influential writings of prominent art critics James Jackson Jarves, Clarence Cook, and William James Stillman and finds that the war had little or no impact on their ideas about what art should be and what role it should play in society. With its bold new challenge to the model of periodization that has shaped the history, and historiography, of nineteenth-century American art in the modern era, *Critical Shift* is a provocative contribution to the history of American art theory and criticism in the nineteenth century.”

—Sarah Lea Burns, Indiana University

Karen L. Georgi is Adjunct Associate Professor of Art History at John Cabot University in Rome.

152 pages | 8 illustrations | 6 × 9 | June
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Art History



Also of Interest
Internationalizing the History of American Art: Views

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The Urban Scene

Race, Reginald Marsh, and American Art

Carmenita Higginbotham



“Readers of this finely nuanced interpretation of Reginald Marsh’s African American imagery will gain a clear sense of the artist’s positive—and negative—contributions to American Scene painting’s portrayal of race during the Depression. With close attention to stylistic, critical, and social contexts,

Carmenita Higginbotham cogently reveals Marsh’s pictorial balancing act. His integrated portrayals of New York’s subways, beaches, Harlem nightclubs, and Bowery dives intimated a more democratic opening of the urban scene. But they simultaneously offered visual containment to keep blacks in place. Such pictorial strategies, Higginbotham argues, provided a comfortable and negotiable imagery for Marsh’s white upper-middle-class audience.”

—Ellen Wiley Todd, George Mason University

In *The Urban Scene*, Carmenita Higginbotham offers a significant and innovative reassessment of the ways in which race is deployed and read in interwar American art. By focusing on the works of urban realist Reginald Marsh and his contemporaries, Higginbotham explores how black figures acted as substantive cultural and visual markers in American art and embodied complex concerns about the presence of African Americans in urban centers. The book breaks from previous scholarship that insists interwar American art employed racial types primarily to emphasize the inferiority of blacks. Instead, it reframes the interchange between Marsh’s pictorial language and prevailing representations of race in American art and visual culture to explore negotiations over urban space and constructions of national identity in American Scene painting. *The Urban Scene* is significant for its consideration of the intricate ways in which dominant culture adopts and disseminates black representation and how aesthetic and representational strategies operate within broader social and political tactics to regulate urban blacks.

Carmenita Higginbotham is Associate Professor of Art History at the University of Virginia.

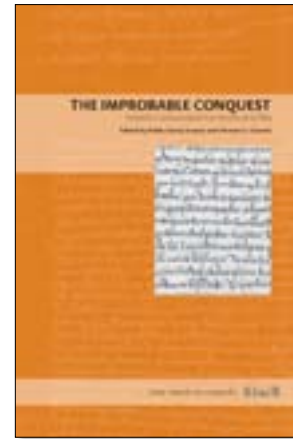
224 pages | 36 color/44 b&w illustrations | 8 × 10 | February
ISBN 978-0-271-06393-5 | cloth: \$79.95
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Art History/History

The Improbable Conquest

Sixteenth-Century Letters from the Río de la Plata

Edited by Pablo García Loaeza and Victoria L. Garrett



“Pablo García Loaeza and Victoria L. Garrett’s new book, *The Improbable Conquest*, offers English readers an excellent and needed translation of a series of little-known letters from the Spanish conquest of an immense territory—what is today Argentina, Uruguay, Brazil, Paraguay, and Bolivia. These letters bring to light the rich and understudied

historical background of the first interactions between Europeans and Native Americans of the Southern Cone.”

—Juan Francisco Maura, University of Vermont

The Improbable Conquest offers translations of a series of little-known letters from the chaotic Spanish conquest of the Río de la Plata region, uncovering a rich and understudied historical resource. These letters were written by a wide variety of individuals, including clergy, military officers, and the region’s first governor, Pedro de Mendoza. There is also an exceptional contribution from Isabel de Guevara, one of the few women involved in the conquest to have recorded her experiences. Writing about the conditions of settlements and expeditions, these letters vividly expose the less glamorous side of the conquest, narrating in detail various misfortunes, infighting, corruption, and complaints. These letters further reveal the colony’s fraught relationship with the native peoples it sought to colonize, giving insight into the complexities of the conquest and the colonization process. Pablo García Loaeza and Victoria Garrett provide an introduction to the history of the region and the conquest’s key players, as well as a timeline and a glossary explaining difficult and archaic Spanish terms.

Pablo García Loaeza is Associate Professor of Spanish at West Virginia University.

Victoria L. Garrett is Teaching Assistant Professor of Spanish and Director of Latin American Studies at West Virginia University.

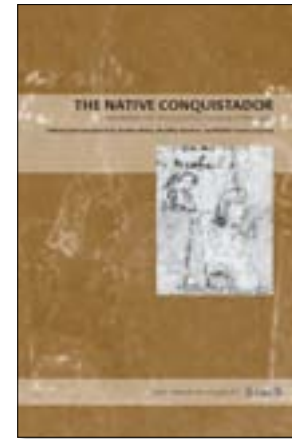
128 pages | 3 illustrations/1 map | 5.5 × 8.5 | January
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History/Latin American Studies/Medieval and Early Modern Studies

The Native Conquistador

Alva Ixtlilxochitl’s Account of the Conquest of New Spain

Edited and translated by Amber Brian, Bradley Benton, and Pablo García Loaeza



“This excellent translation accomplishes a ‘decentering’ of the conquest of Mexico. It makes available a text with an alternate indigenous view of the fall of Tenochtitlan that not only reveals the social, ethnic, and regional divisions in prequest society but also makes clear the religious and political imperatives in the creation of the new colonial regime.

No one who reads this will be able to explain the conquest any longer as a simple matter of winners and losers.”

—Stuart B. Schwartz, Yale University

For many years, scholars of the conquest worked to shift focus away from the Spanish perspective and bring attention to the often-ignored voices and viewpoints of the Indians. But recent work that highlights the “Indian conquistadors” has forced scholars to reexamine the simple categories of conqueror and subject and to acknowledge the seemingly contradictory roles assumed by native peoples who chose to fight alongside the Spaniards against other native groups. *The Native Conquistador*, a translation of the “Thirteenth Relation,” written by Don Fernando de Alva Ixtlilxochitl in the early seventeenth century, narrates the conquest of Mexico from Hernán Cortés’s arrival in 1519 through his expedition into Central America in 1524. The protagonist of the story, however, is not the Spanish conquistador but Alva Ixtlilxochitl’s great-great-grandfather, the native prince Ixtlilxochitl of Tetzaco. This account reveals the complex political dynamics that motivated Ixtlilxochitl’s decisive alliance with Cortés. Moreover, the dynamic plotline propelled by the feats of Prince Ixtlilxochitl has made this account a compelling story for centuries—and one that will captivate students and scholars today.

Amber Brian is Assistant Professor of Spanish at the University of Iowa.

Bradley Benton is Assistant Professor of History at North Dakota State University.

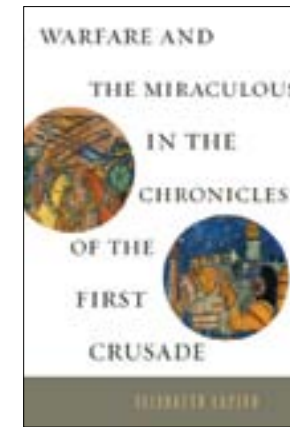
Pablo García Loaeza is Associate Professor of Spanish at West Virginia University.

144 pages | 4 illustrations/3 maps | 5.5 × 8.5 | July
ISBN 978-0-271-06685-1 | paper: \$24.95
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History/Latin American Studies/Medieval and Early Modern Studies

Warfare and the Miraculous in the Chronicles of the First Crusade

Elizabeth Lapina



“Taking as a leitmotif a celebrated moment from the narratives of the First Crusade—the appearance of an army of saints during the siege of Antioch—Elizabeth Lapina gradually builds an original and convincing interpretation of crusader psychology and historiography. Her contribution to our understanding the part played by the Nor-

mans in the development of crusade ideology is especially groundbreaking. This is an important and innovative work that is also, from start to finish, a delight to read.”

—Jay Rubenstein, University of Tennessee

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

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

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

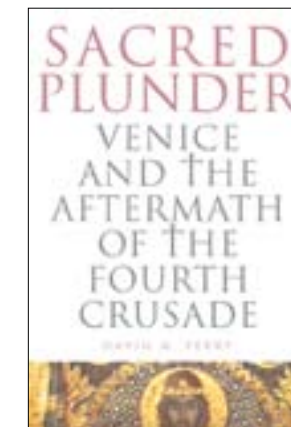
208 pages | 6 × 9 | August
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History/Medieval and Early Modern Studies

Sacred Plunder

Venice and the Aftermath of the Fourth Crusade

David M. Perry



“This insightful work is the first to explore the effects that waves of displaced relics from Constantinople had on Venice and, more broadly, Latin Christianity. Peeling back layers of narrative in the translation accounts, Perry reveals evolving attitudes and anxieties about crusading, sanctity, and power. His expertise with these scattered

sources illuminates his analysis, and his evocative prose makes it a real pleasure to read.”

—Thomas F. Madden,
Saint Louis University

In *Sacred Plunder*, David Perry argues that plundered relics, and narratives about them, played a central role in shaping the memorial legacy of the Fourth Crusade and the development of Venice’s civic identity in the thirteenth century. After the Fourth Crusade ended in 1204, the disputes over the memory and meaning of the conquest began. Many crusaders faced accusations of impiety, sacrilege, violence, and theft. In their own defense, they produced hagiographical narratives about the movement of relics, a medieval genre called *translatio*, that restated their own versions of events and shaped the memory of the crusade. The recipients of relics commissioned these unique texts in order to exempt both the objects and the people involved with their theft from broader scrutiny or criticism. Perry further demonstrates how these narratives became a focal point for cultural transformation and an argument for the creation of the new Venetian empire as the city moved from an era of mercantile expansion to one of imperial conquest in the thirteenth century.

David M. Perry is Associate Professor of History at Dominican University. He is a frequent contributor to CNN.com, the *Chronicle of Higher Education*, *The Atlantic*, and Al Jazeera America.

216 pages | 6 illustrations/3 maps | 6 × 9 | February
ISBN 978-0-271-06507-6 | cloth: \$69.95
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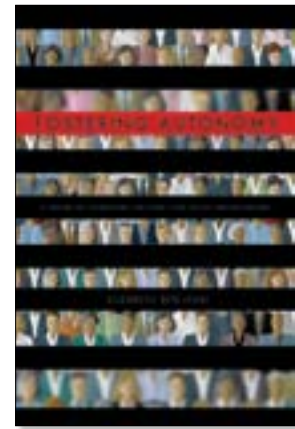
History/Medieval and Early Modern Studies

New in Paperback

Fostering Autonomy

A Theory of Citizenship, the State, and Social Service Delivery

Elizabeth Ben-Ishai



“The most striking thing about Elizabeth Ben-Ishai’s book is the way she skillfully moves between the conceptual and the concrete, using theory to reflect upon the implications of public policy and using studies of public policy implementation to build and rebuild theory. In doing this, *Fostering Autonomy* brings together two concerns that have

long occupied feminist and democratic theorists: autonomy and the role of the state. . . . [Ben-Ishai’s] attention to the lived experience of individuals as they engage with the state is a wonderful example of practical political theorizing that has the potential to expand and enrich democratic politics for us all.”

—Elizabeth K. Markovits, *Perspectives on Politics*

“Ben-Ishai’s greatest strength is her ability to make pointed and compelling critiques of existing social-service programs in the US that, if followed, would substantively restructure the way citizens are given access to rights and opportunities.”

—Sean Creighton, *Hypatia*

“Ben-Ishai’s attention to re-conceptualizing different concepts and the coverage of a wide spectrum of social service programs are important assets of this work.”

—Tiffany Taylor, with Christi Gross, *Contemporary Sociology*

“Elizabeth Ben-Ishai’s book makes an important and illuminating contribution to the literature on the social and political dimensions of autonomy. By showing how the state can either foster or impair autonomy through social welfare service delivery, *Fostering Autonomy* adds considerable empirical depth to theoretical debates about relational autonomy.”

—Catriona Mackenzie, Macquarie University

Elizabeth Ben-Ishai is Assistant Professor of Political Science at Albion College.

208 pages | 6 × 9 | March

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Political Science/Sociology

New in Paperback

Empowerment and Interconnectivity

Toward a Feminist History of Utilitarian Philosophy

Catherine Villanueva Gardner



“*Empowerment and Interconnectivity* is an important, finely reasoned, politely radical book that will be widely discussed. It makes a persuasive case that histories of philosophy need to be reconceived to ‘fit’ feminist philosophy rather than the other way around. Centering on methodological analyses, the book both honors

and revitalizes a philosophical heritage of justice-seeking feminists no longer marginalized, even erased, from ‘patriomonal’ histories.”

—Elizabeth K. Minnich, founding member of the

Society for the Study of Women Philosophers

“*Empowerment and Interconnectivity* is a wonderful exemplar of how to identify and interpret feminist theorizing in the history of philosophy. Using the empowerment of women as her interpretive lens, Gardner spells out the limitations of traditional approaches, crafts incisive analyses of often overlooked nineteenth-century feminist philosophers such as Catharine Beecher and Frances Wright, and demonstrates how to read a range of genres—including domestic advice manuals—for their philosophical significance. Writing with clarity and grace, Gardner gives us a thoughtful, imaginative guide for doing feminist philosophy reflectively and responsibly.”

—Marilyn Fischer, University of Dayton

“In addition to its theoretical proposals, *Empowerment and Interconnectivity* makes a valuable contribution to our understanding of several nineteenth-century feminist philosophers, bringing some of them to our attention as philosophers for the first time.”

—Charlotte Witt, University of New Hampshire

Catherine Villanueva Gardner is Associate Professor of Philosophy and Women’s Studies at the University of Massachusetts Dartmouth.

224 pages | 6 × 9 | April

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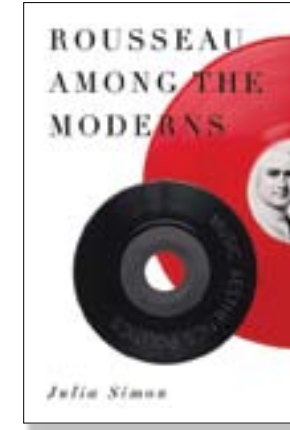
Philosophy

New in Paperback

Rousseau Among the Moderns

Music, Aesthetics, Politics

Julia Simon



“The research in *Rousseau Among the Moderns* is excellent. The book is clearly written and deploys an interesting and puckish sense of relation to present-day music. It is an important contribution to Rousseau scholarship and brings together a lot of material that has been published in very different venues.”

—Tracy B. Strong,

University of California, San Diego

“Julia Simon’s *Rousseau Among the Moderns* is a fabulous book that adds something new and important to the field of Rousseau studies. . . . [Simon’s] is perhaps the first study to integrate what are already interdisciplinary readings of works such as *The Social Contract*, the *Discourse on the Origin of Inequality*, and *Julie* with Rousseau’s considerable writing about music.”

—Patrick Riley, Colgate University

Renowned for his influence as a political philosopher, a writer, and an autobiographer, Jean-Jacques Rousseau is known also for his lifelong interest in music. He composed operas and other musical pieces, invented a system of numbered musical notation, engaged in public debates about music, and wrote at length about musical theory. Critical analysis of Rousseau’s work in music has been principally the domain of musicologists, rarely involving the work of scholars of political theory or literary studies. In *Rousseau Among the Moderns*, Julia Simon puts forth fresh interpretations of *The Social Contract*, the *Discourse on the Origin of Inequality*, and the *Confessions*, as well as other texts. She links Rousseau’s understanding of key concepts in music, such as tuning, harmony, melody, and form, to the crucial problem of the individual’s relationship to the social order. The choice of music as the privileged aesthetic object enables Rousseau to gain insight into the role of the aesthetic realm in relation to the social and political body in ways often associated with later thinkers. Simon argues that much of Rousseau’s “modernism” resides in the unique role that he assigns to music in forging communal relations.

Julia Simon is Professor of French at the University of California, Davis.

256 pages | 1 illustration | 6 × 9 | April

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Philosophy/Music/French Studies

Man or Citizen

Anger, Forgiveness, and Authenticity in Rousseau

Karen Pagani



“While Rousseau’s conception of natural pity has been the focus of numerous studies attending to issues in his social and political thought, neither anger nor forgiveness has been explored in any great depth. *Man or Citizen* engages with all the important primary and secondary sources and moves nicely between fiction, autobiography, and social and political texts.”

—Julia Simon,

University of California, Davis

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

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

240 pages | 6 × 9 | May

ISBN 978-0-271-06590-8 | cloth: \$69.95

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Philosophy/French Studies

New in Paperback

Making the Archives Talk

New and Selected Essays in Bibliography, Editing, and Book History

James L. W. West III



“This collection of essays is enthralling to read for many reasons: the author’s unique perspective on book history, his insight into the field of scholarly editing, and, especially, a scholar’s detailed use of archival collections.”

—Cheryl Oestreicher,
Archival Issues

“Jim West’s stories about, and his reflections on, his

many years editing the works of such major literary writers as Fitzgerald and Styron are told in a humane, reflective, and pragmatic spirit. West brings intriguing evidence to bear. He shows how the *Realpolitik* of the book trade, the technical concerns of bibliography, and the crises of cultural politics crisscross the editorial arena, complicating the whole endeavor. This engaging book is a narrative capstone to a distinguished career in scholarly editing and book history.”

—Paul Eggert, University of New South Wales at ADFA,
Australian Research Council

“James West is one of our most accomplished editors and critics. This welcome new collection of essays on modernist prose writers shows him at his best, weaving expertly between general principles and particular texts by Dreiser, Fitzgerald, Styron, and others. A leading intentionalist scholar, West brings a lifetime’s knowledge to bear on important works and on the process of constructing them.”

—George Bornstein, University of Michigan

James L. W. West III is Edwin Erle Sparks Professor of English at The Pennsylvania State University and general editor of the Penn State Series in the History of the Book. West’s books include *American Authors and the Literary Marketplace Since 1900* (1988), *William Styron: A Life* (1998), and *The Perfect Hour: The Romance of F. Scott Fitzgerald and Ginevra King* (2005).

160 pages | 6 illustrations | 6 × 9 | April
ISBN 978-0-271-05067-6 | cloth: \$59.95
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Penn State Series in the History of the Book

Literature/History

New in Paperback

A Bibliographical Description of Books and Pamphlets of American Verse Printed from 1610 Through 1820

Compiled by Roger E. Stoddard

Edited by David R. Whitesell



“This volume demonstrates to glorious effect what scrupulous bibliography can bring to literary history and critical evaluation. . . . Stoddard’s great achievement here is to encourage further scholarship on the appreciation of the poetry of early America all over the world, and not just in English.”

—James Raven,
Times Literary Supplement

“This descriptive bibliography stands as a landmark of bibliographical scholarship related to early American imprints of verse.”

—R. M. Roberts, *Choice*

“This is a landmark contribution to early American bibliography, a must for all libraries with an interest in literature, Americana, or bibliography.”

—Karen Attar, *The Library*

“This important, indeed groundbreaking, work promises to contribute immensely to our understanding of both early American literary culture and the history of American publishing and printing, while also opening up many avenues for fruitful future research. The result of a lifetime of work by Roger Stoddard, bookman extraordinaire, and diligently edited by David Whitesell, this bibliography provides a definitive record of the canon of early American poetry with detailed descriptions, many discoveries and new attributions, and extensive listings of holdings.”

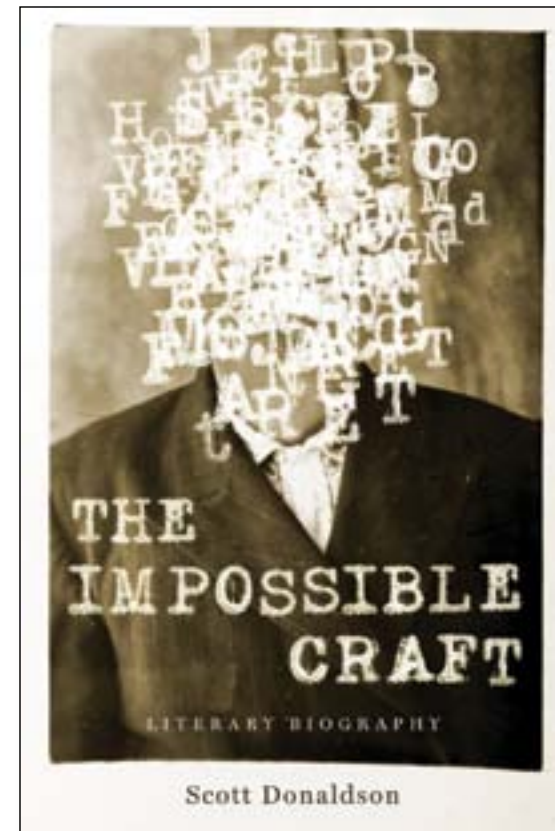
—Michael Winship, University of Texas at Austin

Roger E. Stoddard worked for forty-two years in the Harvard Library, retiring in 2004 as Curator of Rare Books in the Harvard College Library, Senior Curator in the Houghton Library, and Senior Lecturer on English.

David R. Whitesell is Curator in the Albert and Shirley Small Special Collections Library, University of Virginia; he previously served as Curator of Books at the American Antiquarian Society.

832 pages | 7 × 10 | January
ISBN 978-0-271-05221-2 | cloth: \$179.95
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Literature/History



“There may not be another writer in America more qualified than Scott Donaldson to meditate on the agonies—and separate-peace victories—of the literary biographer. He has delivered a biography of biography-making, and he doesn’t spare us his mistakes and regrets.”

—Paul Hendrickson,
*author of Hemingway’s Boat:
Everything He Loved in Life, and Lost*

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Literary Biography

Scott Donaldson

In *The Impossible Craft*, Scott Donaldson explores the rocky territory of literary biography, the most difficult that biographers try to navigate. Writers are accustomed to controlling the narrative, and notoriously opposed to allowing intruders on their turf. They make bonfires of their papers, encourage others to destroy correspondence, write their own autobiographies, and appoint family or friends to protect their reputations as official biographers. Thomas Hardy went so far as to compose his own life story to be published after his death, while falsely assigning authorship to his widow. After a brief background sketch of the history of biography from Greco-Roman times to the present, the book recounts Donaldson’s experiences in writing biographies of a broad range of twentieth-century American writers: Ernest Hemingway, F. Scott Fitzgerald, John Cheever, Archibald MacLeish, Edwin Arlington Robinson, Winfield Townley Scott, and Charlie Fenton.

Donaldson provides readers with a highly readable insider’s introduction to literary biography. He suggests how to conduct interviews, and what not to do during the process. He offers sound advice about how closely biographers should identify with their subjects. He examines the ethical obligations of the biographer, who must aim for the truth without unduly or unnecessarily causing discomfort or worse to survivors. He shows us why and how misinformation comes into existence and tends to persist over time. He describes “the mythical ideal biographer,” an imaginary creature of universal intelligence and myriad talents beyond the reach of any single human being. And he suggests how its very impossibility makes the goal of writing a biography that captures the personality of an author a challenge well worth pursuing.

Scott Donaldson is an accomplished biographer and the Louise G. T. Cooley Professor of English at the College of William and Mary, emeritus. His publications include *Fitzgerald and Hemingway: Works and Days* (2009), *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship* (1999), *John Cheever: A Biography* (1988), and *Fool for Love: F. Scott Fitzgerald* (1983). His *Archibald MacLeish: An American Life* (1992) won the Ambassador Book Award for biography.

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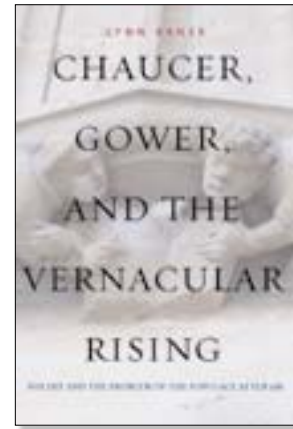
Literature/History

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Chaucer, Gower, and the Vernacular Rising

Poetry and the Problem of the Populace After 1381

Lynn Arner



“*Chaucer, Gower, and the Vernacular Rising* is an original and provocative study that reorients our sense of the fourteenth-century audience for vernacular English literature. Lynn Arner shows how the writings of Chaucer and Gower shaped complex new hierarchies of cultural expertise and authority. Through a series of wonderful readings,

drawing fruitfully on Pierre Bourdieu, among others, this book makes an important contribution to the social and cultural study of medieval literature, vernacular literacy, and access to cultural capital in the later medieval period.”

—Stephanie Trigg, University of Melbourne

“[*Chaucer, Gower, and the Vernacular Rising*] will be an important work for scholars working on late medieval literacy, power relationships, and the nexus between behavioral practices and social control.”

—Craig Bertolet, *Southern Humanities Review*

“*Chaucer, Gower, and the Vernacular Rising* is an enthralling and thought-provoking reappraisal of the interplay between literacy, poetry, and social relations in England during the years immediately following the Peasants’ Revolt of 1381. Taking as her starting point a startling reappraisal of the extent of literacy at the time of the rising, Lynn Arner explores how the poetry of Gower and Chaucer intersected with the aspirations and anxieties of emergent social classes. Arner not only provides an engrossing account of the interplay of text, culture, and authority at a critical moment in English history, but also shows how the cultural choices made at that time resonate in many modern assumptions about the role and nature of culture. This book is required reading for anyone interested in how the social and cultural tensions of the late fourteenth century shaped English-speaking culture.”

—Andrew Prescott, King’s College, London

Lynn Arner is Associate Professor of English and of Women’s and Gender Studies at Brock University in Canada.

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Literature/Medieval and Early Modern Studies

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The Greek Girl’s Story

Abbé Prévost

Translated and with an Introduction by Alan J. Singerman

Singerman

Foreword by Jean Sgard



“This superb new translation by Alan J. Singerman, one of the foremost specialists on Abbé Prévost, constitutes the first scholarly edition in English of *Histoire d’une Grecque moderne*. This remarkable novel—an early, paradigmatic example of unreliable first-person narration, one of the greatest novels ever written on the theme of

jealousy, and an outstanding example of eighteenth-century Orientalism—will appeal to a broad spectrum of readers. Singerman’s introduction and notes are models of erudite scholarship and critical lucidity.”

—Guillaume Ansart, Indiana University

With *The Greek Girl’s Story*, Alan Singerman presents the first reliable, stand-alone translation and critical edition of Abbé Prévost’s 1740 literary masterpiece *Histoire d’une Grecque moderne*. The text of this new English translation is based on Singerman’s 1990 French edition, which Jonathan Walsh called “arguably the most valuable critical edition” of Prévost’s novel to date. This new edition also includes a complete critical apparatus comprising a substantial introduction, notes, appendixes, and bibliography, all significantly updated from the 1990 French edition, taking into account recent scholarship on this work and providing some additional reflection on the question of Orientalism.

Prévost’s *roman à clef* is based on a true story involving the French ambassador to the Ottoman Porte from 1699 to 1711. It is narrated from the ambassador’s viewpoint and is a model of subjective, unreliable narration (long before Henry James). It is remarkably modern in its presentation of an enigmatic, ambiguous character, as the truth about the heroine can never be established with certainty.

Alan J. Singerman is Richardson Professor Emeritus of French at Davidson College.

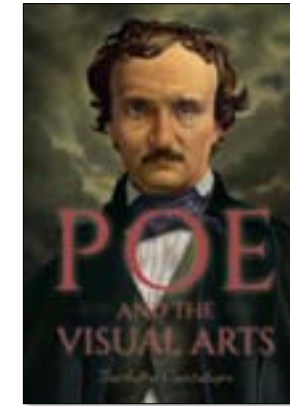
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Literature

New in Paperback

Poe and the Visual Arts

Barbara Cantalupo



“Barbara Cantalupo’s admirable study enlarges our sense of Poe, reminding us that the creator of the dreadful House of Usher was also an appreciative critic of painting, and even of gardens and domestic decor. We are led to see Poe as a discriminating lover of beauty in general, and we discover both a greater balance and a richer variety in his literary enterprise.”

—Richard Wilbur

“This study intelligently and comprehensively examines Poe’s unique position in the artistic coteries of Philadelphia and Manhattan, where he worked as an editor. Barbara Cantalupo offers a fascinating overview of the paintings and other artworks shown in galleries and art institutions in those cities—works Poe likely viewed and studied. Cantalupo persuasively demonstrates that Poe was an informed and articulate proponent of beauty in its manifold forms, including the beauty embodied in painting. He was, in short, a perceptive and subtle analyst of the visual culture of his time.”

—Kent Ljungquist,

Worcester Polytechnic Institute

“Although Poe’s aesthetics and interest in art have long drawn scholarly attention, Barbara Cantalupo’s *Poe and the Visual Arts* is the first study to approach the subject comprehensively. She convincingly re-creates the art world in which Poe moved in the 1830s and 1840s, and her deep research reveals Poe’s exposure to and knowledge of a wide gallery of artists and paintings; more important, she illuminates how this engagement affected his own art criticism and his use of art in stories such as ‘Ligeia,’ ‘The Fall of the House of Usher,’ ‘Landor’s Cottage,’ and many others. *Poe and the Visual Arts* tackles an exciting topic, and Cantalupo’s firm grasp of it results in a notable contribution to the study of Poe and nineteenth-century American culture.”

—Matthew C. Brennan, Indiana State University

Barbara Cantalupo is Associate Professor of English at Penn State Lehigh Valley and editor of *The Edgar Allan Poe Review*.

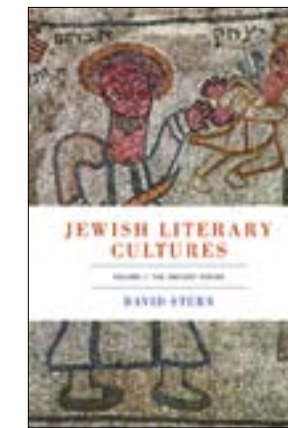
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Literature/American Studies

Jewish Literary Cultures

Volume 1, The Ancient Period

David Stern



“How fitting for David Stern’s articles and essays to be anthologized so beautifully, considering his own contribution to our appreciation of the role of anthology in the shaping of early rabbinic midrash as commentary. Stern has a magical textual touch, which he employs to deepen our understanding of both the literary and the material

dimensions of rabbinic and, more broadly, Jewish culture in constant conversation with variegated theoretical and practical perspectives. This harvest of over three decades of his scholarship demonstrates his unequaled range, variety, and depth as a most illuminating and challenging reader of rabbinic literary culture in its many manifestations.”

—Steven D. Fraade, Yale University

Jewish Literary Cultures is a collection of essays and studies of diverse texts and topics in ancient Jewish literature ranging from fables in the Bible and ancient Jewish interpretations of the Song of Songs to the use of erotic narrative in rabbinic literature, the canonization of classical Jewish literature, comparative exegesis, and the early history of Jewish reading practices. The essays use contemporary critical approaches and textual analysis to explore larger ideas and themes in rabbinic Judaism.

In the essays in the volume, Stern uses his analyses of texts to open new windows onto questions of cultural exchange and influence, the relationship of textuality and materiality, the history of Jewish literature, and the nature of Jewish literary creativity. The essays are written with literary flair and are intended to be accessible to informed lay readers as well as scholars and specialists in ancient Judaism.

David Stern is the Moritz and Josephine Berg Professor of Near Eastern Languages and Civilizations at the University of Pennsylvania.

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Literature/Religion

An Inch or Two of Time

Time and Space in Jewish Modernisms

Jordan D. Finkin



In literary modernism, time and space are sometimes transformed from organizational categories into aesthetic objects, a transformation that can open dramatic metaphorical and creative possibilities. Much has been written about this aspect of literary modernism generally. In *An Inch or Two of Time*, Jordan Finkin shows how Jewish modernists

of the early twentieth century had a distinct perspective on this innovative metaphorical vocabulary. As members of a national-ethnic-religious community long denied the rights and privileges of self-determination, with a dramatically internalized sense of exile and landlessness, the Jewish writers at the core of this investigation reimagined their spatial and temporal orientation and embeddedness. They set as the fulcrum of their imagery the metaphorical power of time and space. Where, for instance, non-Jewish writers might tend to view space as a given—an element of their own sense of belonging to a nation at home in a given territory—the Jewish writers discussed here *spatialized* time: they created an as-if space out of time, out of history. The writers at the heart of this book understood their writing to function as a kind of organ of perception on its own, and thus Jewish literature presents a particularly dynamic system for working out the implications of that understanding. This book ultimately argues that Jewish modernist literature is an indispensable part of the modern library.

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

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Dimyonot: Jews and Cultural Imagination Series

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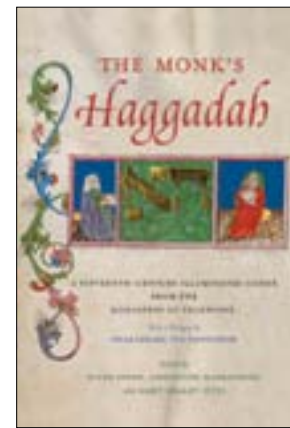


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The Monk's Haggadah

A Fifteenth-Century Illuminated Codex from the Monastery of Tegernsee, with a prologue by Friar Erhard von Pappenheim

Edited by David Stern, Christoph Markschies, and Sarit Shalev-Eyni



“Like a detective story, *The Monk's Haggadah* chronicles how the researchers gradually came to recognize that the Haggadah and its Latin—and very Christian—preface constitute one of the most remarkable testimonies in both image and word of the complex character of Jewish-Christian relations in the fifteenth century. . . . This is simply

an extraordinary book about an extraordinary artifact.”

—William Jordan, Princeton University

In 1489, a magnificent illustrated Passover Haggadah was sent as a bequest to the Monastery of Saint Quirinus at Tegernsee in southern Germany. Shortly after it reached Tegernsee, the monastery's librarian sent the book to a Dominican friar named Erhard von Pappenheim, a Hebraist and expert on Jewish practice, and asked him to write a prologue. In response, Erhard wrote a remarkable treatise that is, arguably, the earliest quasi-ethnographic account of Jewish practice in early modern Europe and an extraordinary window onto a fifteenth-century Christian's perception of Jews and Judaism. *The Monk's Haggadah* brings together a facsimile edition of the codex in color, a critical edition of the Latin text of Erhard's prologue, an English translation of the Latin text, and a translation of the Hebrew text of the Haggadah. Additionally, the volume's editors provide historical context, explore the codicology, illustration, and patronage of the volume, and describe the Christian theological background. An absolutely unique document, this Haggadah stands to change many long-held conceptions about Jewish-Christian relations in the late Middle Ages and early modernity.

David Stern is the Moritz and Josephine Berg Professor of Near Eastern Languages and Civilizations at the University of Pennsylvania.

Christoph Markschies is the Chair of Ancient Christianity at Humboldt-Universität zu Berlin.

Sarit Shalev-Eyni is Professor of History of Art at the Hebrew University of Jerusalem.

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History/Religion



“Omer-Sherman writes with authority and passion, in prose that will excite the scholar and layperson alike. Part literary critique, part social history, Omer-Sherman's book sheds light not only on the narratives of the kibbutz but also on the utopian enterprise itself, from its heady idealism to its bitter contentiousness. I was, quite honestly, unable to put it down. Anyone interested in Israel, literature, film, or the myriad ways in which artistic expression reflects and shapes the birth and growth of a modern nation would do well to read this book.”

—Joan Leegant,
author of *An Hour in Paradise and Wherever You Go*

Imagining the Kibbutz

Visions of Utopia in Literature and Film

Ranen Omer-Sherman

“*Imagining the Kibbutz* is not only a masterful study of literary representations of the kibbutz, but also a portrait of a country—Israel—through the lens of its most radical experiment. Tracing the evolution of the kibbutz from its utopian beginnings through economic crisis and ideological disillusionment to its current hybrid forms, Ranen Omer-Sherman illuminates the tensions between individualism and collectivism, capitalism and socialism, diaspora and national identity that lie at the heart of Israeli society. A probing analysis of a wide array of imaginative renderings of the kibbutz experience, this important book should be required reading for anyone interested in understanding Israel's individual diversity and collective soul.”

—Margot Singer, author of *The Pale of Settlement*

In *Imagining the Kibbutz*, Ranen Omer-Sherman presents an exploration of salient developments in the literary and cinematic representations of the socialist experiment that became history's most successfully sustained communal enterprise. Inspired in part by the kibbutz movement's recent commemoration of its centennial, this study responds to a significant gap in scholarship. Notwithstanding countless sociological and economic studies, no book-length study has ever addressed the tremendous range of critically imaginative portrayals of the kibbutz. Much of this cinematic and literary corpus was created by those who actually lived for many years and, in notable instances, full lifetimes in kibbutzim. Addressing both narratives by kibbutz “insiders” (including those born and raised there, as well as those who joined the kibbutz as immigrants or migrants from the city) and “outsiders” for whom the kibbutz is a crucial microcosm for understanding Israeli values and identity, this diachronic study addresses highly representative novels, short fiction, memoirs, and cinematic portrayals of the kibbutz. The central drama explored in these works is the monumental tension between the individual and the collective, between individual aspiration and ideological rigor, between self-sacrifice and self-fulfillment. For these artists, writing honestly about kibbutz life demands retaining at least two oppositional things in mind at once—the absolute necessity of euphoric dreaming and the mellowing inevitability of disillusionment. As such, their imaginative witnessing of the fraught relation between the collective and the citizen-soldier is the story of Israel itself.

Ranen Omer-Sherman is the Jewish Heritage Fund for Excellence Chair of Judaic Studies at the University of Louisville.

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Literature/Film/Religion

Rewriting Magic

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

Claire Fanger



In *Rewriting Magic*, Claire Fanger explores a fourteenth-century text called *The Flowers of Heavenly Teaching*. Written by a Benedictine monk named John of Morigny, the work all but disappeared from the historical record, and it is only now coming to light again in multiple versions and copies. While John's book largely comprises an extended set

of prayers for gaining knowledge, *The Flowers of Heavenly Teaching* is unusual among prayer books of its time because it includes a visionary autobiography with intimate information about the book's inspiration and composition. Through the window of this record, we witness how John reconstructs and reconsecrates a condemned liturgy for knowledge acquisition: the *Ars notoria* of Solomon. John's work was the subject of intense criticism and public scandal, and his book was burned as heretical in 1323. The trauma of these experiences left its imprint on the book, but in unexpected and sometimes baffling ways. Fanger decodes this imprint even as she relays the narrative of how she learned to understand it. In engaging prose, she explores the twin processes of knowledge acquisition in John's visionary autobiography and her own work of discovery as she reconstructed the background to his extraordinary book. Fanger's approach to her subject exemplifies innovative historical inquiry, research, and methodology. Part theology, part historical anthropology, part bibliomemoir, *Rewriting Magic* relates a story that will have deep implications for the study of medieval life, monasticism, prayer, magic, and religion.

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

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Illicit Learned Magic in the Later Middle Ages and Renaissance

Frank Klaassen



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"Well argued and well researched, [*The Transformations of Magic*] represents a thorough and scholarly treatment of medieval magical texts, as well as an engrossing read."

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"[Klaassen's book] is a fine contribution to the field and his careful codicological analyses are highly convincing in supporting his argument."

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"Klaassen's meticulously researched inventory of late medieval English magical manuscripts leaves little doubt of their widespread distribution."

—William Eamon,
Renaissance Quarterly

"Klaassen's elegantly written monograph is an incisive analysis of an understudied body of evidence. His argument that two types of 'illicit learned magic' characterized the period between 1300 and 1600 brings coherence and clarity to an intellectual tradition that has too often been overlooked. By locating magical texts within broad theological, philosophical, and scholarly traditions and by emphasizing the continuities between medieval ritual magic and Renaissance texts, Klaassen challenges his readers to see medieval and Renaissance intellectual culture in new ways. His work thus not only makes a valuable contribution to the history of magic in the premodern era, but it also participates in conversations about the periodization of the Middle Ages and the Renaissance. His study stood out in a year in which there were several strong contenders for the Labarge prize."

—2014 Margaret Wade Labarge Prize Committee,
Canadian Society of Medievalists

Frank Klaassen is Associate Professor of History at the University of Saskatchewan.

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—James S. Bielo,

author of *Words upon the Word* and *Emerging Evangelicals*

Velma E. Love is Project Director of the Howard University School of Divinity's National Study of Black Congregational Life.

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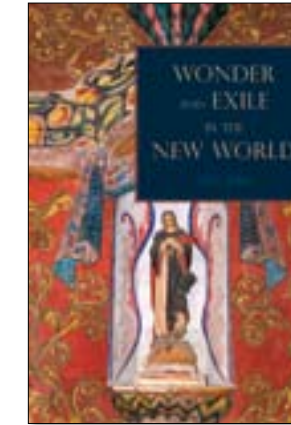
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—Benjamin Valentin, Andover Newton Theological School

Alex Nava is Associate Professor of Religious Studies at the University of Arizona.

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Religion/Literature/History

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—Timothy Larsen, Wheaton College

“This inspiring account of Buchman’s journey should be required reading for anyone interested in bringing peace to an interdependent, war-torn world.”

—Douglas Johnston, President,

International Center for Religion and Diplomacy

Philip Boobbyer is Senior Lecturer and Deputy Head in the School of History, University of Kent.

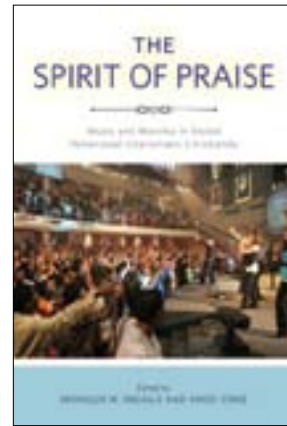
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Religion/Biography

The Spirit of Praise

Music and Worship in Global Pentecostal-Charismatic Christianity

Edited by Monique M. Ingalls and Amos Yong



“This is an important collection that gathers together a huge range of material and perspectives. It has the potential to take many of the current discussions on music and worship to a very different level.”

—Jeremy Begbie,
Duke University

In *The Spirit of Praise*, Monique Ingalls and Amos Yong bring together a

multidisciplinary, scholarly exploration of music and worship in global Pentecostal-Charismatic Christianity at the beginning of the twenty-first century. *The Spirit of Praise* contends that gaining a full understanding of this influential religious movement requires close listening to its songs and careful attention to its patterns of worship. The essays in this volume place ethnomusicological, theological, historical, and sociological perspectives into dialogue. By engaging with these disciplines and exploring themes of interconnection, interface, and identity within musical and ritual practices, the essays illuminate larger social processes like globalization, sacralization and secularization, and the role of religion in social and cultural change.

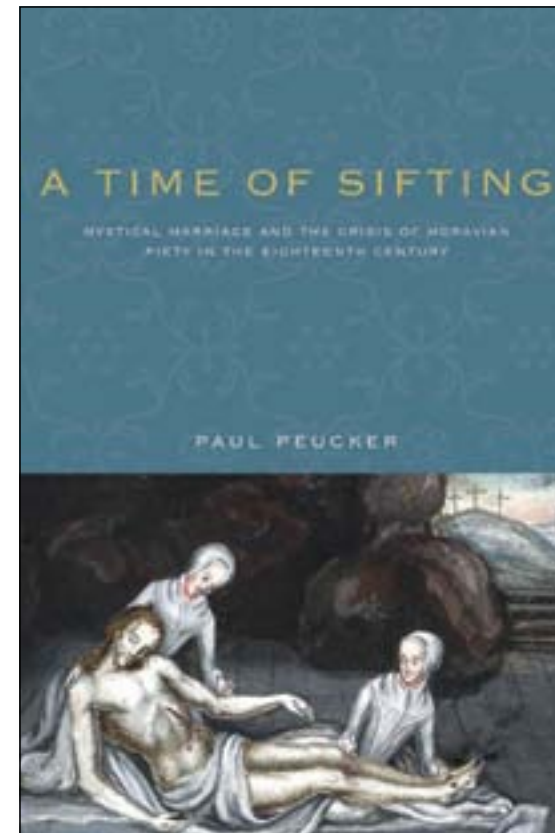
Aside from the editors, the contributors are Peter Althouse, Will Boone, Mark Evans, Ryan R. Gladwin, Birgitta J. Johnson, Jean Ngoya Kidula, Miranda Klaver, Andrew Mall, Kimberly Jenkins Marshall, Andrew M. McCoy, Martijn Oosterbaan, Dave Perkins, Wen Reagan, Tanya Riches, Michael Webb, and Michael Wilkinson.

Monique M. Ingalls is Assistant Professor of Church Music at Baylor University.

Amos Yong is Professor of Theology and Mission at Fuller Theological Seminary.

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Religion/Music



A Time of Sifting is the first book in the Pietist, Moravian, and Anabaptist Studies series, edited by historical theologian Craig D. Atwood. Highlighting the multidisciplinary approaches that have helped transform our understanding of the Atlantic world, books in this series will use varied academic frameworks to examine the history and theology of these related groups and the global reaches of their religious and cultural influence. Maintaining a strong focus on Pietist, Moravian, and Anabaptist research, this series will offer significant contributions to numerous fields and will help enrich the dynamic and international study of post-Reformation Protestantism.

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Mystical Marriage and the Crisis of Moravian Piety in the Eighteenth Century

Paul Peucker

“A major achievement of scholarship that reads like a mystery novel. Paul Peucker solves the enigma of the Sifting Time and shows that this controversial moment is even more interesting than earlier historians have assumed. He reveals a scandal at the heart of the Moravian Church—brothers becoming sisters, as well as antinomian beliefs that Christ had forgiven not only past but also future sins—so troubling to church leaders that they purged their own archives to cover it up. Although focused on one specific moment, Peucker’s study explains the forces that reshaped the Moravian Church during the entire eighteenth century.”

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At the end of the 1740s, the Moravians, a young and rapidly expanding radical-Pietist movement, experienced a crisis soon labeled the Sifting Time. As Moravian leaders tried to lead the church away from the abuses of the crisis, they also tried to erase the memory of this controversial and embarrassing period. Archival records were systematically destroyed, and official histories of the church only dealt with this period in general terms. It is not surprising that the Sifting Time became both a taboo and an enigma in Moravian historiography. In *A Time of Sifting*, Paul Peucker provides the first book-length, in-depth look at the Sifting Time and argues that it did not consist of an extreme form of blood-and-wounds devotion, as is often assumed. Rather, the Sifting Time occurred when Moravians began to believe that the union with Christ could be experienced not only during marital intercourse but during extramarital sex as well. Peucker shows how these events were the logical consequence of Moravian teachings from previous years. As the nature of the crisis became evident, church leaders urged the members to revert to their earlier devotion of the blood and wounds of Christ. By returning to this earlier phase, the Moravians lost their dynamic character and became more conservative. It was at this moment that the radical-Pietist Moravians of the first half of the eighteenth century reinvented themselves as a noncontroversial, evangelical denomination.

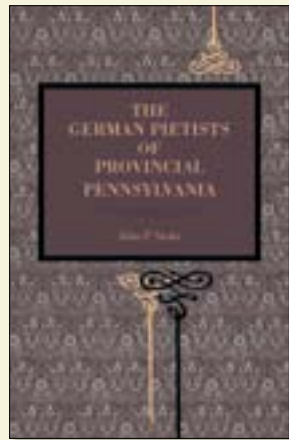
Paul Peucker is Director and Archivist at the Moravian Archives in Bethlehem, Pennsylvania.

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Julius F. Sachse



First published by the author in 1895, *The German Pietists of Provincial Pennsylvania* narrates the history of the early Germans of various sects and congregations who settled in Pennsylvania in the beginning of the eighteenth century, with a particular focus on the group of German Pietist mystics who emigrated to America in 1694 to pursue the

freedom to practice their religion. The book details Pietism's origins in Europe and the 1694 voyage across the Atlantic to the British colonies and resettlement in Pennsylvania, including relationships with other religious groups, like the Quakers, Lutherans, and Jansenites, and their beliefs and practices. The book is a product of meticulous archival work and research, and it includes numerous references to and facsimile pages from rare source material. Sachse also provides a comprehensive look at the activities of well-known figures like Johannes Kelpius, Daniel Falkner, Johann Jacob Zimmerman, and Benjamin Furly, among others.

Julius F. Sachse (1842–1919) was a Philadelphia native, historian, author, and amateur photographer devoted to the study and documentation of Pennsylvania's history. He is known for his work on the Ephrata Cloister, Pennsylvania Germans, and Freemasonry, and for his photographic documentation of Philadelphia's disappearing historic landmarks.

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John Gottlieb Ernestus Heckewelder



First published by the Historical Society of Pennsylvania in 1818, *History, Manners, and Customs of the Indian Nations* provides an account of the Lenni Lenape and other tribes in the mid-Atlantic region, looking at their history and relations with other tribes and settlers, as well as their spiritual beliefs, government and politics, education, language, social institu-

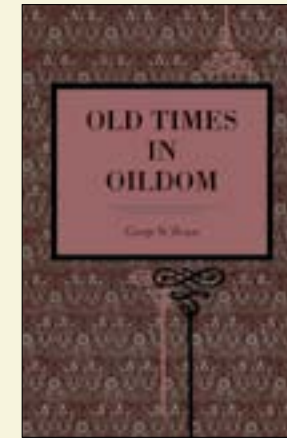
tions, dress, food, and other customs. The text, written by the Reverend John Heckewelder, a Moravian missionary based in Ohio and Bethlehem, Pennsylvania, includes the author's observations, anecdotes, and advice, preserving not only his knowledge about the Indian nations in the eighteenth century but also his perspective, as a missionary and settler, on Native Americans and the often-fraught relationships between the tribes and European settlers. This version of the text, published in 1876, contains an introduction and notes by the Reverend William C. Reichel as well as a glossary of Lenape words and phrases and letters between the author and the then-president of the American Philosophical Society concerning the study of the Indian nations and their languages.

John Gottlieb Ernestus Heckewelder (1743–1823) was an English native, a cooper, and a Moravian missionary. He assisted at several treaties during the French and Indian War and worked as a postmaster, a justice of the peace, and an associate justice of the court of common pleas in Ohio and Pennsylvania. In the latter part of his life, he was devoted to literary work, and became known for his research and works on Native Americans.

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George W. Brown



Old Times in Oildom, published in 1911 by the Derrick Publishing Company of Oil City, Pennsylvania, contains the memoirs and stories of George W. Brown, who was deeply involved in the oil business in Pennsylvania in the late nineteenth and early twentieth centuries. Brown's anecdotes show him to be a witness to times of profound change

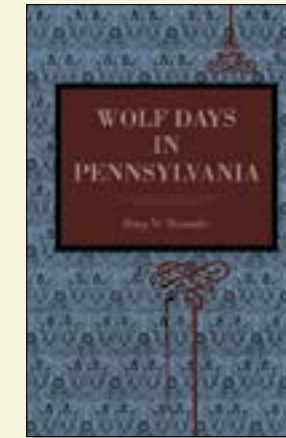
in the industrial and economic landscapes of Pennsylvania's oil regions, when technology rapidly developed and oil wells sprang up across the northern part of the state, irrevocably altering both the land itself and the communities living on it. Brown provides a detailed account of what life was like in the "oildom" of nineteenth-century Pennsylvania from the striking of the first oil well, the famous Drake Well in Titusville, to the solidification of the industry in the early twentieth century. In addition to relating stories from his own life, Brown narrates those of his prominent contemporaries and includes a series of biographical sketches of men who played important roles in the Pennsylvania oil industry.

George W. Brown (1828–1916) was an enterprising landowner and businessman who lived in Youngsville, Pennsylvania, where he worked in various industries, including oil, lumber, transportation, and construction.

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Henry W. Shoemaker



Originally published in 1914 by the Tribune Press, *Wolf Days in Pennsylvania* tells tales of the state's wolves and their hunters, stories that were already becoming the stuff of folklore and myth during Shoemaker's lifetime at the turn of the twentieth century. With his characteristic penchant for juicy narrative and a naturalist's enthusiasm

and respect for the animal, Shoemaker details the history of the wolf in Pennsylvania during the westward progress of the state's settlement by whites, and how its population dwindled over the course of the nineteenth century. He narrates stories of memorable chases and narrow escapes, and the hunters' valiant acts of bravery in their attempts to protect themselves and their communities. The book contains testimony gathered by the author, accompanied by interviews with some of the state's great wolf hunters and rare period photographs of the hunters and their prey. *Wolf Days in Pennsylvania* preserves the fascinating history of Pennsylvania's lost wolves and their hunters.

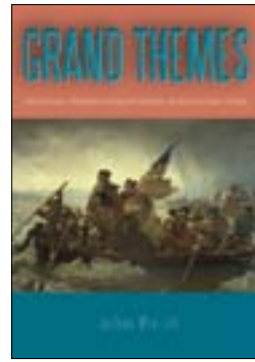
Henry W. Shoemaker (1880–1958) was the author of more than twenty volumes of popular Pennsylvania literary folklore and numerous narratives about Pennsylvania's disappearing wildlife during the first half of the twentieth century. He also served as Pennsylvania's first state folklorist from 1948 to 1956.

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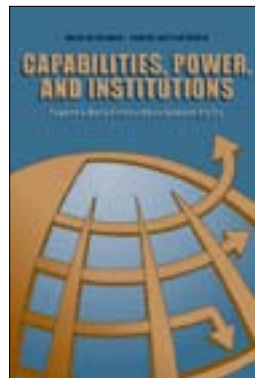
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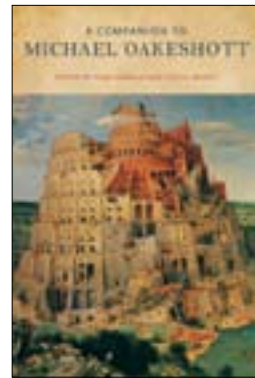
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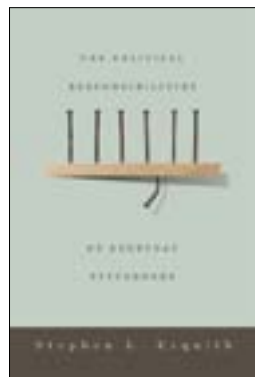
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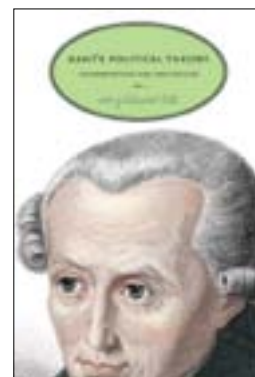
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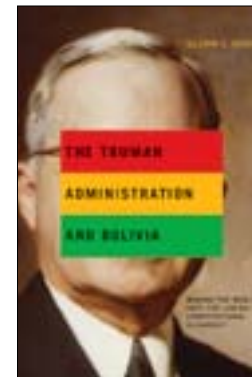
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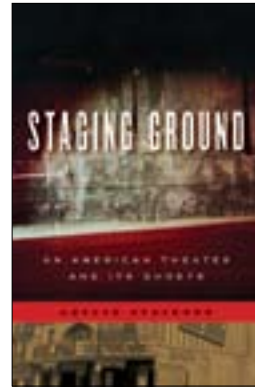
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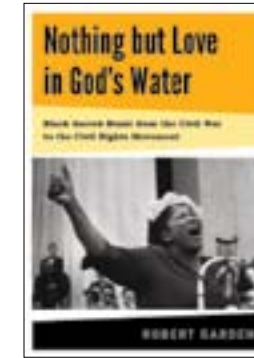
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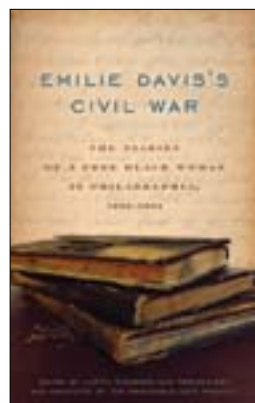
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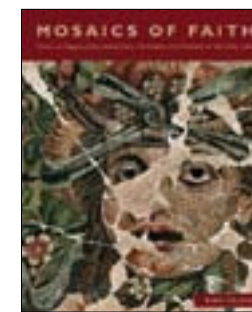
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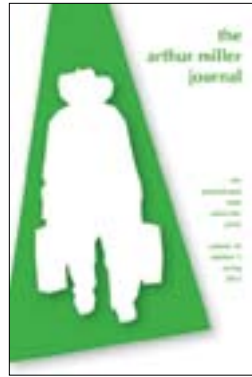


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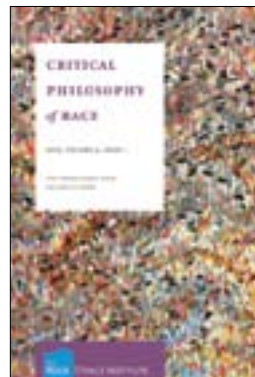


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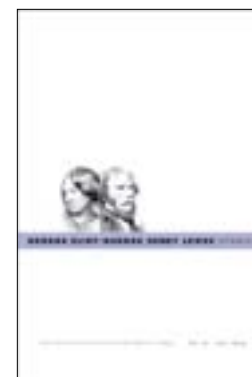


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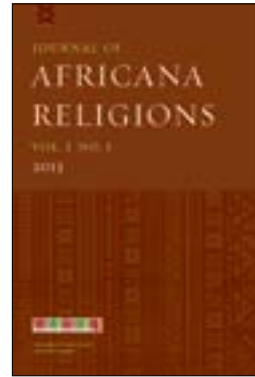
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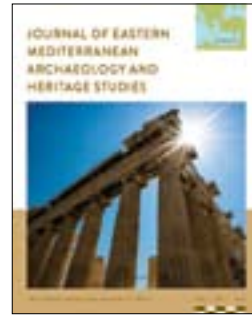


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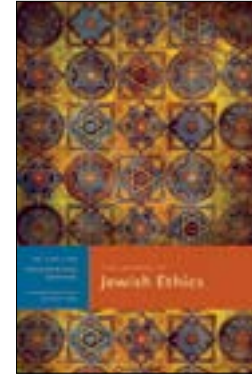


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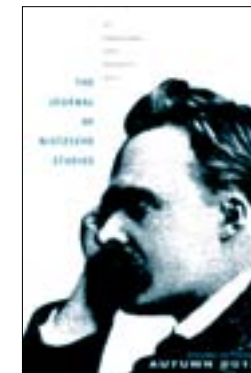


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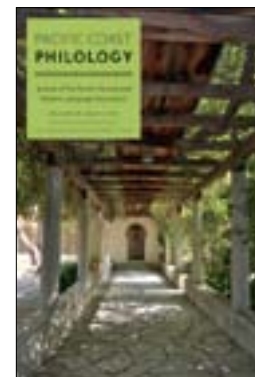


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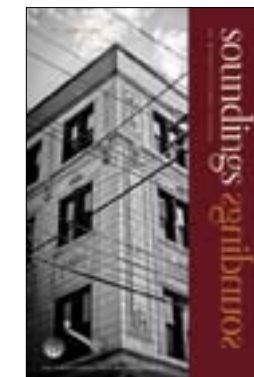


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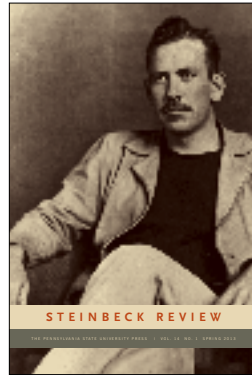
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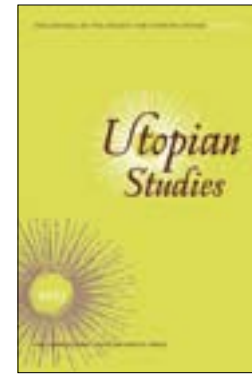


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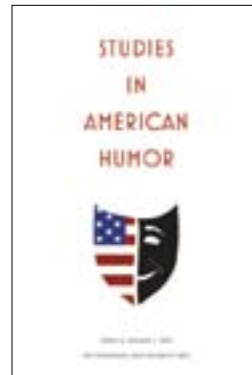


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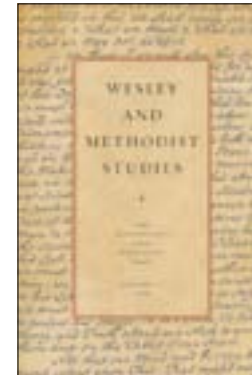


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