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"Down the Susquehanna to the Chesapeake [is] doubly welcome, for its own considerable virtues and for filling in so many of the blanks in our knowledge of a river that plays a far larger role in this part of the country than most of us realize. . . .

Brubaker's meticulous and loving description of the river should do much to heighten our appreciation of this secret treasure. . . . [U]niversity-press publishing at its absolute best."

—Jonathan Yardley,
The Washington Post Book World



New in Paperback

Down the Susquehanna to the Chesapeake

JACK BRUBAKER

*"If you have time this summer for only one nonfiction book, this is to beat a drum for *Down the Susquehanna to the Chesapeake*. . . . Jack Brubaker is superbly informed."*

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*"Jack Brubaker may have written the ultimate book about the Susquehanna River. *Down the Susquehanna to the Chesapeake* is a paean to the largest river on the East Coast."*

—Caroline Terenzini, *Centre Daily Times*

"[Jack Brubaker] offers an intimate view of life along the East Coast's largest river by layering geology on history on ecology on travelogue."

—Jo-Ann Greene, *Lancaster Sunday News*

"Brubaker's carefully researched and skillfully written volume [is] a fascinating read for anyone needing a reminder of how much a river can affect human lives."

—*Binghamton Press & Sunday Bulletin*

"Down the Susquehanna to the Chesapeake is a fascinating, well written, highly recommended treatise and would serve as an admirable model to writing about and exploring the histories of other major American rivers."

—*Midwest Book Review*

As the largest river on the East Coast of the United States, the rolling Susquehanna is the indispensable tributary of the Chesapeake Bay, the nation's largest estuary. Gathering strength from scores of streams along its 444-mile journey, the river delivers half of the freshwater the bay requires to maintain its ecological balance.

Down the Susquehanna to the Chesapeake traces the course of the Susquehanna River through New York, Pennsylvania, and Maryland to the bay. Fifty-six short chapters discuss key locations along the route and how the river changes from sources to sea. These chapters also look at how natural resources influence, and in some ways shape, the lives of the people and their communities by the river.

Along the river tour, Jack Brubaker examines the natural and human history of the Susquehanna, exploring how the river has been used and abused, as well as its current condition and future prospects.

With the aid of more than 70 maps and illustrations, *Down the Susquehanna to the Chesapeake* provides a bold new look at a dynamic old river. This powerful journey brings alive the Susquehanna, its history, and the colorful personalities who live along its banks.

Jack Brubaker is a columnist for the *Lancaster New Era*. His previous books include *The Last Capital: Danville, Virginia, and the Final Days of the Confederacy* (1979; 1996) and *Hullabaloo Nevonia: An Anecdotal History of Student Life at Franklin and Marshall College* (1987).

296 pages • 63 illustrations/9 maps • 10 x 8 • September

ISBN 0-271-02184-5 • cloth: \$34.95t (2002)

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Down and Out in Early America

EDITED BY BILLY G. SMITH

“Billy Smith brings together an impressive group of scholars who examine poverty in a wide range of settings. The resulting essays are remarkable not only for their inclusiveness but also for the way they give a truly human face to the poor. *Down and Out in Early America* is an important contribution to the scholarship on early America.”

—John K. Alexander, University of Cincinnati

It has often been said that early America was the “best poor man’s country in the world.” After all, wasn’t there an abundance of land and a scarcity of laborers? The law of supply and demand would seem to dictate that most early American working people enjoyed high wages and a decent material standard of living. *Down and Out in Early America* presents the evidence for poverty versus plenty and concludes that financial insecurity was a widespread problem that plagued many early Americans.

The fact is that in early America only an extremely thin margin separated those who required assistance from those who were able to secure independently the necessities of life. The reasons for this were many: seasonal and cyclical unemployment, inadequate wages, health problems (including mental illness), alcoholism, a large pool of migrants, low pay for women, abandoned families. The situation was made worse by the inability of many communities to provide help for the poor except to incarcerate them in workhouses and almshouses. The essays in this volume explore the lives and strategies of people who struggled with destitution, evaluate the changing forms of poor relief, and examine the political, religious, gender, and racial aspects of poverty in early North America.

Down and Out in Early America features a distinguished lineup of historians. In the first chapter, Gary B. Nash surveys the scholarship on poverty in early America and concludes that historians have failed to appreciate the numerous factors that generated widespread indigence. Philip D. Morgan examines poverty among slaves while Jean R. Soderlund looks at the experience of Native Americans in New Jersey. In the other essays, Monique Bourque, Ruth Wallis Herndon, Tom Humphrey, Susan E. Klepp, John E. Murray, Simon Newman, J. Richard Olivas, and Karin Wulf look at the conditions of poverty across regions, making this the most complete and comprehensive work of its kind.

Billy G. Smith is Professor of History at Montana State University. He has edited two Penn State Press books: *The Infortunate: The Voyages and Adventures of William Moraley, an Indentured Servant* (with Susan Klepp; 1992) and *Life in Early Philadelphia: Documents from the Revolutionary and Early National Periods* (1995).

272 pages • 7 illustrations/2 maps • 6½ x 9¼ • January
ISBN 0-271-02316-3 • cloth: \$67.50s
ISBN 0-271-02317-1 • paper: \$22.50s

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The Soldiers’ Revolution

Pennsylvanians in Arms and the Forging of Early American Identity

GREGORY T. KNOUFF

“*The Soldiers’ Revolution* makes a signal contribution to our understanding of why ordinary Americans fought in the Revolution. By placing the defense of local communities at the center of American nationalism, Knouff makes us rethink both the importance of local life and the meaning of nationhood in the Revolutionary and early national eras. By making race and gender an essential part of popular nationalism, he casts a brilliant light on the complexity of the Revolutionary experience.”

—Ronald Schultz, University of Wyoming

What did the American Revolution mean to the ordinary soldiers who fought in it? Were they inspired by high-minded ideals of liberty and democracy, or were they seeking the material and practical rewards—bounties, land, and political advancement—that victory might bring them? We know much about the philosophical positions expressed by America’s Founding Fathers, but the common people did not necessarily share the Founders’ ideas. *The Soldiers’ Revolution* looks to those who took up arms in Pennsylvania to reveal the rich tapestry of local interests that led a nation to war.

Many rank-and-file Revolutionaries left behind records of their experiences—everything from letters and journals to pension applications and loyalist claims. These records bring to light the soldiers’ widely ranging ideas and opinions about the war, about themselves, about the enemy, and about the American nation. In Pennsylvania enlisted men defined their communities through various local interests. This general localism was, ironically, one of the few shared popular Revolutionary ideals. Moreover, the experience of military violence was critical in defining broader ideologies of citizenship that contributed to ideas of an emerging American identity—an identity that privileged white men above Indians, African Americans, and women. “Tories,” meanwhile, were forced to shed their local perspectives and embrace other ideas in keeping with imperial interests.

The Soldiers’ Revolution offers us a rare glimpse into the everyday world of the American Revolution. We see how the common experience of war drew soldiers together as they began the long process of forging an identity for a fledgling nation.

Gregory T. Knouff is Assistant Professor of History at Keene State College in New Hampshire. He has contributed chapters to two Penn State Press books: *Beyond Philadelphia: The American Revolution in the Pennsylvania Hinterland* (1998) and *Friends and Enemies in Penn’s Woods* (forthcoming).

320 pages • 2 illustrations • 6 x 9 • December
ISBN 0-271-02335-X • cloth: \$45.00s

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Engraving of Elizabeth Graeme Fergusson.

“Elizabeth Graeme Fergusson’s contemporaries recognized that the story of her life was extraordinary. Only now, however, has anyone succeeded in narrating the tale of the presiding genius of colonial America’s greatest salon. Anne Ousterhout’s book provides a concise, reliable, and readable account of the life of this woman gifted with wit, troubled with a volatile heart, and drawn to aristocratic political intrigue.”

—David S. Shields,
McClintock Chair in Southern Letters,
University of South Carolina

The Most Learned Woman in America

A Life of Elizabeth Graeme Fergusson

ANNE M. OUSTERHOUT

With an Introduction by Susan M. Stabile

“*The Most Learned Woman in America* is a delightful addition to the growing corpus of knowledge that we have concerning America’s ‘Founding Mothers.’ Elizabeth Graeme Fergusson was famous in her time, virtually unknown in our own. Yet, as Anne Ousterhout points out in her painstakingly researched work, she was a woman who was known in her own right; she was never merely an appendage of the men to whom she was related. Fergusson’s literary salon in Philadelphia placed her at the very center of the cultural and intellectual world of colonial America.” —Sheila Skemp, University of Mississippi

During the era of the American Revolution and long after, the name Elizabeth Graeme Fergusson was well known in Philadelphia, recognized as belonging to one of British North America’s most illustrious women of letters. One admirer dubbed her “the most learned woman in America.” In this, the first full-length biography of Fergusson, Anne M. Ousterhout brilliantly captures the life and times of America’s first great female savant.

Born in 1737 to a wealthy family, Elizabeth Graeme Fergusson excelled from an early age. Although women in her day were denied higher education, Fergusson read widely, educating herself in literature, history, and languages, even reading classical literature in the original tongues, an unusual ability for a colonial woman. She wrote prolifically—often until midnight or later, spending but a few hours sleeping—and published her poetry. Her journals of a trip to England and Scotland circulated widely among admiring Philadelphians. During the 1770s she hosted a Saturday evening salon at her home that was unrivaled in the colonies for its brilliance.

Yet despite her achievements, Fergusson’s life was fraught with financial woes, bad romances, and treasonous plots that hounded her throughout her life. After her father forbade her marriage to Benjamin Franklin’s illegitimate son, she secretly married Henry Hugh Fergusson, a British Loyalist who left her before the Revolution. Henry’s actions, together with Elizabeth’s own political indiscretions, earned her potent enemies, leading to the confiscation of her family estate, Graeme Park. Although she eventually succeeded in reclaiming her property, her reputation was tarnished in the process. Her efforts to justify her actions were tireless, alienating friends and making the last fifteen years of her life miserable.

The Most Learned Woman in America masterfully narrates Fergusson’s efforts to live an appropriately genteel life, even as she struggled against the limits that her society placed on its women. In the process, we can begin to understand the conflicts—internal and external—that women of the Revolutionary generation faced.

Anne M. Ousterhout was Professor in the Department of American Thought and Language at Michigan State University when she died in 1997. She is the author of *A State Divided: Opposition in Pennsylvania to the American Revolution* (1987).

336 pages • 4 illustrations • 6 x 9 • January
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New in Paperback

Orthodox Russia

Belief and Practice Under the Tsars and Beyond

VALERIE A. KIVELSON AND ROBERT H. GREENE

"Orthodox Russia resituates the study of Russian Orthodox culture within the history of lived experience—something that scholars would not have attempted a generation ago. With essays by some of the finest historians working on Russian Orthodox culture, the book demonstrates how the field has become an ever more integral part of wider cultural studies."

—Stephen K. Batalden, Arizona State University

Orthodox Christianity came to Russia from Byzantium in 988, and in the ensuing centuries it has become such a fixture of the Russian cultural landscape that any discussion of Russian character or history inevitably must take its influence into account. *Orthodox Russia* is a timely volume that brings together some of the best contemporary scholarship on Russian Orthodox beliefs and practices covering a broad historical period—from the Muscovite era through the immediate aftermath of the Bolshevik Revolution of 1917.

Studies of Russian Orthodoxy have typically focused on doctrinal controversies or institutional developments. *Orthodox Russia* concentrates on lived religious experience—how Orthodoxy touched the lives of a wide variety of subjects of the Russian state, from clerics awaiting the Apocalypse in the fifteenth century and nuns adapting to the attacks on organized religion under the Soviets to unlettered military servitors at the court of Ivan the Terrible and workers, peasants, and soldiers in the last years of the imperial regime. Melding traditionally distinct approaches, the volume allows us to see Orthodoxy not as a static set of rigidly applied rules and dictates but as a lived, adaptive, and flexible system. *Orthodox Russia* offers a much-needed, up-to-date general survey of the subject, one made possible by the opening of archives in Russia after 1991.

Valerie A. Kivelson is Associate Professor of History at the University of Michigan. She is the author of *Autocracy in the Provinces: Russian Political Culture and the Gentry in the Seventeenth Century* (1997).

Robert H. Greene is a graduate student in the Department of History at the University of Michigan.

304 pages • 18 illustrations/1 map • 6 x 9 • August
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New in Paperback

Looking West?

Cultural Globalization and Russian Youth Culture

HILARY PILKINGTON, ELENA OMEL'CHENKO, MOYA FLYNN, UL'TANA BLIUDINA, AND ELENA STARKOVA

"Looking West?" is timely, well conceived, and an excellent amalgam of original sociological research, social and cultural theory, and comparative analysis. Hilary Pilkington and her colleagues have produced a work that

will surely become the standard source on the topic for years to come."

—Thomas Cushman, Wellesley College

Russian youth culture has been a subject of great interest to researchers since 1991, but most studies to date have failed to consider the global context. *Looking West?* engages theories of cultural globalization to chart how post-Soviet Russia's opening up to the West has been reflected in the cultural practices of its young people.

Visitors to Russia's cities often interpret the presence of designer clothes shops, Internet cafés, and a vibrant club scene as evidence of the "Westernization" of Russian youth. As *Looking West?* shows, however, the younger generation has adopted a "pick and mix" strategy with regard to Western cultural commodities that reflects a receptiveness to the global alongside a precious guarding of the local. The authors show us how young people perceive Russia to be positioned in current global flows of cultural exchange, what their sense of Russia's place in the new global order is, and how they manage to "live with the West" on a daily basis.

Looking West? represents an important landmark in Russian-Western collaborative research. Hilary Pilkington and Elena Omel'chenko have been at the heart of an eight-year collaboration between the University of Birmingham (U.K.) and Ul'ianovsk State University (Russia). This book was written by Pilkington and Omel'chenko with the team of researchers on the project—Moya Flynn, Ul'iana Bliudina, and Elena Starkova.

Hilary Pilkington is Deputy Director of the Centre for Russian and East European Studies at the University of Birmingham. **Elena Omel'chenko** is Director of the Interdisciplinary Research Centre "Region" at Ul'ianovsk State University. **Moya Flynn** is ESRC postdoctoral research fellow at the University of Birmingham. **Ul'iana Bliudina** is research associate of the Interdisciplinary Research Centre "Region" and a doctoral student at the Centre for Social Studies, Central European University, Warsaw. **Elena Starkova** is head of the Sociological Laboratory, Ul'ianovsk State University.

320 pages • 35 illustrations • 6 x 9 • November
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 Post-Communist Cultural Studies Series

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Youth parade in Warsaw, 1955.

"The Spring Will Be Ours is a major achievement of Polish history. It is the first attempted synthesis of a crucial period, largely falsified in the communist writings, based on newly available sources and interpretations. Paczkowski is a seasoned historian, who writes well and who shows remarkable insights into the problems of the Polish people and republic."

—Piotr Wandycz,

Bradford Durfee Professor of History
Emeritus, Yale University

The Spring Will Be Ours

Poland and the Poles from Occupation to Freedom

ANDRZEJ PACZKOWSKI

Translated by Jane Cave

"Writing in elegant prose, Paczkowski makes persuasive comments and judgments about this half century of Poland's history. *The Spring Will Be Ours* is a masterly work."

—John J. Kulczycki, University of Illinois at Chicago

"A must-read for anyone interested in contemporary Polish history, or the development of the historical profession in Poland since 1989."

—Michael Bernhard, Penn State University

One can think of countries that traversed the twentieth century free from war, revolution, or social upheaval. Such countries, however, are far outnumbered by those that struggled, often constantly, with severe internal conflicts, fought in bloody wars, or were attacked by their neighbors and deprived of their sovereignty. Poland is one of the more startling examples of a country subjected to a steady stream of trials and tribulations from Hitler's Nazi Germany through decades of Soviet repression. *The Spring Will Be Ours*, by one of Poland's leading historians, is the first book written after the collapse of state socialism in 1989 to tell this dramatic story based on research in newly declassified records.

The Spring Will Be Ours focuses on the turbulent half century from the outbreak of World War II in 1939, which started the chain of events that would lead to the communist takeover of Poland, to 1989, when futile attempts to reform the communist system gave way to its total transformation. Paczkowski shows how the communists captured and consolidated power, describes their use of terror and propaganda, and illuminates the changes that took place within the governing elite. He also documents the political opposition to the regime—both inside Poland and abroad—that resulted in upheavals in 1956, 1968, 1970, 1976, and 1980. His narrative makes evident the pressures that the elite felt from above, from Moscow, and from below, from the population and from within the party. The history of Poland and the Poles is of special interest because on numerous occasions in the twentieth century this relatively small country influenced developments on a global scale.

First published in Poland in 1995, *The Spring Will Be Ours* has been translated into several other languages. For this edition, translated by Jane Cave, Paczkowski has added an introductory chapter on Poland's twenty years of independence prior to 1939 and an extensive postscript exploring the changes that have taken place since the fall of communism in 1989. A bibliography of English-language works, prepared by Padraic Kenney, makes this book an indispensable starting point for anyone seeking to understand the remarkable course of events that brought an independent Poland into the twenty-first century.

Andrzej Paczkowski is Professor at the Institute for Political Studies, Polish Academy of Sciences, Warsaw, where he also is a member of the Board of the Institute of National Remembrance. He serves as editor of *Intermarium: An Online Journal of East Central European Postwar History* and on the editorial board of the Harvard Project on Cold War Studies. He co-authored, with Stéphane Courtois, Nicolas Werth, Jean-Louis Panné, Karel Bartosek, and Jean-Louis Margolin, *The Black Book of Communism: Crimes, Terror, Repression* (1999).

528 pages • 5 maps • 6 x 9 • November
ISBN 0-271-02308-2 • cloth: \$39.95t

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New in Paperback

The Spiritual Franciscans

From Protest to Persecution
in the Century After Saint Francis

DAVID BURR

**Winner of the 2002 John Gilmary Shea Prize
and the 2002 Howard R. Marraro Prize of
the American Catholic Historical Association**

"The fruit of a lifetime of careful study of its subject, this examination of the Spirituals will not soon be surpassed. In fact, it is done so well there may well be no need, or possibility, of surpassing it."

—Kevin Madigan, *American Historical Review*

"There has long been a need for a good book on the Spiritual Franciscans; now we have one."
—Robert E. Lerner, *The Times Literary Supplement*

"Burr's narrative is a complex one involving theology, church institutions and politics, lay spirituality, and volatile apocalyptic expectations. . . . Burr is able to tie all these disparate threads together in a gripping and compelling narrative."
—Duane J. Osheim, *History: Review of New Books*

When Saint Francis of Assisi died in 1226, he left behind an order already struggling to maintain its identity. As the Church called upon Franciscans to be bishops, professors, and inquisitors, their style of life began to change. Some in the order lamented this change and insisted on observing the strict poverty practiced by Francis himself. Others were more open to compromise. Over time, this division evolved into a genuine rift, as those who argued for strict poverty were marginalized within the order.

In this book, David Burr offers the first comprehensive history of the so-called Spiritual Franciscans, a protest movement within the Franciscan order. Burr shows that the movement existed more or less as a loyal opposition in the late thirteenth century, but by 1318 Pope John XXII and leaders of the order had combined to force it beyond the boundaries of legitimacy. At that point the loyal opposition turned into a heretical movement and recalcitrant friars were sent to the stake.

David Burr is Professor Emeritus of History at Virginia Tech. He is the author of numerous other books, including *Olivi's Peaceable Kingdom: A Reading of The Apocalypse Commentary* (1993).

440 pages • 6¼ x 9¼ • October
ISBN 0-271-02128-4 • cloth: \$45.00s
ISBN 0-271-02309-0 • paper: \$25.00s

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Public Piers Plowman

Modern Scholarship and Late Medieval English Culture

C. DAVID BENSON

"David Benson tackles the difficult and vital question of *Piers Plowman's* engagement with its history by getting down to the basics of the text, the circumstances of its production, and the real world from which it emerged. His historical re-envisioning of *Piers* is exactly what Langland's poem, at this stage in its career, needs. *Public Piers Plowman* is a major achievement."

—Derek Pearsall, Harvard University

The fourteenth-century alliterative poem *Piers Plowman* was widely popular in its own day. The number of its surviving manuscripts ranks just below that of Chaucer's *Canterbury Tales*. Although the poem has been the subject of some interesting recent critical scholarship, it continues to be marginalized by medievalists and non-medievalists alike. According to C. David Benson, this is because the tendency of modern criticism has been to read *Piers* as an autobiography mired in the singular intellectual obsessions of its author or as a recondite exploration of theological and political issues. In *Public Piers Plowman*, Benson returns the poem to the center of late medieval English culture by treating it as a public rather than a personal or elite work.

Public Piers Plowman is divided into two parts. The first is an extended essay on what Benson calls the "Langland myth." He traces the evolution of *Piers* scholarship and demonstrates the limitations of treating *Piers* as a direct expression of the poet's life and intellectual views. Well over a century after its creation, the Langland myth remains dominant in studies of the poem, blocking other potentially fruitful approaches.

In the second part Benson offers an alternative history for the poem. Although *Piers* is usually compared with high art and thought, such as that of Chaucer or scholasticism, Benson approaches it from a broader public context, using representative examples from vernacular writing, parish art, and civic practices. He argues that *Piers* reached a wide contemporary audience because, far from being an expression of the author's own life and opinions, it was securely rooted in the common culture of its time and place.

Public Piers Plowman is an ambitious work that dares to confront a true literary masterpiece. In the process, it makes this great poem more accessible, exciting, and necessary to modern readers.

C. David Benson is Professor of English at the University of Connecticut. He has published widely on medieval literature.

304 pages • 19 illustrations • 6 x 9 • December
ISBN 0-271-02315-5 • cloth: \$45.00s

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The Vulgar Tongue

Medieval and Postmedieval Vernacularity

FIONA SOMERSET AND NICHOLAS WATSON

Deeply embedded in the history of Latin Europe, the vernacular (“the language of slaves”) still draws us towards urgent issues of affiliation, identity, and cultural struggle. Vernacular politics in medieval Latin Europe were richly complex and the structures of thought and feeling they left behind permanently affected Western culture. *The Vulgar Tongue* explores the history of European vernacularity through more than a dozen studies of language situations from twelfth-century England and France to twentieth-century India and North America, and from the building of nations, empires, or ethnic communities to the politics of gender, class, or religion.

The essays in *The Vulgar Tongue* offer new vistas on the idea of the vernacular in contexts as diverse as Ramon Llull’s thirteenth-century prefiguration of universal grammar, the orthography of Early Middle English, the humanist struggle for linguistic purity in Early Modern Dutch, and the construction of standard Serbian and Romanian in the waning decades of the Austro-Hungarian empire. Here Latin, the “common tongue” of European intellectuals, is sometimes just another vernacular, Sanskrit and Hindi stake their claims as the languages of Shakespeare, African-American poetry is discovered in conversation with Middle English, and fourteenth-century Florence becomes the city, not of Dante and Boccaccio, but of the artisan poet Pucci. Delicate political messages are carried by nuances of French dialect, while the status of French and German as feminine “mother tongues” is fiercely refuted and as fiercely embraced. Clerics treat dialect, idiom, and gesture—no language itself—as the hallmarks of “vulgar” preaching, or else argue the case for Bible translation mainly in pursuit of their own academic freedom.

Endlessly fluid in meaning and reference, the term “vernacular” emerges from this book as a builder of bridges between the myriad phenomena it can describe, as a focus of reflection both on the history of Western culture and on the responsibilities of those who would analyze it.

Nicholas Watson is a Professor in the Department of English and American Literature and Language at Harvard University. He is the author of *Richard Rolle and the Invention of Authority* (1991) and co-editor of *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280–1520* (Penn State, 1999).

Fiona Somerset is Associate Professor of English at Duke University. She is the author of *Clerical Discourse and Lay Audience in Late Medieval England* (1998).

288 pages • 6 x 9 • January
ISBN 0-271-02310-4 • cloth: \$55.00s

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Telling Tales

Sources and Narration in Late Medieval England

JOEL T. ROSENTHAL

One of the great challenges facing historians of any era is to make the strangeness of the past comprehensible in the present. This task is especially difficult for the Middle Ages, which can seem particularly alien to modern sensibilities. In *Telling Tales* Joel Rosenthal takes us on a journey through some familiar sources from fourteenth- and fifteenth-century England to show how memories and recollections can be used to build a compelling portrait of daily life in the late Middle Ages.

Rosenthal is a senior medievalist whose work over the years has spanned several related areas including family history, women’s history, the life cycle, and memory and testimony. In *Telling Tales* he brings all of these interests to bear on three seemingly disparate bodies of sources: the letters of Margaret Paston, depositions from a dispute between the Scropes and Grosvenors over a contested coat of arms, and Proof of Age proceedings, whereby the legal majority of an heir was established.

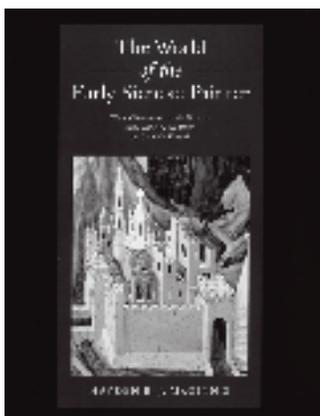
In Rosenthal’s hands these familiar sources all speak to questions of testimony, memory, and narrative at a time when written records were just becoming widespread. In Margaret Paston we see a woman who helped hold family and family business together as she mastered the arduous and complex task of letter writing. From the knights whose tales were elicited for the Scrope and Grosvenor case, it was the bonding of men at arms in the Hundred Years War. From the Proof of Age, we have brief tales that are rich in the give-and-take of daily life in the village—memories of baptisms, burials, a trip to market, a fall from a roof, or marriage to another juror’s sister.

An example of the historian at the top of his craft, *Telling Tales* shows how medievalists can turn scraps of recollection into a synthetic story, one that enables us to recapture the strange and lost country of the European Middle Ages.

Joel T. Rosenthal is Distinguished Professor of History at SUNY, Stony Brook. His previous books include *Patriarchy and Families of Privilege in Late Medieval England* (1990).

320 pages • 7 illustrations • 6½ x 9½ • November
ISBN 0-271-02304-X • cloth: \$49.95s

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New in Paperback

The World of the Early Sieneese Painter

HAYDEN B. J. MAGINNIS
With a translation of the Sieneese
Breve dell' Arte dei Pittori
by Gabriele Erasmi

"This is an impressively original piece of work. Maginnis has a fresh and individual point of view, firmly grounded in close familiarity with the original works of art and wide reading in the published documents and archives. There can be little doubt

that this book will permanently alter the way we approach Sieneese painting in the age of Duccio and Simone Martini."

—Julian Gardner, The University of Warwick

Siena of the thirteenth and fourteenth centuries was one of the great cities of Europe and its artists—Duccio, Simone Martini, and Ambrogio and Pietro Lorenzetti—were among those who reshaped the nature and place of painting first in Italy, then across Europe. Drawing on the extraordinary riches of Sieneese archives, on early unpublished secondary sources, and on the recent work of historians, Hayden Maginnis situates early Sieneese painters within their society and their city and provides the first comprehensive account of the economic, social, religious, and intellectual world of Siena's artists.

Where did painters live? How much were they paid? What was their social status? Were painters aware of the novel importance of thirteenth-century optics? Were the famous Sieneese painters isolated figures, surrounded by a few secondary figures, or were they part of a larger community? These and a host of related questions structure Maginnis's book, which demonstrates how firmly painters' lives were embedded in the values and customs of their society and how important the particular character of their society was for the patronage artists received.

The World of the Early Sieneese Painter is the second volume of a trilogy Maginnis began with *Painting in the Age of Giotto* (1997). The third volume will turn from the broad social and cultural history of the present book to a history of early Sieneese painting.

Hayden B. J. Maginnis is Professor of Art History at McMaster University. He has published extensively on the history of Italian art and in 1984 was awarded the Arthur Kingsley Porter Prize by the College Art Association of America.

464 pages • 16 color/110 b&w illustrations • 8½ x 11 • October
ISBN 0-271-02004-0 • cloth \$65.00s (2000)
ISBN 0-271-02338-4 • paper: \$29.95s

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The Art of Healing

Painting for the Sick and the Sinner in a Medieval Town

MARCIA KUPFER

"This work represents a new benchmark in contextualizing a major Romanesque monument within the complex fabric of society that created and transformed it according to changing needs over time. The author is to be commended for being simultaneously attentive to the visual and experiential aspects of the monument, on the one hand, and the nuts and bolts of archaeology and textual documents, on the other. What is more, she presents a bold new interpretative framework for the relatively neglected field of Romanesque mural painting."

—Thomas E. A. Dale, University of Wisconsin, Madison

Many historians of medieval art now look beyond soaring cathedrals to study the relationship of architecture and image-making to life in medieval society. In *The Art of Healing*, Marcia Kupfer explores the interplay between church decoration and ritual practice in caring for the sick. Her inquiry bridges cultural anthropology and the social history of medicine even as it also expands our understanding of how clergy employed mural painting to cure body and soul.

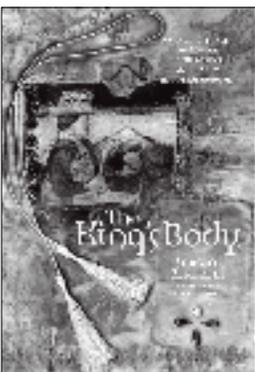
Looking closely at paintings from ca. 1200 in the church of Saint-Aignan-sur-Cher, a castle town in Central France, Kupfer traces their links to burial practices, the veneration of saints, and the care of the sick in nearby hospitals. Through careful analysis of the surrounding agrarian landscape, dotted with cults targeting specific afflictions, especially ergotism (then known as St. Silvan's fire), Kupfer sheds new light on the role of wall painting in an ecclesiastical economy of healing and redemption. Sick and death, she argues, hold the key to understanding the dynamics of Christian community in the Middle Ages.

The Art of Healing will be important reading for cultural anthropologists and historians of both medicine and religion as well as for medievalists and art historians.

Marcia Kupfer is an independent scholar who has taught medieval art at several American universities and in 1999 was professeur invité at the École des Hautes Études en Sciences Sociales in Paris. She is the author of *Romanesque Wall Painting in Central France: The Politics of Narrative* (1993).

272 pages • 107 b&w photos • 7¾ x 10 • December
ISBN 0-271-02303-1 • paper: \$45.00s

[Click here to buy this book](#)



New in Paperback

The King's Body

Sacred Rituals of Power in Medieval and Early Modern Europe

SERGIO BERTELLI

Translated by R. Burr Litchfield

"Relying on minute details and exhaustive research, Bertelli demonstrates that from the early Middle Ages up through the 17th century the centrality of the sovereign provided the key element in maintaining the order of society. . . . In rich detail, Bertelli looks at

sacred rituals surrounding birth, enthronement and death that defined kingship, showing that in the Middle Ages the modern distinction between the political and the religious did not exist." —*Publishers Weekly*

"Bertelli shows that kings in the European tradition were truly sacred in ways that need to be taken seriously. Following in the footsteps and expanding the work of Ernst Kantorowicz, Bertelli changes the way we understand premodern kingship, government, and society." —Guido Ruggiero, Penn State University

The King's Body offers a unique and up-to-date overview of a central theme in European history: the nature and meaning of the sacred rituals of kingship. Informed by the work of recent cultural anthropologists, Sergio Bertelli explores the cult of kingship, which pervaded the lives of hundreds of thousands of subjects, poor and rich, noble and cleric. His analysis takes in a wide spectrum, from the Vandal kings of Spain and the long-haired kings of France, to the beheaded kings of England and France, Charles I and Louis XVI. Bertelli explores the multiple meanings of the rites related to the king's body, from his birth (with the exhibition of his masculinity) to the crowning (a rebirth) to his death (a triumph and an apotheosis). We see how particular occasions such as entrances, processions, and banquets make sense only as they related directly to the king's body.

First published in Italy in 1990, *The King's Body* has been revised and updated for English-speaking readers and expertly translated from the Italian by R. Burr Litchfield. Deftly argued and amply illustrated, this book is a perfect introduction to the cult of kingship in the West.

Sergio Bertelli is Professor of History at the University of Florence. He has published numerous books in Italian, one of which has been translated into English: *Italian Courts of the Renaissance* (1986).

R. Burr Litchfield is Professor of History at Brown University and the author of *Emergence of a Bureaucracy: The Florentine Patricians, 1530–1790*, for which he received the 1987 Howard R. Marraro Prize of the American Historical Association.

320 pages • 87 illustrations/4 maps • 7 x 10 • July

ISBN 0-271-02102-0 • cloth: \$45.00s (2001)

ISBN 0-271-02344-9 • paper: \$25.00s

[Click here to buy this book](#)

Pirro Ligorio

A Biography of the Sixteenth-Century Italian Artist and Antiquarian

DAVID R. COFFIN

"The wide range of Ligorio's activities has created a diffuse bibliography across several disciplines, many of its sources in publications which are not easily found in most libraries. Professor Coffin has admirably synthesized this large body of work . . . and he has added new observations as well. It is both a genial and learned perusal of one of the challenging figures of the 16th century, and what results is a unique and significant multidisciplinary contribution." —Leon Satkowski, University of Minnesota

"David Coffin's biography is a welcome addition to the relatively thin literature on Ligorio. His study draws on a lifetime of distinguished work on and around Ligorio, whose voluminous manuscripts have been mined by scholars. The learning displayed by this densely documented study and the associated collection of imagery is most admirable, worthy of the immensely erudite subject himself." —Charles Burroughs, Binghamton University

Pirro Ligorio (1510–1583), an Italian architect and antiquarian who designed the Casino of Pius IV and large portions of the gardens of the Villa d'Este, has long been a notoriously elusive subject because of his daunting erudition and because his notebooks and drawings are in collections scattered throughout the world. In this book David R. Coffin, one of America's leading experts on Renaissance architecture and landscape architecture, mobilizes all available published and unpublished materials to offer the first comprehensive account of Ligorio's life and multifaceted career.

Coffin traces the unfolding of Ligorio's life from his early years in Naples, to his work in Rome, where he served several popes and pored over ancient ruins, through his residency in Ferrara as court antiquarian. In addition to illuminating Ligorio's relationship to his patrons, Coffin sheds new light on Ligorio's famed map of ancient Rome, a masterpiece that bears witness to Ligorio's cartographic skills, his erudition, and his lifelong fascination with the eternal city.

Copiously illustrated, Coffin's biography includes a checklist of Ligorio's drawings. It will be of interest to architectural historians, art historians, and all those involved with the study of Rome and of the classical heritage.

David R. Coffin is Howard Crosby Butler Memorial Professor of the History of Architecture, Emeritus, at Princeton University. He is the author of *The English Garden: Meditation and Memorial* (1994) as well as numerous other publications on the history of architecture and landscape architecture.

288 pages • 145 illustrations • 8½ x 10 • December

ISBN 0-271-02293-0 • \$55.00s

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Aesthetic Reason

Artworks and the Deliberative Ethos

ALAN SINGER

"With *Aesthetic Reason*, Alan Singer makes a significant and unique contribution to the debate about the ethical significance of art and aesthetic experience. . . . On every front, Singer's book offers fresh perspectives on aesthetic experience that require attention from philosophers, historians, and critics of literature and art." —Gregg M. Horowitz, Vanderbilt University

In recent years the category of the aesthetic has been judged inadequate to the tasks of literary criticism. It has been attacked for promoting class-based ideologies of distinction, for cultivating political apathy, and for indulging irrational sensuous decadence. *Aesthetic Reason* reexamines the history of aesthetic theorizing that has led to this critical alienation from works of art and proposes an alternative view. The book is a defense of the relevance and usefulness of the aesthetic as a cognitive resource of human experience. It challenges the contemporary critical tendency to treat aesthetic value as separate from the realms of human agency and sociopolitical change.

The argument unfolds through a review of the cognitivist traditions in post-Enlightenment aesthetic theory and through Singer's own articulation of a model of ethical subjectivity that is derived from the Greek concept of *akrasia*, which recognizes the intrinsic fallibility of human action. His focus on akratic subjectivity is aimed at revealing how the artwork has the potential to enhance human development by cultivating habits of self-transformation. Along these lines, he shows that the aesthetic has affinities with the logic of reversal/recognition in Greek tragedy and with theories of subject formation based on intersubjective recognition. The marking of these affinities sets up a discussion of how the aesthetic can serve protocols of rational choice-making. Within this perspective, aesthetic practice is revealed to be a meaningful social enterprise rather than an effete refuge from the conflicts of social existence.

The theoretical scope of the book encompasses arguments by Plato, Aristotle, Nietzsche, Kant, Hegel, Adorno, Lyotard, Bourdieu, Derrida, Althusser, and Nancy. Singer's exposition of "akratic subjectivity" is advanced through readings of literary texts by Sophocles, Melville, Beckett, Joyce, and Faulkner as well as visual texts by Caravaggio, Cindy Sherman, Barbara Kruger, and Gerhard Richter.

Alan Singer is Professor of English at Temple University.

304 pages • 5 illustrations • 6 x 9 • December
ISBN 0-271-02312-0 • cloth: \$55.00s
Literature and Philosophy Series

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Heidegger and the Issue of Space

Thinking on Exilic Grounds

ALEJANDRO A. VALLEGA

"The word 'alterity' is found infrequently in Heidegger's work, yet Vallega makes the compelling case that the effort to trace the enigmatic force of alterity is at the heart of that work. Suggesting that we find in Heidegger an *enactment* of that enigma by looking at what he calls 'exilic grounds' in Heidegger's thought, Vallega makes an important and original contribution to Heidegger scholarship. Well written, clear in its presentation of difficult issues, precise in delineating solutions to some thorny problems which come out of Heidegger, this is a provocative and exciting book."

—Dennis J. Schmidt, Penn State University

As the only full-length treatment in English of spatiality in Martin Heidegger's work, this book makes an important contribution to Heidegger studies as well as to research on the history of philosophy. More generally, it advances our understanding of philosophy in terms of its "exilic" character, a sense of alterity that becomes apparent when one fully engages the temporality or finitude essential to conceptual determinations.

By focusing on Heidegger's treatment of the classical difficulty of giving conceptual articulation to spatiality, the author discusses how Heidegger's thought is caught up in and enacts the temporality it uncovers in *Being and Time* and in his later writings. Ultimately, when understood in this manner, thought is an "exilic" experience—a determination of being that in each case comes to pass in a loss of first principles and origins and, simultaneously, as an opening to conceptual figurations yet to come. The discussion engages such main historical figures as Plato, Aristotle, Descartes, Kant, and indirectly Husserl, as well as contemporary European and American Continental thought.

Alejandro A. Vallega was born in Santiago, Chile, in 1964. He is Visiting Lecturer in Philosophy at California State University, Stanislaus, and co-editor of *A Companion to Heidegger's Contributions to Philosophy* (2001).

224 pages • 6 x 9 • December
ISBN 0-271-02307-4 • cloth: \$55.00s
American and European Philosophy Series

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Diadem, robe,
and linen breeches,
Breastpiece, ephod,
royal headdress and sash;

sacrifice of bulls
and burnt-offerings of sheep
and the slaughter of goats
and the cutting up of rams.

the aroma (of incense)
and the burning of coals
correct enumeration
and the dashing of blood;

supplication at the incense
and true prayer;
and his holiness,
which atones for our sins;

The measurement of fine linen
and the arrangement of jewels—
he is girded in all of these
like a ministering angel.

You ordained all these
for the glory of Aaron,
you made him
the instrument of atonement.

—Excerpt of poetry from *Avodah*

Avodah

Ancient Poems for Yom Kippur

TRANSLATED AND EDITED BY MICHAEL D. SWARTZ AND JOSEPH YAHALOM

Avodah: Ancient Poems for Yom Kippur is the first major translation of one of the most important genres of the lost literature of the ancient synagogue. Known as the *Avodah piyyutim*, this liturgical poetry was composed by the synagogue poets of fifth- to ninth-century Palestine and sung in the synagogues on Yom Kippur, the Day of Atonement. Although it was suppressed by generations of Rabbis, its ornamental beauty and deep exploration of sacred stories ensured its popularity for centuries.

Piyyut literature can teach us much about how ancient Jews understood sacrifice, sacred space, and sin. The poems are also a rich source for retrieving myths and symbols not found in the conventional Rabbinic sources such as the Talmuds and Midrash. Moreover, these compositions rise to the level of fine literature. They are the products of great literary effort, continue and extend the tradition of biblical parallelism, and reveal the aesthetic sensibilities of the Mediterranean in Late Antiquity.

The book's format is innovative and appropriate for this complex, allusive genre of poetry. The Hebrew and English appear on facing pages with the references printed in a column to the side of the page. As the ancient listener would hear the poem chanted in the synagogue and recall the biblical references and legends based on them, the modern reader will read the body of the poem and be able to consult the references without being distracted by footnotes. The book contains an extensive introduction that not only describes the *Avodah* genre of *piyyut* but also places the poetry of the synagogue into the context of the art and civilization of the Mediterranean in Late Antiquity.

Avodah: Ancient Poems for Yom Kippur is the first volume in The Penn State Library of Jewish Literature, overseen by Baruch Halpern and Aminadav Dykman. This series will constitute a library of primary source material for the Jewish and Hebrew literary traditions. The library will present Jewish and Hebrew works from all eras and cultures, offering both scholars and general readers original, modern translations of previously overlooked texts.

Michael D. Swartz is Associate Professor of Hebrew and Religious Studies at the Ohio State University. He is the author of *Mystical Prayer in Ancient Judaism: An Analysis of Ma'aseh Merkavah* (1992) and *Scholastic Magic: Ritual and Revelation in Early Jewish Mysticism* (1996).

Joseph Yahalom is Professor of Hebrew Literature at the Hebrew University of Jerusalem. He is regarded as one of the foremost experts on Hebrew liturgical poetry and has written several books on the subject, including *Palestinian Vocalised Piyyut Manuscripts in the Cambridge Genizah Collections* (1997).

288 pages • 6 x 9 • March

ISBN 0-271-02357-0 • \$45.00s

The Penn State Library of Jewish Literature

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“Infinitude is everywhere,
and everywhere is mystery.”

—Giorgio de Chirico



Giorgio de Chirico, *Self-Portrait with My Brother*, 1924.
© 2003 Artists Rights Society (ARS), New York / SIAE, Rome.

The Art of Enigma

The de Chirico Brothers and the Politics of Modernism

KEALA JEWELL

“In this fine book, Keala Jewell studies the works of Giorgio de Chirico and his younger brother Alberto Savinio who together produced an oeuvre shrouded in ‘the motif of secrecy.’ *The Art of Enigma*, an authentically interdisciplinary book, is the first study that considers the brothers together and addresses the important task of defining and characterizing the Metaphysical art that the brothers developed, especially as it differs from Surrealism, and establishes itself as an Italian, rather than a French, art.”

—Karen Finkus, University of California, Los Angeles

“By turning her focus away from the familiar Metaphysical canvases of de Chirico’s work of the 1910s, Keala Jewell finds new and exciting relationships between the art and politics of the 1920s and 1930s. As such, this book makes a significant contribution to the field. *The Art of Enigma* has all the markings of a landmark study in the field.”

—Michael R. Taylor, The Philadelphia Museum of Art

In this interdisciplinary book, Keala Jewell reunites Giorgio de Chirico (1888–1978) with his brother, Alberto Savinio (1891–1952), a prolific writer and painter who has been kept at the margins of the discussion of surrealism and, more generally, the culture politics of twentieth-century Italy. Yet as Jewell demonstrates, the brothers worked together during their formative years in Munich and Paris and always shared, on the one hand, a drive to salvage Mediterranean myth and history and, on the other, a deep involvement with art’s power to shape cultural identity and authority.

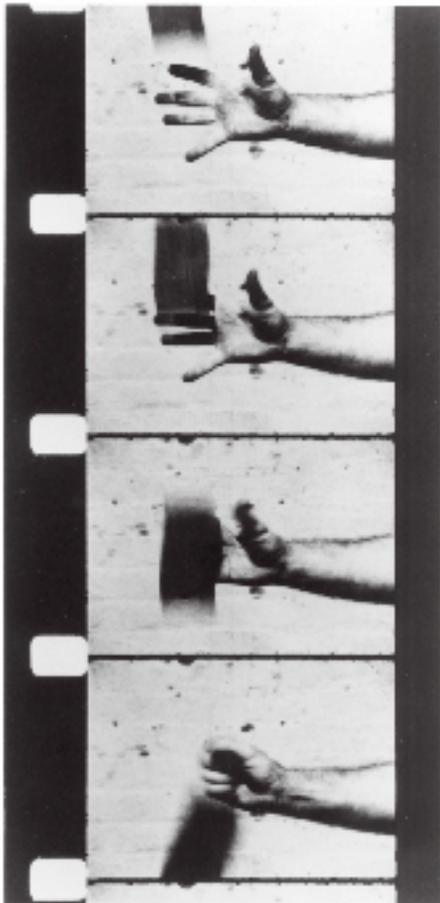
Rather than looking for a key to unlock the secrets of the brothers’ recurrent use of dislocated spaces and bizarre hybrid figures, Jewell focuses on assessing the issues of identity and mastery put at stake in the haunting enigmas that characterize their paintings and writings. Deeply impressed by Nietzsche, she argues, they believed the “human” is inherently unstable and must be constantly “rewoven” with analogies and metaphors seized from empowering states of being.

Jewell’s approach to the de Chirico brothers breaks new ground, not only because it brings them together as artists and writers but also because it sets the brothers within the context of myth, history, and Italian culture politics, instead of French surrealism and its aesthetic and psychoanalytic theories. Further, Jewell’s strong readings of little-known paintings and notoriously difficult texts like Giorgio de Chirico’s *Ebdòmero* will expand and diversify the sources used in modernist studies.

Keala Jewell is Paganucci Chair of Italian Studies at Dartmouth College. She is the author of *The Poesis of History: Experimentation with Genre in Postwar Italy* (1992), editor of *Monsters in the Italian Literary Imagination* (2001) and co-editor of *The Defiant Muse* (1985).

176 pages • 12 color/7 b&w illustrations • 7 x 10 • March
ISBN 0-271-02358-9 • \$35.00s

[Click here to buy this book](#)



Richard Serra, *Hand Catching Lead*, 1968.
Courtesy Serra Studio.

© 2003 Richard Serra/Artists Rights Society (ARS), New York.

“I will not make any more
boring art.”

—John Baldessari

Work Ethic

HELEN MOLESWORTH

With essays by Darsie Alexander, Chris Gilbert, and Miwon Kwon

and catalogue entries by Julia Bryan-Wilson, Janet Kraynak, Helen Molesworth, and Judith Rodenbeck

Co-published with The Baltimore Museum of Art

“*Work Ethic* develops a genuinely new way of looking at the proliferation of new procedures for generating art in the 1960s by focusing on the changed organization of work in society at large at the time.”

—Alex Potts, University of Michigan

During the 1960s, artists from Alan Kaprow and Yoko Ono to Andy Warhol and Richard Serra stopped making “art” as it has been thought of since the Renaissance. They staged performances that mixed everyday life with theater and in yet other, often ironic ways challenged the system of marketing, display, and aesthetic discourse that ascribes exceptional monetary as well as cultural value to paintings and sculpture. *Work Ethic*, published in conjunction with an exhibition of the same name organized by The Baltimore Museum of Art, brings together a cross-section of such radical endeavors and opens a fresh perspective on their genesis and meaning.

Most of the avant-garde interventions considered in *Work Ethic* entailed performances and other procedures generally interpreted as linking a “dematerialization” of the object with the free play of concepts. By contrast, Helen Molesworth and her collaborators in *Work Ethic* set such activities in the context of the workplace and contend that they engage issues of management, production, and skill that accompanied the emergence of the information age. The result is a major breakthrough in understanding the structures and ambitions of a wide range of art making.

Work Ethic reproduces all the diverse material—Bruce Nauman videotapes to Roxy Paine’s painting machine—in the Baltimore exhibition and provides insightful discussion of each piece’s history, structure, and significance. Four essays introduce topics, like utopian fantasies of pleasurable work, that are of general relevance to setting the material into a postindustrial context. Throughout this catalogue, there is as well a lively dialogue on the museum’s relationship to art that questions the rules of both the workplace and the art world.

The exhibition, “*Work Ethic*,” will be at The Baltimore Museum of Art from October 12, 2003, to January 11, 2004, and at the Des Moines Center for the Arts from May 15 to August 1, 2004.

Helen Molesworth is Chief Curator of Exhibitions at the Wexner Center for the Arts.

Darsie Alexander is Associate Curator of Prints, Drawings, and Photography at The Baltimore Museum of Art.

Chris Gilbert is Associate Curator at the Des Moines Center for the Arts.

Miwon Kwon is Associate Professor of Art History at the University of California, Los Angeles.

272 pages • 111 color illustrations • 6¾ x 9½ • November
ISBN 0-271-02334-1 • cloth: \$29.95t

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New in Paperback

Le Tumulte noir

Modernist Art and Popular Entertainment in Jazz-Age Paris, 1900–1930

JODY BLAKE

“Blake’s groundbreaking synthesis . . . is well-documented, vividly written, and beautifully illustrated. It greatly helps deepen our understanding of the complexities and apparent contradictions of modernism and its relations to African and African American cultures in colonialist Europe.”

—Michel Fabre,
Université de la Sorbonne Nouvelle

“Blake’s work is a must-read for those who, though not exclusively art historians, are nonetheless particularly interested in the influence of African American jazz artists and their lasting impact on French cultural art forms.”

—Charlene Regester, University of North Carolina, Chapel Hill

“One would be hard put to find a more succinct summary of the aesthetic importance of black art, song, and dance to the modern world.”

—*Black Issues Book Review*

In France of the early twentieth-century, the term *art nègre* was as likely to refer to the black music and dance of America as to the sculpture of Africa. Indeed, music and dance, which both racial theorists and novelists portrayed as the “primitive” arts par excellence, were widely believed to exemplify the “genius” of blacks. In *Le Tumulte noir*, Jody Blake traces the profound impact African sculpture and African American music and dance had upon Parisian popular entertainment as well as upon avant-garde, modernist art, literature, and theater.

Through her discussion of the reception of ragtime and jazz, as well as other African visual and performing art forms, Blake provides new ways of understanding the development of modernist “primitivism,” from Matisse and Picasso to Dada and Surrealism. She also demonstrates that the influence of *art nègre* went well beyond the art world. From the notorious cakewalk to the Charleston, African American idioms played a key role in shaping modern cultural, social, and political life.

Jody Blake is Curator of the Tobin Collection of Theatre Arts at the McNay Art Museum. She is co-author with Jeannette Lasansky of *Rural Delivery: Real Photo Postcards from Central Pennsylvania, 1905–1935* (Penn State, 1996).

228 pages • 8 color/94 b&w illustrations • 8½ x 11 • July
ISBN 0-271-01753-8 • cloth: \$71.50s (1999)
ISBN 0-271-02339-2 • paper: \$27.95s

[Click here to buy this book](#)

Homer, Eakins, and Anshutz

The Search for American Identity in the Gilded Age

RANDALL C. GRIFFIN

“*Homer, Eakins, and Anshutz* is an important contribution to the field of nineteenth-century American art history. Randall Griffin argues that nationalistic concerns in art led to a perceptible shift in subject matter in painting. The new paintings displayed a remarkably large range of subjects, as evidenced by works as different as Thomas Eakins’s *Swimming Hole* and Winslow Homer’s beloved Adirondack pictures. As Griffin describes in cogent detail, they all bear on or issue out of the question of how ‘American-ness’ can be construed in relation to the enormous weight of European influence and artistic traditions.”

—Anthony Lee, Mount Holyoke College.

Randall Griffin’s book examines the ways in which artists and critics sought to forge a new identity for America during the era of growth and change dubbed the Gilded Age because of its leaders’ taste for opulence. Artists such as Winslow Homer, Thomas Eakins, and Thomas Anshutz explored alternative “American” themes and styles, but belief in the superiority of European art led them and their audiences to look to the Old World for legitimacy. This rich, never-resolved contradiction between the native and autonomous, on the one hand, and, on the other, the European and borrowed forms the armature of Griffin’s innovative look at how and why the art world became a prime site in the American struggle for identity.

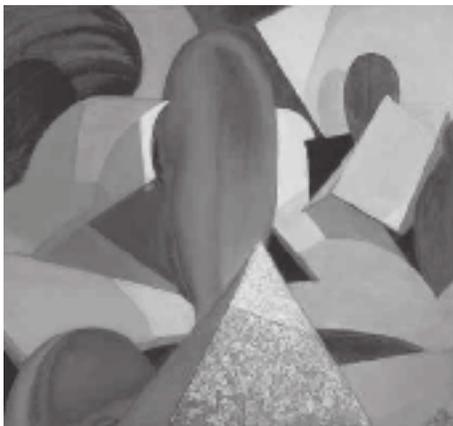
Even as Griffin traces the interplay of issues of nationalism, class, and gender in American culture, he offers insightful readings of key paintings by Eakins and other canonical artists. Further, Griffin shows that by 1900 the nationalist project in art and criticism had helped open the way for American modernism.

Homer, Eakins, and Anshutz will be of importance to all those interested in American culture as well as to specialists in art history and art criticism.

Randall C. Griffin is Associate Professor of Art History at the Southern Methodist University and the author of the exhibition catalogue, *Thomas Anshutz: Artist and Teacher* (1994).

192 pages • 8 color/66 b&w illustrations • 7 x 10 • February
ISBN 0-271-02329-5 • \$49.95s

[Click here to buy this book](#)



John Covert, *Resurrection*, 1916. Oil on composition board.
Whitney Museum of American Art, New York,
Gift of Charles Simon.

“The great artist of tomorrow will
be underground.”

—Marcel Duchamp

John Covert Rediscovered

LEO G. MAZOW

With an essay by Michael R. Taylor

Published by the Palmer Museum of Art

Although little known today, John R. Covert (1882–1960) played a pivotal role in the development of American modernism. He was a founder of the Society of Independent Artists, an active participant in the Société Anonyme, and produced innovative paintings and collage-constructions that reflect his experiences of the renowned art collection of his cousin, Walter Arensberg. Yet, in 1923, Covert broke off his association with key modernists like Marcel Duchamp and Charles Demuth, closed his New York studio, and went to work as a salesman for the Vesuvius Crucible Company of Pittsburgh. Generally, the artist’s story is thought to end there, but *John Covert Rediscovered*, published in conjunction with an exhibition of the same name organized by the Palmer Museum of Art, shows that Covert never abandoned his artistic endeavors even if he did spend the last decades of his life at the periphery of the art world.

Drawing on Covert’s daybooks (recently conserved at the Philadelphia Museum of Art) and art in the collection of the late Charles Covert Arensberg, *John Covert Rediscovered* not only establishes that Covert continued his artistic explorations long after his supposed retirement in 1923 but also introduces several hitherto lost works. No less surprising and significant is its revelation that Covert became a filmmaker and prolific photographer, working both within and against modernist ideas of the image.

In his introduction, Leo G. Mazow presents a new view of Covert’s multifaceted activities, including his exercises in secret writing and cryptography. *John Covert Rediscovered* also contains an essay by Michael R. Taylor that breaks new ground by tracing Covert’s “conversion” to modernism back to his life in Munich and Paris during the turbulent years leading up to World War I. All the art in the exhibition is reproduced in this publication, the value of which is further augmented by Leo Mazow’s informative commentaries on each art work.

The exhibition, “John Covert Rediscovered,” organized by the Palmer Museum of Art, has also been shown at The Demuth Foundation and will be at the Suzanne H. Arnold Gallery, Lebanon Valley College, August 28–October 12, 2003.

Leo G. Mazow is Curator of American Art and Affiliate Assistant Professor of Art History at The Pennsylvania State University.

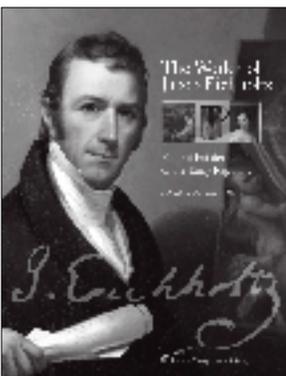
Michael R. Taylor is Associate Curator of Modern and Contemporary Art at the Philadelphia Museum of Art.

80 pages • 34 color/46 b&w illustrations • 9 x 10½ • Available now

ISBN 0-911209-58-1 • paper \$19.95s

Distributed by Penn State Press by arrangement with the Palmer Museum of Art

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The Worlds of Jacob Eichholtz

Portrait Painter of the Early Republic

EDITED BY THOMAS R. RYAN

Published by the Lancaster County Historical Society

The Worlds of Jacob Eichholtz explores the life and times of an oft-overlooked figure in early American art. Jacob Eichholtz (1776–1842) began his career in the

metal trades but with much practice, some encouragement from his friend Thomas Sully, and a few weeks instruction from America's preeminent portraitist, Gilbert Stuart, he transformed himself into one of the nation's most productive portrait painters.

Eichholtz worked primarily in the Middle Atlantic region from his homes in Lancaster and Philadelphia. While Stuart and Sully concentrated on the elite of American society, Eichholtz captured the images of a rising middle class with its craftsmen, merchants, doctors, lawyers, and their families. From a lifetime that spanned the American Revolution to the Industrial Revolution, and a career that produced more than 800 paintings, Eichholtz offers a collective portrait of early American culture in the first half of the nineteenth century.

The Worlds of Jacob Eichholtz begins with four insightful essays by Thomas Ryan, David Jaffee, Carol Faill, and Peter Seibert that examine Eichholtz's life and work. The second part of the book—a visual essay—brings together for the first time more than 100 color reproductions of Eichholtz's work. These images include over 60 oil-on-canvas portraits, more than 30 profiles on panel, and seven of the landscape, historical, or biblical paintings he produced. Also illustrated are artifacts associated with Eichholtz and his family, examples of the tinsmith's and coppersmith's trade, and the work of artists who influenced his career. *The Worlds of Jacob Eichholtz* promises to be the finest color catalog of Eichholtz's oeuvre for years to come.

This book, made possible by the Richard C. von Hess Foundation, accompanies a major three-part exhibition that will run concurrently at the Lancaster County Historical Society, the Heritage Center Museum of Lancaster County, and the Phillips Museum of Art at Franklin & Marshall College from April through December 2003.

Thomas R. Ryan is Executive Director of the Lancaster County Historical Society and curator of "The Worlds of Jacob Eichholtz, Portrait Painter of the Early Republic" exhibition.

176 pages • 150 color/10 b&w illustrations • 8½ x 11 • August

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Conscience and Community

Revisiting Toleration and Religious Dissent in Early Modern England and America

ANDREW R. MURPHY



Conscience and Community is both a major advance in the study of colonial America and a contentious contribution to liberal political philosophy. Historians and political philosophers will have to wrestle with his work for a considerable time to come."

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—John Francis Burke, *Journal of Church and State*

Religious toleration appears near the top of any short list of core liberal democratic values. Theorists from John Locke to John Rawls emphasize important interconnections between the principles of toleration, constitutional government, and the rule of law.

Conscience and Community revisits the historical emergence of religious liberty in the Anglo-American tradition, looking deeper than the traditional emergence of toleration to find not a series of self-evident or logically connected expansions but instead a far more complex evolution. Murphy argues that contemporary liberal theorists have misunderstood and misconstrued the actual historical development of toleration in theory and practice.

Murphy approaches the concept through three "myths" about religious toleration: that it was opposed only by ignorant, narrow-minded persecutors; that it was achieved by skeptical Enlightenment rationalists; and that tolerationist arguments generalize easily from religion to issues such as gender, race, ethnicity, and sexuality, providing a basis for identity politics.

Andrew R. Murphy is Assistant Professor of Political Philosophy and Humanities in Christ College, the honors college of Valparaiso University.

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EDITED BY ROBERT EDGAR CONRAD

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In the Hands of Strangers is a collection of sixty-seven documents by writers and witnesses from the past, both black and white, that offer perspectives on the trade and movement of slaves. Many elucidate the long-standing discord between North and South over the issue of slavery.

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Robert Edgar Conrad is Center Associate in the Center for Latin American Studies at the University of Pittsburgh and an independent scholar. His book *Children of God's Fire: A Documentary History of Black Slavery in Brazil* (1994) is published by Penn State Press.

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New in Paperback

Rereading the Conquest

Power, Politics, and the History of Early Colonial Michoacán, Mexico, 1521–1565

JAMES KRIPPNER-MARTINEZ

"Krippner-Martínez is heavily influenced by postmodernist theory and well versed in recent literature on cultural history. Those familiar with his theoretical base and the historiography of colonial Michoacán will find this work stimulating for the methodology it employs and the insights it provides."

—V. H. Cummins, *Choice*

Combining social history with literary criticism, James Krippner-Martínez shows how a historiographically sensitive rereading of contemporaneous documents concerning the sixteenth-century Spanish conquest and evangelization of Michoacán, and of later writings using them, can challenge traditional celebratory interpretations of missionary activity in early colonial Mexico.

The book offers a fresh look at religion, politics, and the writing of history by employing a poststructuralist method that engages the exclusions as well as the content of the historical record. The moments of doubt, contradiction, and ambiguity thereby uncovered lead to deconstructing a coherent conquest narrative that continues to resonate in our present age.

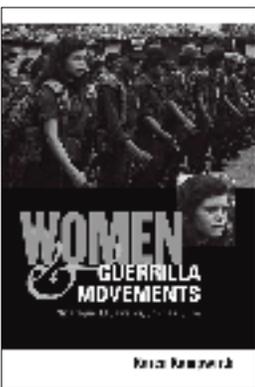
Part I deals with primary sources compiled from 1521 to 1565. Krippner-Martínez here examines the execution of Cazonci, the indigenous ruler of Michoacán, as recounted in the trial record produced by his executioners; explores the missionary-Indian encounter as revealed in the *Relación de Michoacán*; and assesses the writings of Michoacán's first bishop, the legendary Vasco de Quiroga, and their complex interplay of authoritarian paternalism and reformist hope. Part II looks at how the memory of these historical figures is represented in later eras. A key text for this discussion is the *Crónica de Michoacán*, written in the late eighteenth century by the Franciscan intellectual Pablo de Beaumont.

Krippner-Martínez concludes with a critique of the debate that initiated his investigation—the controversy between Latin Americans and Europeans over the colonialist legacy, beginning with the Latin American Bishops Conference in 1992.

James Krippner-Martínez is Associate Professor of History at Haverford College.

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Nicaragua, El Salvador, Chiapas, Cuba

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"Karen Kampwirth has here made a fundamental contribution to the literature on revolutions, weaving together structural political economy and personal stories in a provocative, soundly argued way. The stories are fascinating and gripping, the ideas striking and powerful, the writing highly engaging. The theoretical framework, based

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—John Foran, University of California, Santa Barbara

The revolutionary movements that emerged frequently in Latin America over the past century promoted goals that included overturning dictatorships, confronting economic inequalities, and creating what Cuban revolutionary hero Che Guevara called the "new man." But in fact, many of the "new men" who participated in these movements were not men. Thousands of them were women. This book aims to show why a full understanding of revolutions needs to take account of gender.

Karen Kampwirth writes here about the women who joined the revolutionary movements in Nicaragua, El Salvador, and the Mexican state of Chiapas, about how they became guerrillas, and how that experience changed their lives. In the last chapter she compares what happened in these countries with Cuba in the 1950s, where few women participated in the guerrilla struggle.

Drawing on more than two hundred interviews, Kampwirth examines the political, structural, ideological, and personal factors that allowed many women to escape from the constraints of their traditional roles and led some to participate in guerrilla activities. Her emphasis on the experiences of revolutionaries adds a new dimension to the study of revolution, which has focused mainly on explaining how states are overthrown.

Karen Kampwirth is Associate Professor of Political Science and Chair of the Latin American Studies Program at Knox College. She is co-editor of *Radical Women in Latin America* (Penn State, 2001).

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Javier Corrales is Assistant Professor of Political Science at Amherst College.

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Models of Capitalism

Lessons for Latin America

EDITED BY EVELYNE HUBER

Latin American societies have undergone fundamental changes in the past two decades, moving from capitalist economies with very wide-ranging state intervention to more market-driven systems. After a prolonged period of recession, these changes produced some successes in economic growth in the 1990s, but they also exacerbated many problems, especially poverty

and inequality. *Models of Capitalism* examines why some societies with market economies perform much better than others in combining growth and equity, and what the less successful countries can learn from the more successful ones.

The contributors look at different models of capitalism in Latin America, Northeast and Southeast Asia, and advanced industrial countries, asking which patterns of economic and social policies governments in the more successful societies pursued, and which configurations of institutions made pursuing such policies possible. The investigation focuses on economic policies designed to stimulate growth, on labor-market policies designed to promote a qualified labor force and increase productivity and wages, and on social policies designed to improve general human capital and to distribute life chances in an equitable way.

The volume is innovative in explicitly connecting the discussion of growth policies with an analysis of labor market and social policies and in going beyond comparison of Latin American with East Asian approaches to include reference to equity-oriented policies in North America and Western Europe as well. This approach helps demonstrate how important policy design is in determining distributive outcomes at any given level of development.

The contributors are Antonio Alas, Renato Baumann, Ha-Joon Chang, Carlos H. Filgueira, Fernando Filgueira, Robert Grosse, Thomas Janoski, John Myles, T. J. Pempel, David Brian Robertson, John Sheahan, John D. Stephens, Victor E. Tokman, and Bridget Welsh.

Evelyn Huber is Morehead Alumni Professor of Political Science at the University of North Carolina.

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The Future of the Democratic Left in Industrial Democracies

EDITED BY ERWIN HARGROVE

This volume offers a comparative analysis of the challenges facing center-left parties in the United States, United Kingdom, France, Germany, the European Union, Poland, and Russia. Among the questions addressed are:

- If the traditional social bases of left parties are now too limited for winning in majoritarian politics, what kind of coalitions and ideas, which reach beyond those bases and yet retain them, may be effective?
- If the answer to the first question is that such umbrella coalitions are too torn to be workable, what is the alternative? What is gained and lost in moves toward the center or further to the left?
- Is coalition politics sufficient for governance in terms of both policy and the long-term political health of a party, or must there be a central, guiding set of ideas around which coalitions are formed?
- What are the inherent weaknesses of market-oriented parties against which democratic center-left parties might appeal and win?
- To what extent do national histories and political cultures both provide resources for, and set constraints and limits on, what parties may creatively do with political appeals and policies?

The center of political gravity differs in these countries, with the United States and United Kingdom to the right and France and Germany to the left. Neither Poland nor Russia has been able to develop a party of this kind with any political strength. These essays explore how center-left parties, positioned as they are in the electoral spectrum, cope with the challenge of establishing an ideology to distinguish themselves from center-right parties and, while remaining both moderate and progressive, or even radical, try also to capture the center of politics.

Contributors are David S. Bell, Alonzo L. Hamby, Uwe Jun, Robert Ladrech, Thomas F. Remington, Hubert Tworzecki, and Mark Wickham-Jones.

Erwin C. Hargrove is Professor Emeritus of Political Science at Vanderbilt University.

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—Robert C. Johansen, Notre Dame University

Brian D. Lepard is Associate Professor of Law at the University of Nebraska.

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PEG O'CONNOR

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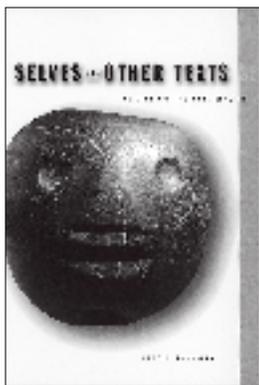
Combating homophobia, racism, sexism, and other forms of discrimination and violence in our society requires more than just focusing on the overt acts of prejudiced and abusive individuals. The very intelligibility of such acts, in fact, depends upon a background of shared beliefs, attitudes, and behaviors that together form the context of social practices in which these acts come to have the meaning they do. This book, inspired by Wittgenstein as well as feminist and critical race theory, shines a critical light on this background in order to show that we all share more responsibility for the persistence of oppressive social practices than we commonly suppose—or than traditional moral theories that connect responsibility just with the actions, rights, and liberties of individuals would lead us to believe.

First sketching a nonessentialist view of rationality, and emphasizing the role of power relations, Peg O'Connor then examines in subsequent chapters the relationship between a variety of "foreground" actions and "background" practices: burnings of African American churches, hate speech, child sexual abuse, coming out as a gay or lesbian teenager, and racial integration of public and private spaces. These examples serve to illuminate when our "language games" reinforce oppression and when they allow possibilities for resistance. Attending to the background, O'Connor argues, can give us insight into ways of transforming the nature and meaning of foreground actions.

Peg O'Connor is Associate Professor of Women's Studies at Gustavus Adolphus College and is co-editor of *Feminist Interpretations of Ludwig Wittgenstein* (Penn State, 2002).

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result is a book that will be of broad appeal to practitioners and students of both schools of philosophical thought. . . . No other book combines such an effective critique of the views of others in aesthetics and the humanities generally with such an original point of view as his own."

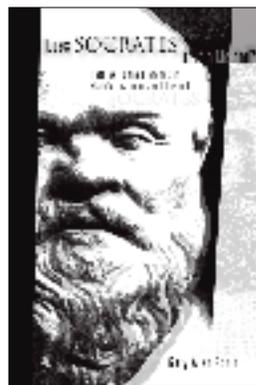
—Edward S. Casey, SUNY, Stony Brook

Extending his well-known investigations into the nature and logic of art and history in the cultural world, Joseph Margolis here offers a sustained account of how selves and the cultural phenomena they generate (language, history, action, art) can be viewed as just as "real" as the physical nature from which they are emergent, while not being reducible to it. The book starts off with a review of prominent philosophies of art over the past half-century, focusing especially on Beardsley, Goodman, and Danto, so as to highlight the need for carefully distinguishing between the metaphysical and epistemological features of physical nature and human culture. The second part of the book builds on the first part's analyses of artworks to propose a theory of selves as "self-interpreting texts." *Selves and Other Texts* aims to develop new ways of understanding the conceptual inseparability of our analysis of physical nature and our analysis of ourselves.

Joseph Margolis is Laura H. Carnell Professor of Philosophy at Temple University. His previous books include *What, After All, Is a Work of Art?* (Penn State Press, 1999).

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New in Paperback

Does Socrates Have a Method?

Rethinking the Elenchus in Plato's Dialogues and Beyond

EDITED BY GARY ALAN SCOTT

"This is a valuable tome—a collection of essays from both old lags and young scholars, with widely differing approaches to ancient philosophy, on an important topic in Socratic studies." —Robin Waterfield, *Bryn Mawr Classical Review*

Although "the Socratic method" is commonly understood as a style of pedagogy involving cross-questioning between teacher and student, there has long been debate among scholars of ancient philosophy about how this method as attributed to Socrates should be defined or, indeed, whether Socrates can be said to have used any single, uniform method at all distinctive to his way of philosophizing. This volume brings together essays by classicists and philosophers examining this controversy anew.

The point of departure for many of those engaged in the debate has been the identification of Socratic method with "the elenchus" as a technique of logical argumentation aimed at refuting an interlocutor, which Gregory Vlastos highlighted in an influential article in 1983. The essays in this volume look again at many of the issues to which Vlastos drew attention but also seek to broaden the discussion well beyond the limits of his formulation.

Representing a wide range of approaches in Platonic scholarship, the volume aims to enliven and reorient the debate over Socratic method so as to set a new agenda for future research.

Contributors are Hayden W. Ausland, Hugh H. Benson, Thomas C. Brickhouse, Michelle Carpenter, John M. Carvalho, Lloyd P. Gerson, Francisco J. Gonzalez, James H. Leshner, Mark L. McPherran, Ronald M. Polansky, François Renaud, W. Thomas Schmid, Nicholas D. Smith, P. Christopher Smith, Harold Tarrant, Joanne B. Waugh, and Charles M. Young.

Gary Alan Scott is Associate Professor of Philosophy at Loyola College in Maryland.

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CHARLES D. PRESBERG

"This is a fine book written in the tradition of the humanists and scholars it venerates. . . . This is no microhistory, and it is laudable that Presberg is willing to take on the challenge of a topic this large. He acquits himself with finesse, and it is the opinion of this reviewer at least that more books like this one ought to be attempted by scholars and subsequently published by major university

presses. . . . This is a book to which professors will direct their students for many, many years to come. It is also a study that reveals how much Hispanism has to say to the larger scholarly community."

—Hilaire Kallendorf, *South Central Review*

Cervantes's *Don Quixote* confronts us with a series of enigmas that, over the centuries, have divided even its most expert readers: Does the text pursue a serious or comic purpose? Does it promote the truth of history and the untruth of fiction, or the truth of poetry and the fictiveness of truth itself? In a book that will revise the way we read and debate *Don Quixote*, Charles Presberg discusses the trope of paradox as a governing rhetorical strategy in this most canonical of Spanish literary texts.

To situate Cervantes's masterpiece within the centuries-long praxis of paradoxical discourse in the West, Presberg surveys its tradition in Classical Antiquity, the Middle Ages, and the European Renaissance. He outlines the development of paradox in the Spanish Renaissance, centering on works by Fernando de Rojas, Pero Mexía, and Antonio de Guevara. In his detailed reading of portions of *Don Quixote*, Presberg shows how Cervantes's work enlarges the tradition of paradoxical discourse by imitating as well as transforming fictional and nonfictional models. He concludes that Cervantes's serio-comic "system" of paradox jointly parodies, celebrates, and urges us to ponder the agency of discourse in the continued refashioning of knowledge, history, culture, and personal identity.

This engaging book will be welcomed by literary scholars, Hispanists, historians, and students of the history of rhetoric and poetics.

Charles D. Presberg is Assistant Professor of Spanish at the University of Missouri, Columbia. His articles have appeared in *MLN*, *Cervantes*, *Bulletin of the Comediantes*, *Hispania*, *Revista de Estudios Hispánicos*, and *Laberinto*.

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—Quaintance Eaton, *The Opera Quarterly*

A premier singer and master teacher here tells other singers how to get the most from 151 famous arias selected for their popularity or their greatness from 66 operas, ranging in time and style from Christopher Gluck to Carlisle Floyd, from Mozart to Menotti. "The most memorable thrills in an opera singer's life," according to the author's Introduction, "may easily derive from the great arias in his or her repertoire."

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The *Interpretive Guide* will be of value to professional singers as a source of reference or renewed inspiration and a memory refresher, to coaches for checking and broadening personal impressions, to young singers and students for learning, to teachers who have enjoyed less than a half century of experience, and to opera broadcast listeners and telecast viewers who want to understand what goes into the sounds and sights that delight them.

Martial Singher, most recently director of the voice and opera department at the Music Academy of the West in Santa Barbara, also has served on the faculties of the Curtis Institute of Music, Chicago Musical College, Mannes College, and the Aspen and Marlboro Festivals. He has performed with the Paris, Metropolitan, Chicago, and San Francisco Opera Companies and the Teatro Colon in Buenos Aires.

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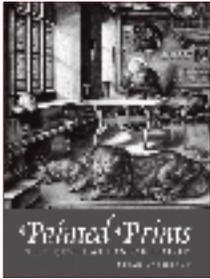
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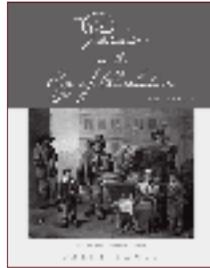


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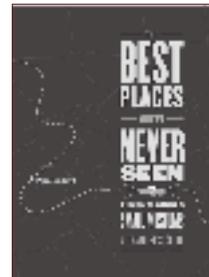
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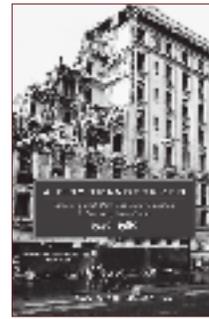
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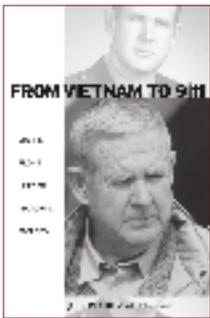
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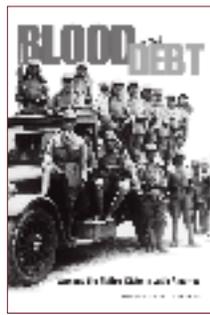
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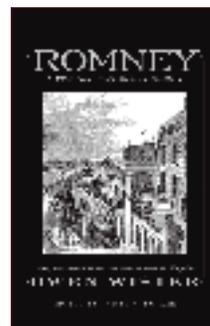
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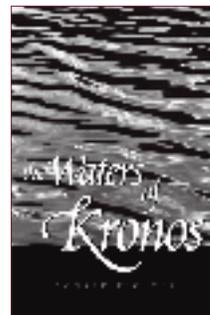
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