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FALL AND WINTER 2004

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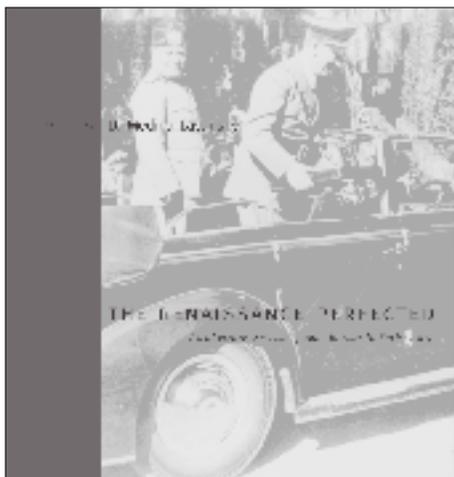
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“More than simply entertaining the people, these festivals recall . . . the memory of a long lost time that was for us as glorious and memorable as that of Rome.”

—Barna Occhini, 1932

## The Renaissance Perfected

Architecture, Spectacle, and Tourism in Fascist Italy

D. MEDINA LASANSKY

“*The Renaissance Perfected* is a well-argued and original look at the Italian Fascist appropriation and utilization of the Italian medieval and Renaissance heritage. Lasansky illuminates the functioning and politics of Fascist mass and high culture, architecture, urban design, and tourism. Her treatment of the politics and practices of restoration is superb.”  
—Ruth Ben-Ghiat, New York University

“Lasansky stands to substantially enrich the field, opening it up to new questions and changing scholars’ perceptions of the place of antiquity vs. the medieval and Renaissance periods in Fascists’ ‘consciousness’ with respect to architectural design, conservation, archaeology, city planning, and the elaboration of civic rituals such as pseudo-medieval festivals.”

—Mia Fuller, University of California, Berkeley

Mussolini’s bold claims upon the monuments and rhetoric of ancient Rome have been the subject of a number of recent books. D. Medina Lasansky shows us a much less familiar side of the cultural politics of Italian Fascism, tracing its wide-ranging efforts to adapt the nation’s medieval and Renaissance heritage to satisfy the regime’s programs of national regeneration.

Anyone acquainted with the beauties of Tuscany will be surprised to learn that architects, planners, and administrators working within Fascist programs fabricated much of what today’s tourists admire as authentic. Public squares, town halls, palaces, gardens, and civic rituals (including the famed *palio* of Siena) were all “restored” to suit a vision of the past shaped by Fascist notions of virile power, social order, and national achievement in the arts. Ultimately, Lasansky forces readers to question long-standing assumptions about the Renaissance even as she expands the parameters of what constitutes Fascist culture.

The arguments in *The Renaissance Perfected* are based in fresh archival evidence and a rich collection of illustrations, many reproduced for the first time, ranging from photographs and architectural drawings to tourist posters and film stills. Lasansky’s groundbreaking book will be essential reading for students of medieval, Renaissance, and twentieth-century Italy as well as all those concerned with visual culture, architectural preservation, heritage studies, and tourism studies.

**D. Medina Lasansky** is Assistant Professor of Architecture at Cornell University and co-editor of *Architecture and Tourism: Perception, Performance, and Place* (2004).

412 pages | 69 color/236 b&w illustrations/1 map | 9 x 10 | December

ISBN 0-271-02366-X | cloth: \$85.00s

Buildings, Landscapes, and Societies Series



Joust of the Saracen held in the restored Piazza Vasari, Arezzo, 1932. Photo: Foto Club “La Chimera,” Arezzo.

## Glass House

MARGARET MORTON

**Penn State Press interview with Margaret Morton, March 2004**

**Your books—*The Tunnel*; *Fragile Dwelling*; *Transitory Gardens*, *Uprooted Lives*; and now *Glass House*—always use a place in their titles and often present photographs of sites throughout New York City. Why these titles? Why so many photographs of the places where the homeless gather to find shelter?**

From the beginning, my work was devoted not to despair but rather to the courage and imagination with which people face adversity, the ways they manage to build makeshift structures and find warmth and community. I try to show that the term “homeless” is a misnomer that blinds us from seeing how people preserve their sense of home and identity while struggling for survival at the margins of society.

**How does *Glass House* fit into your earlier work?**

Unlike my other books, which are about adults, *Glass House* focuses upon a group of young people—some were runaways—who in 1993 established a communal home in an abandoned glass factory on Manhattan’s Lower East Side.

**How did you find out about Glass House and get access to the community?**

I learned about Glass House from a homeless man whom I had photographed. He introduced me to Gentle Spike, one of the members of the community, who told me to meet him at Avenue D and East 10th Street on a Sunday night at 9 PM. “If no one is there,” he said, “just yell ‘Glass House.’”

When I arrived at the seven-story building that next Sunday, it was completely dark and looked deserted. I waited a few minutes, then yelled “Glass House.” Silence. I yelled again. Suddenly, a thick chain came hurtling down. I had the keys.

I found my way to the second floor and a dimly lit, unheated room where about thirty-five people between the ages of seventeen and twenty-two were conducting what they called a “house meeting.” “A stranger, a documentarian,” was on the agenda. I showed them a copy of my first book, *Transitory Gardens*, *Uprooted Lives*.

Discussion, a show of hands, then a woman slammed a sledgehammer on a table: I had been given permission to take photographs and conduct interviews as they continued their lives in this derelict brick building. After that night and for the next four months, I attended Thursday workdays, Sunday night house meetings, and met with individual residents.

*“Margaret Morton’s *Glass House* is an important, richly evocative, and very moving book. It may be an illustrated work of oral history, but it has the momentum of narrative. The characters come fully alive and most become quite attaching. Even if we’ve known all along that the story will end with a violent eviction, by the time the end comes it is still shocking.”*

—Luc Sante



### Why do you think they accepted you?

These young men and women in Glass House had had many adults—teachers, parents, police—try to impose codes of behavior on them that they considered cruel or irrational or just too restrictive. I think that from the first they understood I would not judge them by society’s norms of conduct. I accepted them as they were.

Then, too, I believe the people in Glass House wanted to tell their stories, to present their experiences to a society they thought had been unwilling or unable to understand them. They decided they could trust me to record their way of life.

### Glass House seems to have been a tightly regulated community, indeed, seems to have been better organized than most communities and institutions on “the outside.” How did they go about keeping order?

They took turns doing essential duties, built what was needed with what they could find, and took care of one another. Each and every one was required to respect house rules, which were strict and detailed, covering almost every eventuality from overnight guests to police raids. Here, for instance, is the guest policy:

“You can’t stay at Glass House unless you are the guest of a member. If you are the guest of a member, you can only sleep in his or her room. Glass House is not a crash pad. You can’t sleep in the community room or in any other part of the house. All guests must attend Sunday night meetings, so we know your face. Any strangers will be escorted to the door.”

### You photographed Glass House from 1993 to 1994. Why did you wait so long to publish the material as a book?

Four months after I began my work, the police stormed the building and evicted everyone. I put aside my photographs, transcripts, and notes and turned to other projects. Then, a few years ago, a letter from one of the Glass House survivors prompted me to trace all the other former residents.

I was saddened to learn that five of them had died, and impressed that many others had dramatically changed their lives. One now lives in a eucalyptus forest on Maui; another is an organic gardener in Costa Rica; yet another is preparing for law school. But all I contacted told me that their months in Glass House had been a turning point in their lives.

Also it seems right to present this chronicle of young squatters at a time when gentrification is erasing virtually all traces of the ethnic groups and radical fringe that once gave Alphabet City such great diversity and vitality.

**Margaret Morton** is a photographer well known for her work with the homeless of New York City. Her photographs have been exhibited in numerous one-person and group shows in America and abroad. She has published several books of photographs and oral histories, including *Fragile Dwelling* (2000); *The Tunnel* (1995); and, with Diana Balmori, *Transitory Gardens, Uprooted Lives* (1993). Morton is Professor of Art at The Cooper Union.

160 pages | 74 b&w photographs | 10 x 10 | October  
ISBN 0-271-02463-1 | cloth: \$34.95t



“Margaret Morton’s *Glass House* is a remarkable work, the best of her books on the demi-monde of homelessness and squatting in New York City.”

—Alan Trachtenberg,  
Yale University

## Italian Master Drawings at the Philadelphia Museum of Art

ANN PERCY AND MIMI CAZORT

### Co-published with the Philadelphia Museum of Art

The Philadelphia Museum of Art is fortunate to have a collection of Italian drawings that encompasses a broad sweep of Italy's art history, from the Renaissance to Futurism to the contemporary, and includes works by such famed artists as Batoni, Salviati, Guercino, and Modigliani. With this publication, eighty of these drawings are provided with insightful commentary, scholarly analysis, and biographies of the artists by the renowned scholar Mimi Cazort. Ann Percy, the Museum's Curator of Drawings, has contributed the first full account of the people and events that shaped this extraordinary but little-published collection. Her lively essay is amply illustrated with an additional sixty-five drawings owned by the Museum.

The international significance of this collection of Italian drawings is borne out by its selection to be part of Amilcare Pizzi's distinguished series *I grandi disegni italiani*, which has included volumes on the Metropolitan Museum of Art, the Albertina, the Uffizi, the Louvre, and the Hermitage. Pizzi will publish the Italian edition of this latest addition to the series.

This book will accompany an exhibition to be held at the Philadelphia Museum of Art from October 30, 2004, to February 20, 2005.

**Ann Percy** has been Curator of Drawings at the Philadelphia Museum of Art since 1972.

**Mimi Cazort** is the former Curator of Prints and Drawings at the National Gallery in Ottawa.

300 pages | 80 color/70 b&w illustrations | 9.75 x 12.25 | November  
ISBN 0-271-02538-7 | cloth: \$55.00s

For sale only in the U. S., U. K., Ireland, Canada, Australia, New Zealand, and Asia



Domenico Corvi, *Seated Male Nude*, c. 1760–70. Black and white chalks on paper. Philadelphia Museum of Art. Bequest of Anthony Morris Clark, 1978.

## Italian Paintings, 1250–1450, in the John G. Johnson Collection and the Philadelphia Museum of Art

CARL BRANDON STREHLKE

### Co-published with the Philadelphia Museum of Art

When the Philadelphia lawyer John G. Johnson began to collect art in the late nineteenth century, he defied contemporary taste by acquiring Italian paintings from the early Renaissance. He eventually donated his distinguished collection to the City of Philadelphia, and it is now housed at the Philadelphia Museum of Art.

Although there have been several catalogues of these paintings, including one by Bernhard Berenson in 1913, Carl Brandon Strehlke, Adjunct Curator of the Johnson Collection, has prepared the first complete scholarly examination. His discussion of such art historical questions as dating and attribution combines extensive archival research with information he gained through his technical study of the paintings with Mark S. Tucker, the Museum's Vice Chairman of Conservation and Senior Conservator of Paintings.

Strehlke's introduction sheds new light on Johnson's collecting and traces the history of the acquisition, conservation, and installation of the Philadelphia paintings. Subsequent chapters situate detailed discussions of the pictures within the context of richly detailed biographies. All the paintings are furnished with a full description; technical report; provenance; art historical commentary; discussion of related works; comparative illustrations; and bibliography. This extensively illustrated book also provides an appendix of punch marks and a bibliography of some 2,500 entries.

**Carl Brandon Strehlke** is Adjunct Curator of the John G. Johnson Collection at the Philadelphia Museum of Art.

600 pages | 130 color/700 b&w illustrations | 10 x 12 | November  
ISBN 0-271-02537-9 | cloth: \$95.00s

Not for sale in Italy



Attributed to Benedetto di Bindo, *Virgin of Humility and Saint Jerome Translating the Gospel of John*, c. 1400–1405. Tempera, silver, and tooled gold on panel. John G. Johnson Collection, Philadelphia Museum of Art.



Pontormo, *Portrait of Alessandro de' Medici*, 1534–35.  
Oil on panel. John G. Johnson Collection,  
Philadelphia Museum of Art.

## Pontormo, Bronzino, and the Medici

The Transformation of the Renaissance Portrait in Florence

EDITED BY CARL BRANDON STREHLKE

With essays by Elizabeth Cropper and Mark S. Tucker, Irma Passeri, Ken Sutherland, and Beth A. Price

### Co-published with the Philadelphia Museum of Art

This book accompanies an exhibition of the same name held at the Philadelphia Museum of Art upon the completion of conservation of Pontormo's famous portrait of Duke Alessandro de' Medici. Centering on Pontormo's painting and Agnolo Bronzino's equally renowned depiction of another Medici duke, Cosimo I, the exhibition of some fifty sixteenth-century works from American and European collections explores the ways in which these artists changed the Renaissance portrait during this tumultuous period in Florence's history.

In his catalogue entries, Carl Brandon Strehlke surveys the history and multifaceted significance of the Medici portraits and other paintings, drawings, coins, medals, books, and prints in the exhibition, offering a wealth of insights into the Medici dukes and the artists who served them.

This fully illustrated volume also features Elizabeth Cropper's thought-provoking essay "Pontormo and Bronzino in Philadelphia: A Double Portrait," which explores the rich cultural and artistic background behind these artists' portraiture. The two Philadelphia portraits offer fascinating private views of important rulers of Renaissance Florence. An essay by Mark S. Tucker and colleagues discusses findings from the recent conservation of Pontormo's portrait of Alessandro. A glossary, a genealogy of the Medici family, and a bibliography complete this publication.

The book will accompany an exhibition to be held at the Philadelphia Museum of Art from November 20, 2004, to February 13, 2005.

**Carl Brandon Strehlke** is Adjunct Curator of the John G. Johnson Collection at the Philadelphia Museum of Art.

**Elizabeth Cropper** is Dean of the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, D.C.

**Mark S. Tucker** is Vice Chairman of Conservation and Senior Conservator of Paintings at the Philadelphia Museum of Art.

**Irma Passeri** is Assistant Project Conservator at the Philadelphia Museum of Art.

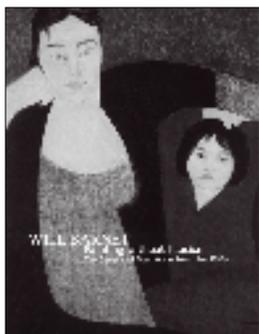
**Ken Sutherland** is Conservation Scientist at the Philadelphia Museum of Art.

**Beth A. Price** is Senior Scientist, Scientific Research and Analysis, at the Philadelphia Museum of Art.

184 pages | 65 color/70 b&w illustrations | 9 x 11 | November

ISBN 0-271-02536-0 | cloth: \$40.00s

Not for sale in Italy



## Will Barnett

*Painting Without Illusion: The Genesis of Four Works from the 1960s*

PATRICK J. MCGRADY

"My interest has been in developing further the plastic convictions that have been evolving in my abstract paintings; so that a portrait, while remaining a portrait, becomes in this sense an abstraction: the idea of a person in its most intense and essential aspect."

—Will Barnett, 1962

Will Barnett (1911–), much like Chuck Close and Alex Katz, has approached painting through sustained exploration of the relationship between abstract, geometric forms and the processes of perception. In this book, which accompanied an exhibition of the same name at the Palmer Museum of Art and the Alexandre Gallery, Patrick J. McGrady examines the paintings, drawings, and prints Barnett made in the 1960s, the decade when Barnett portrayed his family and renegotiated his commitment to pure abstraction.

As McGrady traces work during this decisive period in Barnett's career, he shows how drawing became increasingly important in the evolution of such major paintings as *Mother and Child*, *The Blue Robe*, and *Eden*. In addition, McGrady provides a richly documented discussion of critics' responses to the profound changes in Barnett's art and Barnett's own commentary on his goals as an abstract artist.

**Will Barnett** illustrates many of the forty-nine works in the 2003 exhibition and includes a checklist of the exhibition as well as reproductions of comparative works.

**Patrick J. McGrady** is Charles V. Hallman Curator at the Palmer Museum of Art and Affiliate Assistant Professor of Art History at Penn State University.

32 pages | 28 color/4 b&w illustrations | 8.5 x 11 | Available Now

ISBN 0-911209-59-X | paper: \$14.95s

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

## Arneson and the Object

LEO G. MAZOW

"I have been working with polychrome low-fire ceramics making objects and sculpture, arts, and crafts but never tiles for my floor."

—Robert Arneson, 1970

This catalogue, which accompanied an exhibition of the same name at the Palmer Museum of Art, provides new insight into the significance of the sculpture of Robert Arneson (1930–1992), an internationally acclaimed artist and influential teacher. Through much of his career, Arneson concentrated on making ceramic sculptures either of himself or of commonplace objects from bricks to toasters and telephones.

Arneson's sculptures of the stuff of everyday life, as Leo G. Mazow observes, challenge the practice of separating "craft" from "art" and, more generally, the practice of excluding everyday objects from the sphere of the museum. Mazow also discusses the sculptor's role in the formation of Pop art and his eerie foreshadowing of certain of the politically charged themes chosen by many recent artists.

In addition to Mazow's critical essay, *Arneson and the Object* offers color reproductions of all the works in the 2004 exhibition at the Palmer Museum and the text of a hitherto unpublished interview with the sculptor's widow, Sandra Shannonhouse, and his student, Stephen Kaltenbach.

**Leo G. Mazow** is Curator of American Art at the Palmer Museum of Art and Affiliate Assistant Professor at Penn State University. He is contributing editor of *Picturing the Banjo*, a book to accompany the 2006 exhibition he is organizing for the Palmer Museum of Art.

49 pages | 29 color illustrations | 10 x 7 | Available Now

ISBN 0-911209-61-1 | paper: \$24.95

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





Fra Angelico, *Annunciation with Saint Peter Martyr*. Fresco.  
Museo di S. Marco, Florence.  
©Scala/Art Resource, NY.

“I cannot think of any more important book in the recent history of art. *Confronting Images* is just what the English-speaking art historical community needs to help it out of the impasse of debates around ‘cultural studies’ and ‘visual literacy.’”

—James Elkins,  
School of the Art Institute of Chicago

## Confronting Images

Questioning the Ends of a Certain History of Art

GEORGES DIDI-HUBERMAN

Translated from the French by John Goodman

“Art history, Didi-Huberman argues, has had to ‘kill’ the symptomatic image, deny its violence and its ‘dissembling,’ in order to preserve its true object, art. *Confronting Images* is arguably the most important book-length analysis of the conceptual foundations of the discipline, and critique of the discipline, in any language.”  
—Christopher Wood, Yale University

“Though *Devant l’image* resembles *The Pleasure of the Text* in its central dialectic, it actually does what Barthes never did: it makes the essential move toward historicizing the text (or image) that builds representational failure into itself, looking for historical reason both for a particular image’s failure to represent, and for art history’s own insensitivity or blindness to this aspect of depiction.”

—Norman Bryson, *Art Bulletin* (review of the French edition)

When the French edition of *Confronting Images* appeared in 1990, it won immediate acclaim because of its far-reaching arguments about the structure of images and the histories ascribed to them by scholars and critics working in the tradition of Vasari and Panofsky. According to Didi-Huberman, visual representation has an “underside” in which seemingly intelligible forms lose their clarity and defy rational understanding. Art historians, he goes on to contend, have failed to engage this underside, where images harbor limits and contradictions, because their discipline is based upon the assumption that visual representation is made up of legible signs and lends itself to rational scholarly cognition epitomized in the “science of iconology.”

To escape from this cul de sac, Didi-Huberman suggests that art historians look to Freud’s concept of the “dreamwork,” not for a code of interpretation, but rather to begin to think of representation as a mobile process that often involves substitution and contradiction. *Confronting Images* also offers brilliant, historically grounded readings of images, ranging from the Shroud of Turin to Vermeer’s *Lacemaker*.

**Georges Didi-Huberman** is on the faculty of the Ecole des Hautes Etudes en Sciences Sociales in Paris. His books include *Fra Angelico: Dissemblance and Figuration* (1995), *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière* (2003), and *L’image survivante: Histoire de l’art et temps des fantômes selon Aby Warburg* (English edition forthcoming from Penn State Press).

**John Goodman** is an art historian and translator.

288 pages | 18 illustrations | 5 x 8 | December  
ISBN 0-271-02471-2 | cloth: \$55.00s

## Sacred Shock

Framing Visual Experience in Byzantium

GLENN PEERS

So a miracle leaves  
Its frame, and one epiphanic detail  
Illuminates an entire epoch —Derek Walcott, from *Tiepolo's Hound*

"This is a book which has the potential to change our understanding of Byzantine art and how it worked." —Charles Barber, *Notre Dame*

"*Sacred Shock* is a significant and scholarly contribution that will both invigorate and stir controversy within its primary field, and be read and understood by those beyond." —John Osborne, *University of Victoria*

Art did not exist in Byzantium. As Glenn Peers explains in *Sacred Shock*, there were, instead, a variety of devotional objects—pectoral crosses, church mosaics, icons, and illuminated manuscripts—regarded as infused with divine presence and used in religious practices. What concerns Peers in this provocative book is the means by which the relationship between the divine and the human was made manifest through crafted, material objects.

According to Peers, the devotional objects of Byzantium should be understood as having a detail or place that plays a large part in "framing" their meaning for viewers. After an insightful discussion of pectoral crosses, Peers examines a series of case studies, which includes the depiction of the blood of Christ in the Chludov Psalter, a fourteenth-century icon of St. George, and the Mandyllion, a famous relic thought to preserve the traces of Christ's face.

*Sacred Shock* combines fine scholarship with close analysis of Byzantine devotional objects and discussion of issues of broad importance to the study of visual experience. It is significant as both an exploration of art historical methodology and a contribution to our understanding of the medieval world.

**Glenn Peers** is Assistant Professor in the Department of Art and Art History at the University of Texas at Austin and author of *Subtle Bodies: Representing Angels in Byzantium* (2001).

208 pages | 79 illustrations | 7 x 10 | December  
ISBN 0-271-02470-4 | cloth: \$40.00s



*Christ Calling the Six Apostles. From Codex Purpureus Rossanensis. Early 6th c. Painted purple vellum. Biblioteca Arcivescovile, Rossano, Italy. ©Giraudon/Art Resource, NY.*

New in Paperback

## Otto III

GERD ALTHOFF

Translated by Phyllis G. Jestic



"Refusing to ascribe to Otto any consistent ideological or political program or to dismiss him as an unrealistic failure, Gerd Althoff has produced a controversial study of the Emperor that emphasizes the limitations and parameters of medieval kingship, focusing on the rules of play by which Otto and his contemporaries lived and acted. Thanks to Phyllis Jestic's translation, English readers

are introduced not only to Otto and his age but also to the ongoing debate in German historiography concerning this most fascinating and enigmatic ruler."

—Patrick J. Geary, *UCLA*

"*Otto III* is an excellent introduction to Althoff's vision of the Middle Ages, where power is exercised and communicated through ritual; where political players follow intricate and well-known—though unwritten—'rules of the game'; and where modern notions of 'policies' and 'ideologies' have no place. This book rightly challenges us to suspend our modern statist assumptions as we consider the nature of medieval rulership."

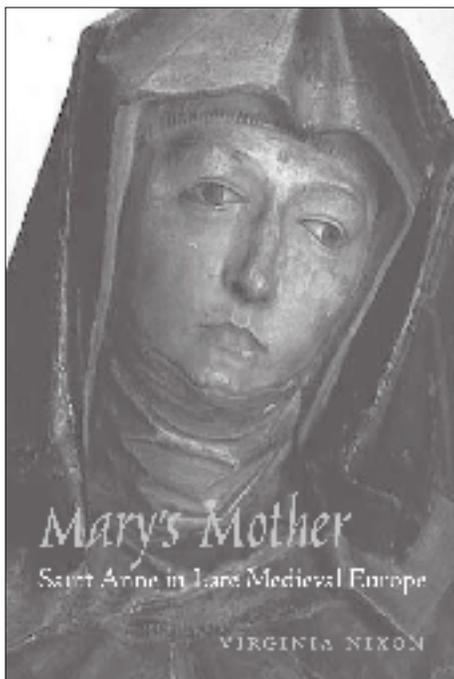
—Barbara H. Rosenwein, *Loyola University*

Otto III (980–1002) was one of the most powerful rulers in Europe in the late tenth century. He is also one of the most enigmatic. The son of the German emperor Otto II and the Greek princess Theophanu, he came to the throne at the age of three and was only twenty-one years old at the time of his death. Nonetheless, his reign had a lasting impact on both Germany and Italy for generations. In this book, Gerd Althoff provides a much-needed biography of this fascinating figure. In the process, he uses Otto's life to explain how in practice early medieval kingship worked.

**Gerd Althoff** is Professor of History at the University of Münster. He has written numerous works on tenth-century Germany including, most recently, *Die Ottonen* (2000), which examines kingship more generally in the Ottonian dynasty.

**Phyllis G. Jestic** is Assistant Professor of Medieval History at the University of Southern Mississippi and the author of *Wayward Monks and the Religious Revolution of the Eleventh Century* (1997).

232 pages | 7 illustrations | 6 x 9 | July  
ISBN 0-271-02232-9 | cloth: \$45.00s (2003)  
ISBN 0-271-02401-1 | paper: \$22.95s



## Mary's Mother

Saint Anne in Late Medieval Europe

VIRGINIA NIXON

Saint Anne, the mother of Mary, is not a biblical figure. She first appears in a second-century apocryphal infancy gospel as part of the story of the savior's birth and maternal ancestry. Over the ensuing centuries, Anne's story circulated throughout eastern and western Christendom, but it was not until the late Middle Ages that a cult of Saint Anne gained a firm footing in Europe. *Mary's Mother* is about the remarkable rise of Anne as a figure of devotion among medieval Christians who found solace in her closeness to Jesus and Mary.

Anne's popularity grew especially in German-speaking areas, so much so that by the late 1400s artists in Germany, Flanders, and Holland were busy producing all manner of sculptures, prints, and paintings of her. Anne's power derived from her physical connection to the Redeemer and his mother, a connection that artists emphasized in works that depicted her. In the most widely reproduced trope, known as *Anna Selbdritt*, Anne is depicted as a matronly woman presiding over Mary and Jesus, who both appear as children.

Clerics played a crucial role in fostering Anne's growing popularity. They promoted her as having power to help in salvation, a matter of urgent concern to late medieval German Christians. Churches and convents (and rulers too) adopted her as a fund-raising device in an increasingly competitive ecclesiastical landscape. Churches, shrines, and altars were dedicated to her, lay brotherhoods adopted her as their patroness, and many families named their daughters for her.

Anne's clerical promoters frequently used her as a model of sober domesticity for women, part of a broader attempt to channel the growing lay piety that the clergy perceived as a potential threat to their own power and incomes. And yet, as a gender model, she embodied conflicts between medieval and early modern ideas about sanctity and sexuality. Devotion to Anne gradually declined in the 1500s as medieval modes of religious practice and ideas about women's place in family life began to change.

Today many Catholics know Saint Anne as the mother of the Blessed Virgin and the protector of women in labor, but few know how she came to be a figure of devotion. *Mary's Mother* brings her story to life for general readers as well as scholars and students of history, art history, religious studies, and women's studies.

**Virginia Nixon** teaches Art History and Music History in the Liberal Arts College of Concordia University, Montreal.

256 pages | 40 illustrations | 6.125 x 9.25 | January  
 ISBN 0-271-02466-6 | cloth: \$35.00t

## Languages of Power in the Age of Richard II

LYNN STALEY

"Lynn Staley's new book is informed by an impressive command of Middle English culture and is chockablock with new insights. Few scholars could offer such a rich confrontation of literature and history for this important and distinctive period."  
—Ralph Hanna, Keble College, Oxford

In this book the distinguished medievalist Lynn Staley turns her attention to one of the most dramatic periods in English history, the reign of Richard II, as seen through a range of texts including literary, political, chronicle, and pictorial.

Richard II, who ruled from 1377 to 1399, succeeded to the throne as a child after the fifty-year reign of Edward III, and found himself beset throughout his reign by military, political, religious, economic, and social problems that would have tried even the most skilled of statesmen. At the same time, these years saw some of England's most gifted courtly writers, among them Chaucer and Gower, who were keenly attuned to the political machinations erupting around them.

In *Languages of Power in the Age of Richard II* Staley does not so much "read" literature through history as offer a way of "reading" history through its refractions in literature. In essence, the text both isolates and traces what is an actual search for a language of power during the reign of Richard II and scrutinizes the ways in which Chaucer and other courtly writers participated in these attempts to articulate the concept of princely power. As one who took it upon himself to comment on the various means by which history is made, Chaucer emerges from Staley's narrative as a poet without peer.

**Lynn Staley** is Harrington and Shirley Drake Professor in the Humanities at Colgate University. She has published three previous books with Penn State Press: *The Powers of the Holy: Religion, Politics, and Gender in Late Medieval English Literature* (with David Aers, 1996), *Margery Kempe's Dissenting Fictions* (1994), and *The Shepheardes Calendar: An Introduction* (1990). She also is the editor and translator of the Norton Critical Edition of *The Book of Margery Kempe* (2001).

320 pages | 22 illustrations | 6 x 9 | January

ISBN 0-271-02518-2 | cloth: \$45.00s

## Convent Chronicles

Women Writing About Women and Reform in the Late Middle Ages

ANNE WINSTON-ALLEN

"*Convent Chronicles* contributes much that is new to the debate about the roles and agency of women in the Middle Ages. While on the surface this seems to be a book about one particular group of women, the questions it tackles (and answers) are extremely significant and will influence coming generations of scholarship. Winston-Allen's findings demonstrate how much we can learn that challenges both the old-fashioned notion that there were no or too few sources on women as well as some feminist scholarship that has insisted on the victimization of women."  
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The late Middle Ages was a time of intense religious ferment in Europe marked by countless calls for reform of the Church. Within monastic orders, the Observant movement was one such effort to reform religious houses, sparked by the widespread fear that these houses had strayed too far from their original calling. In *Convent Chronicles*, Anne Winston-Allen offers a rare inside look at the Observant reform movement from the women's point of view.

Although we know a great deal about the men who inhabited Observant religious houses, we know very little about their female counterparts—even though women outnumbered men in many places. Often what we do know about women comes to us through the filter of men's accounts. Recovering long-overlooked writings by women in the fifteenth and early sixteenth centuries, Winston-Allen surveys the extraordinary literary and scribal activities in German- and Dutch-speaking religious communities in Italy, Switzerland, Germany, and the Low Countries. While previous studies have relied on records left by male activists, these women's narratives offer an alternative perspective that challenges traditional views of women's role and agency. Women were, in fact, active participants in the religious conversations that dominated the day.

With its rich depiction of women as transmitters of culture, *Convent Chronicles* will be invaluable to scholars as well as to graduate and undergraduate students interested in the history of women's monasticism and religious writing.

**Anne Winston-Allen** is Associate Professor of German and Medieval Literature at Southern Illinois University at Carbondale. She is the author of *Stories of the Rose: The Making of the Rosary in the Middle Ages* (Penn State, 1997).

296 pages | 12 illustrations/1 map | 6 x 9 | November

ISBN 0-271-02460-7 | cloth: \$55.00s



## A Short History of Russia's First Civil War

From the Time of Troubles to the Founding of the Romanov Dynasty

CHESTER S. L. DUNNING

Upon publication in 2001, *Russia's First Civil War* by Chester Dunning was greeted by scholars as a "historical tour de force," the first major post-Marxist reassessment of the Time of Troubles. Now available in an abridged paperback, *A Short History of Russia's First Civil War* is ideally suited for classroom use.

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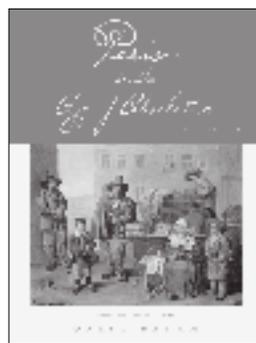
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—Richard Hellie, University of Chicago

**Chester S. L. Dunning** is Associate Professor of History at Texas A&M University. He is editor and translator of *The Russian Empire and Grand Duchy of Muscovy* by Jacques Margeret (1983).

352 pages | 9 illustrations/7 maps | 6.125 x 9.25 | May  
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**Orest Ranum** is Professor of History Emeritus at The Johns Hopkins University. His most recent book is *The Fronde: A French Revolution* (1993).

416 pages | 62 illustrations/2 maps | 7 x 9.25 | November  
ISBN 0-271-02221-3 | cloth: \$35.00t (2002)  
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The family register holds a distinctive place in American visual culture. Used to record marriages and offspring within a family through several generations, the family

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*To the Latest Posterity* is filled with examples of family registers from museums and private collections, including early handmade work as well as printed registers that were hand-filled in the nineteenth century. Bringing the art to the twentieth century, the Earnests discuss the adoption of the art by Amish, who continue the practice of illuminated family record-keeping today.

**Corinne and Russell Earnest** have studied fraktur for over thirty years, and have recorded the genealogy infill from more than 25,000 fraktur. They have published nineteen books about genealogy and fraktur, including *German-American Family Records in the Fraktur Tradition, Three Volumes* (1991–1993), *The Genealogist's Guide to Fraktur: For Genealogists Researching German-American Families*, with Beverly Repass Hoch (1991), and *Fraktur: Folk Art and Family* (1999).

208 pages | 37 color/30 b&w illustrations | 7 x 10 | July

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David Zeisberger (1721–1808) was the head of a group of Moravian missionaries that settled in the Upper Ohio Valley in 1772 to minister to the Delaware Nation. For the next ten years, Zeisberger lived among the Delaware, becoming a trusted adviser and involving himself not only in religious activities but also in political and social affairs. During this time he kept diaries in which he recorded the full range of his activities. Published in English for the first time, *The Moravian Mission Diaries of David Zeisberger* offers an unparalleled insider’s view of Indian society during times of both war and peace.

Zeisberger’s diaries, today housed at the Moravian Archives in Bethlehem, Pennsylvania, present a detailed picture of the effect of the American Revolution on one Indian nation—not only on political issues but also in terms of its economy, culture, and demographic structure. A later portion of the diaries, covering the post-Revolutionary War years, was translated and published in the nineteenth century, but the 1772–81 diaries have never been published in English translation. This translation is based on the full scholarly edition of the diaries, which Wellenreuther and Wessel published in Germany in 1995. Publication of this volume will forever change the way we see the impact of the American Revolution on Indian life and on the Ohio country.

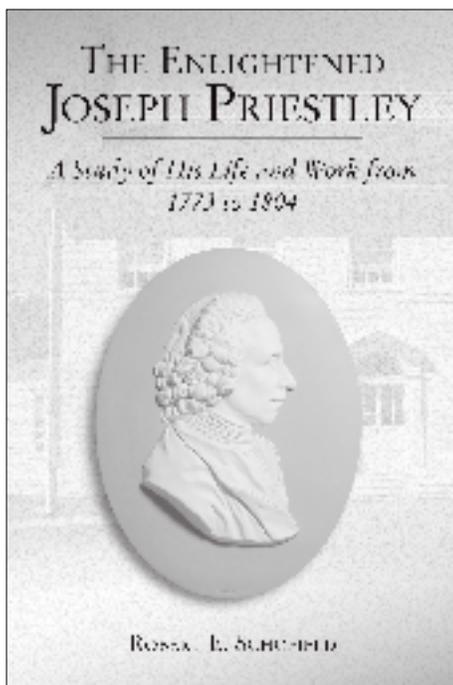
**Hermann Wellenreuther** is Professor of Modern History at the Georg-August-University in Göttingen and the author of books on early modern German, English, and North American history. He co-edited, with Hartmut Lehmann and Renate Wilson, *In Search of Peace and Prosperity: New German Settlements in Eighteenth-Century Europe and America* (Penn State, 2000).

**Carola Wessel** was a scholar at the University Library in Göttingen and a part-time librarian at the University Library in Bielefeld at the time of her death in 2004.

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Joseph Priestley (1733–1804), a contemporary and friend of Benjamin Franklin and Thomas Jefferson, exceeded even these polymaths in the breadth of his curiosity and learning. Yet Priestley is often portrayed in negative terms, as a restless intellect, incapable of confining himself to any single task, without force or originality, and marked by hasty and superficial thought. In *The Enlightened Joseph Priestley*, he emerges as a man who was more than a lucky empiricist in science, more than a naive political liberal, more than an exhaustive compiler of superficial evidence in militant support of Unitarianism. In fact, he was learned in an extraordinary variety of subjects, from grammar, education, aesthetics, metaphysics, politics, and theology to natural philosophy. Priestley was, in fact, a man of the Enlightenment.

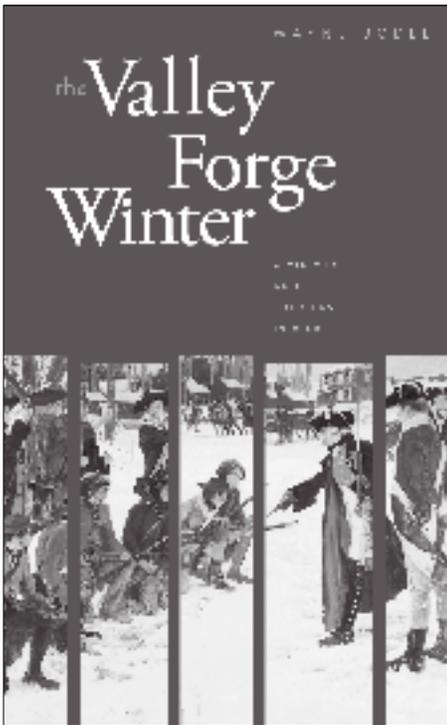
Praise for *The Enlightenment of Joseph Priestley* (1997):

"It is with great pleasure that one turns to this long anticipated biography of Priestley by Robert Schofield. . . . *The Enlightenment of Joseph Priestley* begins the daunting task of finally producing an integrated overview of Priestley the man, the scientist, the theologian, the political theorist, and the educator—begins, rather than completes, because Schofield has chosen to terminate his account in 1773, the year that Priestley turned forty. The amount of information on Priestley is so vast that at least two volumes will be required to complete the task. . . . Though chemists will be disappointed that Schofield's decision to terminate his account in 1773 means that most of Priestley's most important work on pneumatic chemistry is not covered, they will still find the book of great interest and will be likely, like the reviewer, to keep their fingers crossed in anticipation that we will soon see the publication of volume two."

— William B. Jensen, *Journal of Chemical Education*

**Robert E. Schofield** is Professor of History Emeritus at Iowa State University, where he was also Director of the Program in History of Technology and Science. The first volume of his Priestley biography, *The Enlightenment of Joseph Priestley*, was published by Penn State Press in 1997. He is also the editor of *A Scientific Autobiography of Joseph Priestley (1733–1804)* (1966).

448 pages | 9 illustrations | 6 x 9 | September  
ISBN 0-271-02459-3 | cloth: \$55.00s



“Wayne Bodle strips the Valley Forge account of many layers of legend to craft a carefully researched, well-written, and judiciously argued interpretation that places the Valley Forge experience in political, cultural, and military context.”

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“[*The Valley Forge Winter*] is not a retelling of the quintessential American morality play of military virtue, stoicism, self-sacrifice, and eventual moral and battlefield triumph set against the backdrop of previous defeats and civilian neglect. Rather, it is a model study of war and society that argues convincingly for the Continental Army’s service ‘as a partial proxy for faltering civilian political legitimacy’ in Revolutionary Pennsylvania. . . . This book is a welcome contribution that should be considered seriously by scholars and interested readers.” —Ricardo A. Herrera, *The Journal of Military History*

Of the many dramatic episodes of the American Revolution, perhaps none is more steeped in legend than the Valley Forge winter. To this day schoolchildren are taught that Valley Forge was the “turning point of the Revolution”—the event that transformed a ragged group of soldiers into a fighting army. But was Valley Forge really the “crucible of victory” it has come to represent in American history? In *The Valley Forge Winter*, Wayne Bodle offers the first comprehensive history of the winter encampment of 1777–78.

The freshness of Bodle’s approach is that he offers a complete picture of events both inside and outside the camp boundaries. We see what happens when two armies descend on a diverse and divided community. Anything but stoically passive, the Continentals were effective agents on their own behalf and were actively engaged with their civilian hosts and British foes. *The Valley Forge Winter* is an example of the “new military history” at its best—a history that puts war back into its social context.

**Wayne Bodle** is Assistant Professor of History at Indiana University of Pennsylvania. His articles have appeared in numerous journals, including *Pennsylvania History*, *The Pennsylvania Magazine of History and Biography*, and *The William and Mary Quarterly*.

352 pages | 1 map | 6.25 x 9.25 | July  
 ISBN 0-271-02230-2 | cloth: \$35.00t (2002)  
 ISBN 0-271-02526-3 | paper: \$19.95t



“This is a solid, realistic study of a man, not an icon. As the title suggests, Paul Dosal portrays the complete Che Guevara, but, above all, he is unsurpassed in revealing Che the guerrilla soldier—the grunt, the guy in the mud, facing death and killing ruthlessly.”

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## Comandante Che

Guerrilla Soldier, Commander, and Strategist, 1956–1967

PAUL J. DOSAL

“This outstanding work is the first comprehensive, objective, and truly professional study of the contribution of Che Guevara to the theory and practice of revolutionary guerrilla warfare in the twentieth century. It is based on a thorough and careful reading of the relevant primary sources—principally, Che’s voluminous campaign diaries, along with recently declassified CIA documents on his operations in the Congo and Bolivia.”

—Neill Macaulay, University of Florida

The victory of Fidel Castro’s rebel army in Cuba was due in no small part to the training, strategy, and leadership provided by Ernesto Che Guevara. Despite the deluge of biographies, memoirs, and documentaries that appeared in 1997 on the thirtieth anniversary of Guevara’s death, his military career remains shrouded in mystery. *Comandante Che* is the first book designed specifically to provide an objective evaluation of Guevara’s record as a guerrilla soldier, commander, and strategist from his first skirmish in Cuba to his defeat in Bolivia eleven years later.

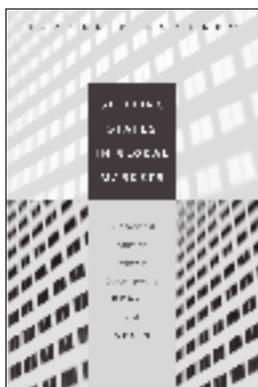
Using new evidence from Guevara’s previously unpublished campaign diaries and declassified CIA documents, Paul Dosal reassesses Guevara’s impact as a guerrilla warrior and theorist, comparing his accomplishments with those of other guerrilla leaders with whom he has been ranked, including Colonel T. E. Lawrence, Mao Tse-Tung, and General Vo Nguyen Giap.

This reassessment reveals that Guevara was often underrated as a conventional military strategist, overrated as a guerrilla commander, and misrepresented as a guerrilla theorist. Guevara achieved his greatest military victory by applying a conventional military strategy in the final stages of the Cuban Revolution, orchestrating the defensive campaign that held off the Cuban army in the summer of 1958. As a guerrilla commander, he scored impressive victories in ambush after ambush in Bolivia, but in winning the battles he lost the war. He violated most of his own precepts during the Bolivian campaign, compelling analysts to question the validity of both his strategies and his command skills.

Though he is credited with developing *foco* theory, Guevara never attempted to advance a new theory of guerrilla warfare. He was a fighter, not a theorist. He wanted to defeat American imperialism by launching guerrilla campaigns simultaneously in Asia, Africa, and Latin America, but his tricontinental strategy resulted in failures first in the Congo and then in Bolivia. *Comandante Che* presents the full record of Guevara’s successes and failures, separating myth from reality about one of the twentieth century’s most controversial revolutionary figures.

**Paul J. Dosal** is Professor of History at the University of South Florida.

352 pages | 16 illustrations/13 maps | 6 x 9 | July  
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*Shifting States in Global Markets* contributes to the debates over the political economy of globalization by focusing attention on the increasingly important role of subnational governments in implementing economic policies. Challenging the view that the effects of decentralization are positive or negative uniformly and can be explained by reference to the influence of national political institutions, Alfred Montero uses his comparisons of industrial policy in Brazil and Spain, and between different regions in these countries, to argue that we need to pay attention to political conditions at the subnational level to account for the variation in economic success between regions.

**Alfred P. Montero** is Associate Professor of Political Science at Carleton College.

272 pages | 5 illustrations/2 maps | 6 x 9 | August  
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"This book tests a variety of theoretical propositions concerning the complex and even contradictory interactions among urban popular movements, local-level authorities, the electoral left, and NGOs—a laudable, long overdue, and ambitious task."

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With the role of local government becoming more important as Latin American countries moved away from state-led development models in the 1980s, and with social movements helping to bring about the transition to democracy, questions arose about whether and how popular participation at the local level might be able to contribute to the consolidation of democracy from the grassroots upward. This book, based on extensive research in low-income districts of Lima, provides a sophisticated analysis of the relationship between a resurgent civil society and democratization.

**Gerd Schönwälder** is Senior Program Specialist for the Peacebuilding and Reconstruction Program Initiative at the International Development Research Centre in Ottawa, Canada.

256 pages | 6 x 9 | October  
ISBN 0-271-02180-2 | cloth: \$50.00s (2002)  
ISBN 0-271-02534-4 | paper: \$27.95s

## Rethinking Development in Latin America

EDITED BY CHARLES H. WOOD AND BRYAN R. ROBERTS

“At no point in recent memory are we more in need of fresh thinking about development strategies for Latin America than today. The distinguished authors in this volume challenge existing paradigms and offer provocative insights to stimulate renewed debate about how Latin America might move ahead and, indeed, once again provide a development model for other regions in the world.”  
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“A dozen very accomplished social scientists here reassess the theories that have informed the study of Latin American societies over the past forty years or so. The authors also consider analytic revisions that may be needed to address new social issues or paradigmatic gaps. The text conveys a subtle picture of contemporary societal and political dilemmas in Latin America, stressing the interplay among social issues, public policies, and evolving analytic models.”  
—Christopher Mitchell, New York University

Understanding development in Latin America today requires both an awareness of the major political and economic changes that have produced a new agenda for social policy in the region and an appreciation of the need to devise better conceptual and methodological tools for analyzing the social impacts of these changes. Using as a reference point the issues and theories that dominated social science research on Latin America in the period 1960–80, this volume contributes to “rethinking development” by examining the historical events that accounted for the erosion or demise of once-dominant paradigms and by assessing the new directions of research that have emerged in their place.

Following the editors’ overview of the new conceptual and social agendas in their Introduction, the book proceeds with a review of previous broad conceptual approaches by Alejandro Portes, who emphasizes by contrast the advantages of newer “middle-range” theories. Subsequent chapters focus on changes in different arenas and the concepts and methods used to interpret them: “Globalization, Neoliberalism, and Social Policy”; “Citizenship, Politics, and the State”; “Work, Families, and Reproduction”; and “Urban Settlements, Marginality, and Social Exclusion.”

Contributors, besides the editors, are Marina Ariza and Orlandina de Oliveira, Diane Davis, Vilmar Faria, Joe Foweraker, Elizabeth Jelin, Alejandro Portes, Joe Potter and Rudolfo Tuirán, Juan Pablo Pérez Sáinz, Osvaldo Sunkel, and Peter Ward.

**Charles H. Wood** is Professor of Sociology and Director of the Center for Latin American Studies at the University of Florida.

**Bryan R. Roberts** is C. B. Smith Centennial Chair in U.S.–Mexican Relations and Professor of Sociology at the University of Texas.

360 pages | 6 x 9 | January  
ISBN 0-271-02515-8 | cloth: \$55.00s



## Together at the Table

Sustainability and Sustenance in the American Agrifood System

PATRICIA ALLEN

Everywhere you look people are more aware of what they eat and where their food comes from. In a cafeteria in Los Angeles, children make their lunchtime food choices at fresh-fruit and salad bars stocked with local foods. In a community garden in New York, low-income residents are producing organically grown fruits and vegetables for their own use and to sell at market. In Madison, Wisconsin, shoppers select their food from a bounty of choices at a vibrant farmers’ market. *Together at the Table* is about people throughout the United States who are building successful alternatives to the contemporary agrifood system and their prospects for the future.

At the heart of these efforts are the movements for sustainable agriculture and community food security. Both movements seek to reconstruct the agrifood system—the food production chain, from the growing of crops to food production and distribution—to become more ecologically sound, economically viable, and socially just. Allen describes the ways in which people working in these movements view the world and how they see their place in challenging and reshaping the agrifood system. She also shows how ideas and practices of sustainable agriculture and community food security have already woven their way into the dominant agrifood institutions. Allen explores the possibilities this process may hold for improving social and environmental justice in the American agrifood system.

*Together at the Table* is an important reminder that much work still remains to be done. Now that the ideas and priorities of alternative food movements have taken hold, it is time for the next—even more challenging—step. Alternative agrifood movements must acknowledge and address the deeper structural and cultural patterns that constrain the long-term resolution of social and environmental problems in the agrifood system.

**Patricia Allen** is Associate Director for Sustainable Food Systems at the Center for Agroecology & Sustainable Food Systems at the University of California at Santa Cruz.

248 pages | 6 x 9 | November  
ISBN 0-271-02473-9 | cloth: \$45.00s  
Rural Studies Series



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## The Constraint of Race

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—Michael K. Brown,

author of *Race, Money, and the American Welfare State*

"*The Constraint of Race* is a first-rate book by a thoughtful scholar-participant. Engaging an ongoing controversial debate, the author convincingly sustains her thesis that race continues to be a driving force in the formulation and implementation of social policy in the United States. Williams's analyses link the past to the present in an intelligent, comprehensive way that provides an understanding of the important word in her title, 'legacies.'"

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*The Constraint of Race* offers a challenging new approach to understanding the evolution of American social policy and the racial politics shaping it. Rather than focusing on the disadvantages suffered by blacks in the American welfare state, Linda Faye Williams looks at the other side of the coin: the advantages enjoyed by whites. Her hope is that rendering the benefits of "white skin privilege" more visible will help undermine their acceptance as "normal" and motivate renewed efforts toward achieving a more just and equitable society.

**Linda Faye Williams** is Associate Professor of Government and Politics at the University of Maryland. She is the author of *From Exclusion to Inclusion* (1992).

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## Talking Democracy

Historical Perspectives on Rhetoric and Democracy

EDITED BY BENEDETTO FONTANA,

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"The theory of deliberative democracy has been an important contribution to understanding polity, but it also has been limited by its assumptions about public discourse. *Talking Democracy* engages many of the theory's important statements and persistent problems, and offers a rich reformulation of discursive agency by drawing on the tradition of rhetoric. This fine volume is a timely—indeed, overdue—contribution to both political and rhetorical studies."

—Robert Hariman,

editor of *Prudence: Classical Virtue, Postmodern Practice*

In their efforts to uncover the principles of a robust conception of democracy, theorists of deliberative democracy place a premium on the role of political expression—public speech and reasoned debate—as the key to democratic processes. They also frequently hark back to historical antecedents (as in the Habermasian invocation of the "public sphere" of eighteenth-century bourgeois society and the Arendtian valorization of the classical Athenian polis) in their quest to establish that deliberative procedures are more than "merely theoretical" and instead have a practical application. But for all this emphasis on the discursive and historical dimensions of democracy, these theorists have generally neglected the rich resources available in the history of rhetorical theory and practice. It is the purpose of *Talking Democracy* to resurrect this history and show how attention to rhetoric can help lead to a better understanding of both the strengths and limitations of current theories of deliberative democracy.

Contributors, besides the editors, are Russell Bentley, Tsae Lan Lee Dow, Tom Murphy, Arlene Saxonhouse, Gary Shiffman, John Uhr, Nadia Urbinati, John von Heyking, and Douglas Walton.

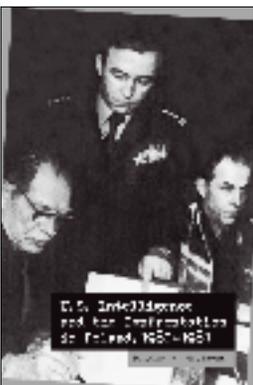
**Benedetto Fontana** is Assistant Professor of Political Science at Baruch College of the City University of New York.

**Cary J. Nederman** is Professor of Political Science and Director of Graduate Studies at Texas A&M University.

**Gary Remer** is Associate Professor of Political Science at Tulane University.

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**Douglas J. MacEachin** worked for the Central Intelligence Agency for thirty years, rising to the position of Deputy Director of Intelligence.

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former Executive Director,

International Research and Exchanges Board (IREX), 1968–1992

Some fifty thousand Soviets visited the United States under various exchange programs between 1958 and 1988. They came as scholars and students, scientists and engineers, writers and journalists, government and party officials, musicians, dancers, and athletes—and among them were more than a few KGB officers. They came, they saw, they were conquered, and the Soviet Union would never again be the same. *Cultural Exchange and the Cold War* describes how these exchange programs (which brought an even larger number of Americans to the Soviet Union) raised the Iron Curtain and fostered changes that prepared the way for Gorbachev’s glasnost, perestroika, and the end of the Cold War.

**Yale Richmond**, now retired, spent more than forty years in government service and foundation work, including thirty years as a Foreign Service Officer in Germany, Laos, Poland, Austria, the Soviet Union, and Washington, D.C.

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## Textbook Reds

Schoolbooks, Ideology, and Eastern German Identity

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"Rodden moves deftly from analysis of textbooks to personal interviews, from the teaching of the high school disciplines to the corruption and the cult of personality in the GDR. The interviews bring an immediacy one seldom finds in a book so scholarly, and the scholarship is thorough across a spectrum of approaches."  
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If one wants to know what children in communist East Europe were told to think about their nation and their leaders, their class enemy, and their so-called Soviet friends, no better source exists than textbooks. In textbooks the dogmas of communism were communicated in their most simplified form and manufactured in the millions for mass consumption. In *Textbook Reds*, John Rodden shows how the now-defunct German Democratic Republic (GDR) shaped generations of East German youth and how the imprint of Marxist-Leninist ideology remains today on the hearts and minds of millions of eastern Germans, more than fifteen years after the fall of the Berlin Wall.

Drawing on a rich and varied collection of materials—a total of more than 200 textbooks, teaching guides, school songbooks, educators' professional journals, and school examinations—Rodden shows the "textbook mentality" that permeated East German society. In the GDR's campaign to win the minds of men, any critiques of the Party were equated with disloyalty and the bourgeois sins of individualism, negativism, and cosmopolitanism. Citizens who broke free of such indoctrination still bore marks of its influence, even long after leaving school—and long after the GDR's dissolution in 1990.

The second part of the book offers a glimpse of post-communism today. Through interviews with dozens of teachers and students from contemporary eastern Germany, we see that East German faculty and students constitute perhaps the largest, most articulate, most traumatized segment of the population affected by events since 1989.

Not just a study in comparative education, *Textbook Reds* is also a work in the sociology of education, literary sociology, and literary history. Rodden shows that the deepest roots of GDR society were indeed located in the institution that molded the youth of its citizens, and that the most searching questions about East German identity and the repression of its political past are in fact to be found there.

**John Rodden** is Adjunct Professor in Speech Communication at the University of Texas. His books include *Repainting the Little Red Schoolhouse: A History of Eastern German Education, 1945–1995* (2002) and *Performing the Literary Interview: How Writers Craft Their Public Selves* (2001).

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—Vladimir Tismaneanu,  
*Times Literary Supplement*

"Rosenthal's mastery of the often intricate details of Russian and Soviet political thought is truly impressive and contributes dramatically to the credibility of her thesis. Her work will force scholars to reevaluate not only Nietzsche's influence on twentieth-century thought but also the origins of Soviet culture. Anyone who wants to understand the evolution of Marxist-Leninist thought, in all of its manifestations, would do well to read *New Myth, New World*."  
—Russel Lemmons, *History*

"In her third book on Nietzsche and Russia, Rosenthal documents the persistence of Nietzsche in Russia's history in a recondite and kaleidoscopic way. Her command of the topic shows. . . . Highly recommended."  
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The Nazis' use and misuse of Nietzsche is well known. The Superman, the "will to power," Nietzsche's equation of bourgeois democracy and decadence, and his denigration of reason were staples of Nazi propaganda. Communists also used and misused Nietzsche, but that fact is largely unknown because Soviet propagandists invoked reason and labeled Nietzsche the "philosopher of fascism," even while covertly appropriating his ideas. In this pioneering book, Bernice Glatzer Rosenthal excavates the trail of long-observed Nietzschean ideas that took root in late Imperial Russia, intertwining with other elements in the culture to become a vital ingredient of Bolshevism and Stalinism.

**Bernice Glatzer Rosenthal** is Professor of History at Fordham University. She is the editor of three prior books that have paved the way for this study—*Nietzsche in Russia* (1986), *Nietzsche and Soviet Culture: Ally and Adversary* (1994), and *The Occult in Russian and Soviet Culture* (1997). She is also the co-author of *A Revolution of the Spirit: Crisis of Value in Russia, 1890–1924* (1990).

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**Philip O'Leary** is Associate Professor in the Irish Studies program at Boston College and Co-General Editor of the *Cambridge History of Irish Literature*. His book, *Ideology and Innovation: The Prose Literature of the Gaelic Revival, 1881–1921* (Penn State, 1994), was awarded the 1995 Donald Murphy Prize by the American Conference for Irish Studies.

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of nature and sensuous experience, and of the conflictual social relations responsible for that suppression. Huhn's account of Hogarth on drawing is simply irreplaceable."

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This book reconsiders the fate of the doctrine of mimesis in the eighteenth century. Standard accounts of the aesthetic theories of this era hold that the idea of mimesis was supplanted by the far more robust and compelling doctrines of taste and aesthetic judgment. Since the idea of mimesis was taken to apply only in the relation of art to nature, it was judged to be too limited when the focus of aesthetics changed to questions about the constitution of individual subjects in regard to taste. Tom Huhn argues that mimesis, rather than disappearing, instead became a far more pervasive idea in the eighteenth century by becoming submerged within the dynamics of the emerging accounts of judgment and taste. Mimesis also thereby became enmeshed in the ideas of sociality contained, often only implicitly, within the new accounts of aesthetic judgment.

The book proceeds by reading three of the foundational treatises in aesthetics—Burke's *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, Hogarth's *Analysis of Beauty*, and Kant's *Critique of Judgment*—with an eye for discerning where arguments and analyses betray mimetic structures. Huhn attempts to explicate these books anew by arguing that they are pervaded by a mimetic dynamic. Overall, he seeks to provoke a reconsideration of eighteenth-century aesthetics that centers on its continuity with traditional notions of mimesis.

**Tom Huhn** teaches aesthetics and philosophy at the School of Visual Arts in New York.

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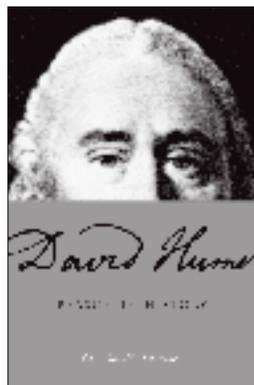
This is the first comprehensive study of Michael Oakeshott as a philosopher rather than a political theorist, which is how most commentators have regarded him. Indeed, the careful reading of his published and unpublished writings that Terry Nardin provides here shows that Oakeshott's concerns have been primarily philosophical, not political. These writings go far beyond politics to offer a critical philosophy of human activity and of the disciplines that interpret and explain it. Oakeshott argues that inquiry can be independent of practical concerns, even when its subject is the thought and action of human beings.

**Terry Nardin** is Professor of Political Science at the University of Wisconsin-Milwaukee. He is author of *Law, Morality, and the Relations of States* (1983) and the editor of several other volumes.

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In his seminal *Philosophy of David Hume* (1941), Norman Kemp Smith called for a study of Hume "in all his manifold activities: as philosopher, as political theorist, as economist, as historian, and as man of letters," indicating that "Hume's philosophy, as the attitude of mind that found for itself these various forms of expression, will then have been presented, adequately and in due perspective, for the first time." Claudia Schmidt seeks to address this long-standing need in Hume scholarship.

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**Claudia M. Schmidt** is Assistant Professor of Philosophy at Marquette University.

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Contributors, besides the editor, are Stephen H. Browne, Robert W. Cape Jr., Maurice Charland, Peter J. Diamond, Eugene Garver, James Jasinski, John S. Nelson, and Christine L. Oravec.

**Robert Hariman** is Ellis and Nelle Levitt Distinguished Professor of Rhetoric and Associate Provost for Interdisciplinary Studies at Drake University. Among his previous books is *Political Style: The Artistry of Power* (1995).

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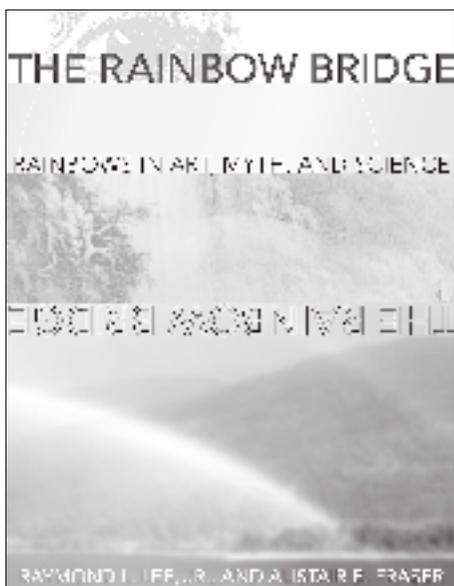
Careful analysis of each layer of the text leads cumulatively to a picture of the dialogue's underlying structure, related to both argument and myth, and shows that a dynamic link exists between Diotima's higher mysteries and the organization of the dialogue as a whole. On this basis the authors argue that the *Symposium*, with its positive theory of art contained in the ascent to the Beautiful, may be viewed as a companion piece to the *Republic*, with its negative critique of the role of art in the context of the Good. Following Nietzsche's suggestion and applying criteria developed by Mikhail Bakhtin, they further argue for seeing the *Symposium* as the first novel.

The book concludes with a comprehensive reevaluation of the significance of the *Symposium* and its place in Plato's thought generally, touching on major issues in Platonic scholarship: the nature of art, the body-soul connection, the problem of identity, the relationship between *mythos* and *logos*, Platonic love, and the question of authorial writing and the vanishing signature of the absent Plato himself.

**Kevin Corrigan** is Professor in the Graduate Institute of Liberal Arts at Emory University.

**Elena Glazov-Corrigan** is Associate Professor and Chair of the Department of Russian and East Asian Languages and Cultures at Emory University.

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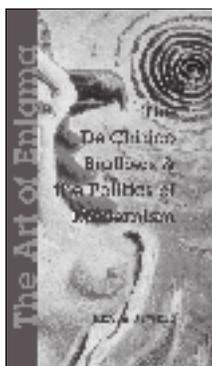
The authors traverse the bridges between the rainbow’s various roles as they explore its scientific, artistic, and folkloric visions. This unique book, exploring the rainbow from the perspectives of atmospheric optics, art history, color theory, and mythology, will inspire readers to gaze at the rainbow anew.

**Raymond L. Lee, Jr.**, is adjunct professor in the Mathematics and Science Division at the U. S. Naval Academy. He has contributed articles to *Applied Optics*, *Journal of the Optical Society of America*, *Color Research and Application*, and *New Scientist*.

**Alistair Fraser** is professor emeritus of Meteorology at Penn State. His articles have appeared in *Smithsonian*, *Reader’s Digest*, *Scientific American*, and *Weatherwise*.

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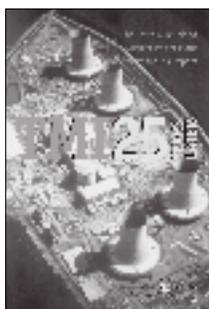


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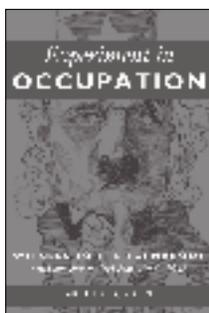
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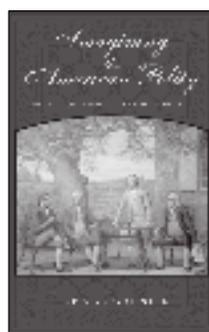


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