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Cover: Edvard Munch, detail from *Mermaid*, 1896.
 Philadelphia Museum of Art: Partial and promised gift of anonymous donors, 2003.
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 From *Edvard Munch's Mermaid*, page 11.

Raise the Song

The History of Penn State

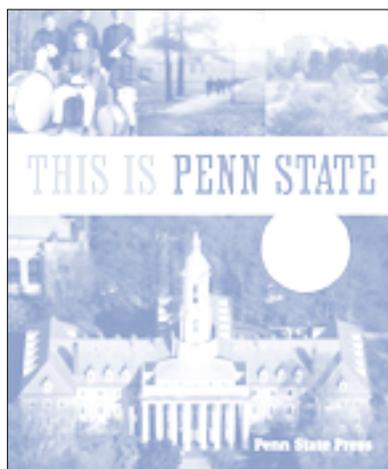
PENN STATE PUBLIC BROADCASTING

This 60-minute documentary produced by Penn State Public Broadcasting, WPSX-TV, examines the people and events that have taken the Commonwealth's land-grant university from its humble roots as the state farmers' high school to an internationally recognized place of learning. Since the charter of the Pennsylvania Farmers' High School in 1855, America has seen 30 presidents, a civil war, the women's suffrage movement, the Great Depression, two world wars, the civil rights movement, the Vietnam War, the Cold War, and the September 11 terrorist attacks—but through it all, Penn State has become one of the world's foremost teaching and research facilities, touching nearly every important era and event in American history.

60 minutes | NTSC

UPC 689076365529 | DVD: \$24.95s

Distributed by Penn State Press for Penn State Public Broadcasting



This Is Penn State

An Insider's Guide to the University Park Campus

PENN STATE PRESS

Tenderfooted freshmen and seasoned alumni alike can find Penn State to be a mysterious place, with its hundreds of buildings, thousands of people, and stories too numerous to count. *This Is Penn State: An Insider's Guide to the University Park Campus* can help orient and enlighten anyone with an interest in Penn State, from visiting parents to lifelong State College residents.

For readers with a desire to get outside and get moving, *This Is Penn State* serves as a guidebook to the University Park campus. Augmented by four detailed color maps, the

book progresses from west campus to east, moving in a logical sequence from building to building that allows readers to understand and appreciate how each area developed.

But *This Is Penn State* does more than simply take the reader on a leisurely walking tour of the campus. It documents the rich history that lies beneath the surface of the Penn State experience, offering facts and figures, essays and anecdotes, obscure trivia, notable quotations, and a wealth of other information for anyone interested in Penn State's past, present, or future. Forty of the University's most prominent buildings and areas are highlighted in the book, accompanied by more than 120 illustrations, ranging from historical photographs to architectural sketches of buildings not yet completed. Essays by veteran Penn Staters Leon Stout, Craig Zabel, and Gabriel Welsch cover the University's history, architecture, and changing physical landscape.

Scattered throughout the book are little-known facts to educate and amuse—facts such as:

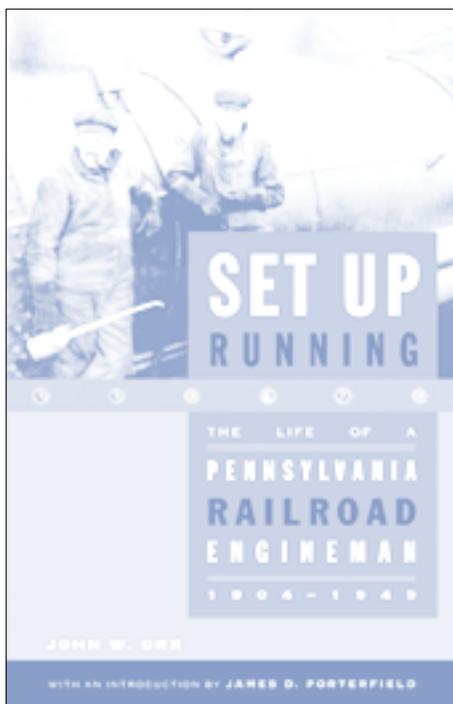
- One of Penn State's most popular arts venues, the Pavilion Theater, was built in 1915 as a livestock judging arena. The basement, now used for acting and dance classes, was once home to the meat-cutting laboratory.
- Penn State's thriving squirrel population had its humble beginnings as four pairs of grey squirrels purchased by the University in 1925 for a total of \$32 and "planted" on the campus.
- The skeleton of Old Coaly, the legendary mule who hauled the limestone from a College Avenue quarry to build the original Old Main, currently resides in a display case on the first floor of the HUB–Robeson Center.

Over the last 150 years, Penn State has maintained an impressive dedication to scholarship, research, and service to the community. In honor of the University's sesquicentennial, Penn State Press is proud to offer *This Is Penn State* as its gift to everyone who feels a connection with "dear old State."

256 pages | 50 color/65 b&w illustrations/4 maps | 7.5 x 9 | November

ISBN 0-271-02720-7 | paper: \$19.95t

A Keystone Book



“Rather than a glamorized, rosy look at the days of steam, the accounts of O. P. and John reveal railroading as seen through the eyes of those who handled and lived with the railroad day after day. . . . *Set Up Running* is a must-read for the Pennsy fan, and a truly rare treasure for those wanting to know the lives of the men who truly kept American steam locomotives running.”

—Alexander D. Mitchell IV,
Railroad Fan and Railroad

New in Paperback

Set Up Running

The Life of a Pennsylvania Railroad Engineer, 1904–1949

JOHN W. ORR

“*Set Up Running* describes life in engine service as seldom told before. You will like it. The good and the bad, the long, long nights, broken knuckles, pulled couplers, firemen that don’t know how to fire and don’t want to learn, derailments, engines that won’t steam, washouts—it’s all here. Not only is this an unvarnished story of what engine service was really like but it is also a valuable sociological portrait of railroading seldom explored in this detail. This was a difficult book for me to lay aside. . . . You will enjoy riding with engineer O. P. Orr in this true story of running an engine in the days of steam.”

—Robert E. McMillan, *The Lexington Quarterly*

“The cumulative effect is an extended meditation on a lost world of rugged, single-minded men—almost monkish in their devotion to their job and ‘the company’—who once threaded their engines along river banks and down grades to deliver carloads of coal and lumber and merchandise to larger towns, where the freight was reshuffled into other trains and delivered to virtually every point on the continent.”

—Mark Reutter, *The Pennsylvania Magazine of History and Biography*

Set Up Running tells the story of a Pennsylvania Railroad locomotive engineer, Oscar P. Orr, who operated steam-powered freight and passenger trains throughout central Pennsylvania and south-central New York. From 1904 to 1949, Orr sat at the controls of many famous steam locomotives; moved trains loaded with coal, perishables, and other freight; and encountered virtually every situation a locomotive engineer of that era could expect to see.

John W. (Jack) Orr, Oscar’s son, tells his father’s story, which begins at the Central Steam Heating Plant in Bellefonte, Pennsylvania. Oscar operated nearly every kind of steam locomotive the Pennsylvania Railroad owned, working from the bottom of the roster to the top position (number one in seniority). Orr has an ear for detail and a vivid memory. He tells about his father’s first encounter with an automobile along the right-of-way, about what it was like to operate a train in a blizzard, and about the difficulties railroadmen encountered in stopping a trainload of tank cars loaded with oil in order to take on water and coal—and many other stories.

This compelling railroad history will enthrall not only everyone in the railroad community but also the general reader interested in railroads and trains, past and present.

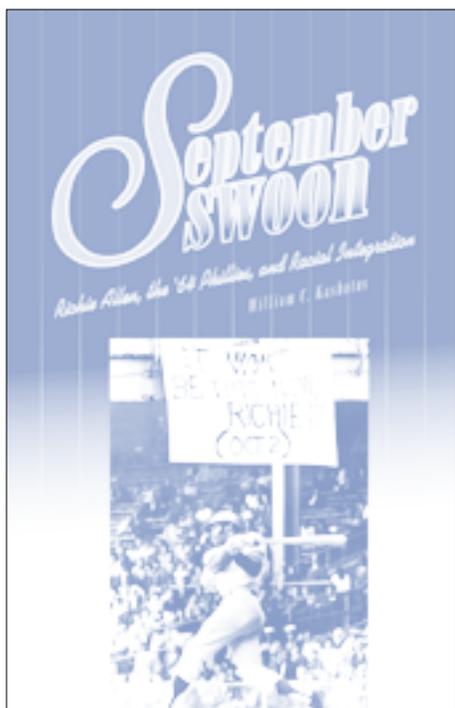
John W. Orr graduated from Penn State in 1949. Recently deceased, he resided in Ralston, Pennsylvania.

392 pages | 12 illustrations/3 maps | 6.125 x 9.25 | September

ISBN 0-271-02056-3 | cloth: \$39.95t (2001)

ISBN 0-271-02741-X | paper: \$24.95t

A Keystone Book



“*September Swoon* [is] a winner for those who read to learn. Tapping into a rich vein for social introspection, the author successfully builds a case for how changes in America at large changed our seemingly timeless National Pastime.”

—D. E. Kern,
The Easton (PA) Express-Times

New in Paperback

September Swoon

Richie Allen, the '64 Phillies, and Racial Integration

WILLIAM C. KASHATUS

Winner, 2005 Dave Moore Award, *Elysian Fields Quarterly*

“Kashatus’s informative, factual book is impressive in its telling of the various experiences of Richie Allen, including his Arkansas days, his beginning in the Negro Leagues, and his history-making Phillies era, insightfully placed in the context of W. E. B. Du Bois’s groundbreaking analysis of the so-called Negro problem in *The Philadelphia Negro*. Kashatus also acknowledges both Allen’s superstardom and his difficult demeanor—that Allen, during his playing years, simply danced to a different drummer.”

—Art Rust Jr., *Black Issues Book Review*

“What sets *September Swoon* apart from previous '64 books is an earnest attempt by Kashatus to craft a parallel narrative about the seismic shifts that were occurring simultaneously in Philadelphia’s sociological landscape. Political figures and civil rights activists carry equal weight with the heroes of Connie Mack Stadium. At the center of everything is Richie Allen, the Phillies’ first true African American superstar.”

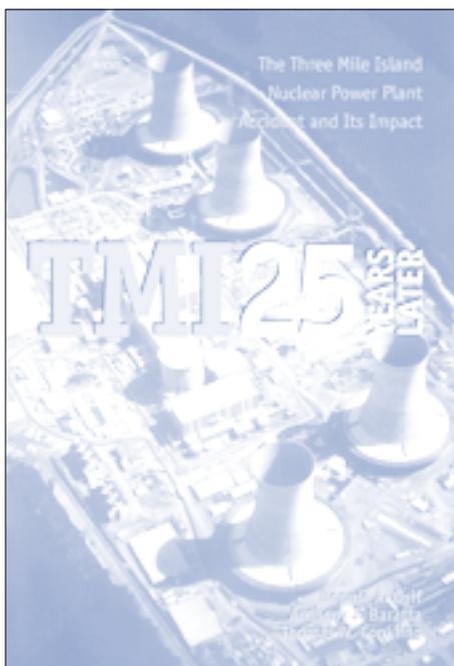
—David Plaut, *USA Today Sports Weekly*

Despite being up by 6½ games with just 12 left to play in the season, with Rookie of the Year Richie Allen at third base, the 1964 Philadelphia Phillies didn’t make it to the postseason—they lost 10 straight and finished a game behind the St. Louis Cardinals. Aside from having engineered the greatest collapse of any team in major league baseball history, the '64 Phillies had another, more important distinction: they were Philadelphia’s first truly integrated baseball team. In *September Swoon* William Kashatus tells the dramatic story—both on and off the field—of the Phillies’ bitter-sweet season of 1964.

Based on personal interviews, player biographies, and newspaper accounts, *September Swoon* brings to life a season and a team that got so many Philadelphians, both black and white, to care deeply and passionately about the game at a turbulent period in the city’s—and our nation’s—history. The hometown fans reveled in the players’ triumphs and cried in their defeat, because they saw in them a reflection of themselves. The '64 Phillies not only won the loyalty of a racially divided city but also gave Philadelphians a reason to dream—of a pennant, of a contender, and of a City of Brotherly Love.

William C. Kashatus is a professional historian who earned a doctorate at the University of Pennsylvania. A regular contributor to the *Philadelphia Daily News*, he is the author of several books, including *Connie Mack’s '29 Triumph: The Rise and Fall of the Philadelphia Athletics Dynasty* (1999), *Mike Schmidt: Philadelphia’s Hall of Fame Third Baseman* (2000), and *Just Over the Line: Chester County and the Underground Railroad* (2002).

280 pages | 35 illustrations | 6 x 9 | July
 ISBN 0-271-02333-3 | cloth: \$29.95t (2004)
 ISBN 0-271-02742-8 | paper: \$ 19.95t
 A Keystone Book



“A very good . . . introduction to nuclear power and radiation effects and . . . a primer on the interaction of the media, the public, and the community in the development of governmental policy.”

—A. M. Strauss, *Choice*

New in Paperback

TMI 25 Years Later

The Three Mile Island Nuclear Power Plant Accident and Its Impact

BONNIE A. OSIF, ANTHONY J. BARATTA, AND THOMAS W. CONKLING

“The accident at Three Mile Island Unit 2 in 1979 is historically important for understanding the development of nuclear power in the United States. This book is a concise, well-written, documented account of the accident and its cleanup, but it also provides welcome insight into the media coverage and public understanding of nuclear energy matters. With valuable primers on nuclear energy basics and energy options for the future, *TMI 25 Years Later* is well worth reading by professionals as well as laypersons.”

—Forrest J. Remick, Commissioner (Retired), Nuclear Regulatory Commission

Three Mile Island burst into the nation’s headlines twenty-six years ago, forever changing our view of nuclear power. The dramatic accident held the world’s attention for an unsettling week in March 1979 as engineers struggled to understand what had happened and brought the damaged reactor to a safe condition. Much has been written since then about TMI, but it is not easy to find up-to-date information that is both reliable and accessible to the nonscientific reader. *TMI 25 Years Later* offers a much-needed one-stop resource for a new generation of citizens, students, and policy makers.

The legacy of Three Mile Island has been far reaching. Indeed, the worst nuclear accident in U.S. history marked a turning point in our policies, our perceptions, and our national identity. Those involved in the nuclear industry today study the scenario carefully and review the decontamination and recovery process. Risk management and the ability to convey risks to the general population rationally and understandably are now an integral part of implementing new technologies. Political, environmental, and energy decisions have been made with TMI as a factor, and while studies reveal little environmental damage from the accident, long-term studies of health effects continue. *TMI 25 Years Later* presents a balanced and factual account of the accident, the cleanup effort, and the many facets of TMI’s legacy.

Bonnie A. Osif is the Engineering Reference and Instruction Librarian and the Pennsylvania Transportation Institute Librarian at The Pennsylvania State University.

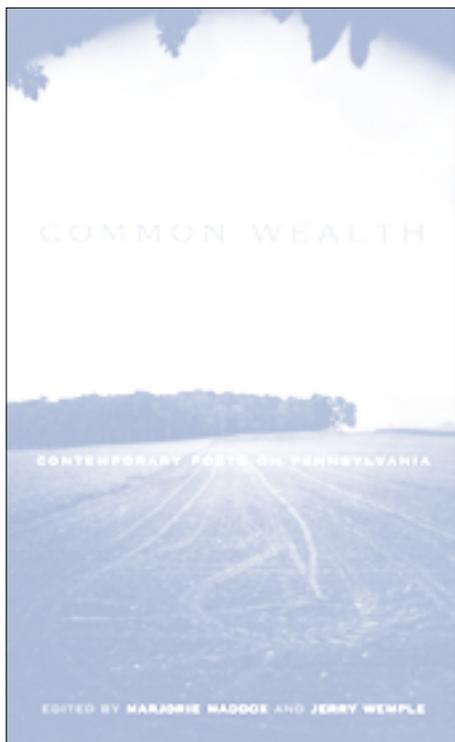
Anthony J. Baratta is Professor of Nuclear Engineering and Head of the Nuclear Safety Center at The Pennsylvania State University.

Thomas W. Conkling is Head of the Engineering Library at The Pennsylvania State University.

194 pages | 30 illustrations | 6 x 9 | November

ISBN 0-271-02383-X | cloth: \$35.005t (2004)

ISBN 0-271-02743-6 | paper: \$22.00s



Common Wealth

Contemporary Poets On Pennsylvania

EDITED BY MARJORIE MADDOX AND JERRY WEMPLE

Over the years, Pennsylvania has been graced with an abundance of writers whose work draws imaginatively on the state's history and culture. *Common Wealth* sings the essence of Pennsylvania through contemporary poetry. Whether Pennsylvania is their point of origin or their destination, the featured poets ultimately find what matters: heritage, pride, work, inventiveness, struggle, faith, beauty, hope.

Keystone poets Marjorie Maddox and Jerry Wemple celebrate Pennsylvania with this wide range of new and veteran poets, including former state poet Samuel Hazo, National Book Award winner Gerald Stern, Pulitzer Prize winners Maxine Kumin, W. S. Merwin, and W. D. Snodgrass, and Reading-born master John Updike. The book's 103 poets also include such noted authors as Diane Ackerman, Maggie Anderson, Jan Beatty, Robin Becker, Jim Daniels, Toi Derricotte, Gary Fincke, Harry Humes, Julia Kasdorf, Ed Ochester, Jay Parini, Len Roberts, Sonia Sanchez, Betsy Sholl, and Judith Vollmer.

In these pages, poems sketch the landscapes and cultural terrain of the state, delving into the history, traditions, and people of Philadelphia, "Dutch" country, the coal-mining region, the Poconos, and the Lehigh Valley; the Three Rivers region; the Laurel Highlands; and Erie and the Allegheny National Forest. There is a complex narrative cultivated for centuries in coal mines, kitchens, elevated trains, and hometowns, a tale that illuminates the sanctity of the commonplace—the daily chores of a Mennonite housewife, a polka dance in Coaldale, the late shift at a steel factory, the macadam of the Pennsylvania Turnpike.

With its panoramic vision of Pennsylvania, its culture, and its thriving literary heritage, *Common Wealth* is a collection of remembrance for a state that continues to inspire countless contributions to American literature.

Marjorie Maddox is Director of Creative Writing and Professor of English at Lock Haven University. A resident of central Pennsylvania since 1990, she has published several award-winning poetry collections, including *Transplant*, *Transport*, *Transubstantiation* (2004), *When the Wood Clacks Out Your Name: Baseball Poems* (2001), and *Perpendicular as I* (1994).

Jerry Wemple is Associate Professor of English at Bloomsburg University. He is the author of *You Can See It from Here* (2000), which won the Naomi Long Madgett Poetry Award, and *The Civil War in Baltimore* (2005). He grew up in the Susquehanna Valley.

232 pages | 6 illustrations/1 map | 5.5 x 9 | October

ISBN 0-271-02721-5 | paper: \$24.95t

A Keystone Book

I know that the body
is a river, whose bones and muscles
and organs are flowing.
I have watched their shapes
in the molded Allegheny,
contained and onrushing, below bridge
after bridge vertebra to the Ohio,
a brown river that still
powers the mind, lying long
in the trestle arms of this city
whose sentence is hard labor.

—Excerpt from "Lines Written in a
Pittsburgh Skyscraper," Diane Ackerman



Brave New World

The Journal of Johannes Herbergs

EDITED BY DIETER PESCH

Germans were among the largest groups of new immigrants to North America in the eighteenth century. Invaluable as a primary source from the period, *Brave New World* tells the story of the expedition of two men from the Rhineland to Pennsylvania in 1764. Edited by Dieter Pesch, this book is a translation of the journal that Johannes Herbergs kept as he

and Peter Heinrich Strepers set out to reclaim a 5,000-acre tract of land that had once belonged to Strepers's grandfather.

Herbergs's journal was virtually unknown to historians until its appearance at an auction in 1997. The Rhine Open-Air Museum, which was already in the process of assembling an exhibition entitled *Rhinelanders Conquer America*, purchased the journal; scholars immediately recognized its importance. Not only does Herbergs document the two men's journey across the Atlantic, but he also offers many previously unknown details about the earliest German expedition to America, undertaken in 1683 by thirteen families from Krefeld.

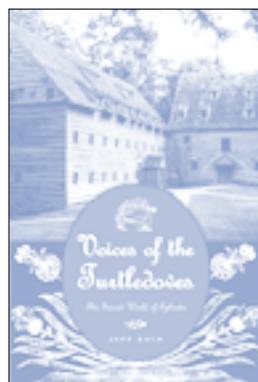
The centerpiece of *Brave New World* is Herbergs's meticulous and fascinating narrative of the men's experiences as they traveled from Germany through western Europe—"We had been told so often," he wrote, "that one had to be very careful in London"—and finally to Bucks County, Pennsylvania. Herbergs supplements his record of daily events with detailed lists of provisions and expenses, and Pesch provides valuable historical context by including several maps and nearly fifty paintings and engravings from the period.

Johannes Herbergs's journal is a key document in understanding the history not only of the Rhineland but also of the embryonic United States. Now, for the first time, it is available to American historians.

Dieter Pesch is Director of the Rhine Open-Air Museum.

268 pages | 24 color/29 b&w illustrations | 7.25 x 10.5 | August
ISBN 0-271-02735-5 | paper: \$25.00s

Distributed by the Penn State Press for the Rhine Open-Air Museum



New in Paperback

Voices of the Turtledoves

The Sacred World of Ephrata

JEFF BACH

Winner, First Annual Book Award in Anabaptist and Pietist Studies from the Young Center at Elizabethtown College

Co-published with the Pennsylvania German Society/Vandenhoeck & Ruprecht

"Although dozens, if not hundreds, of books and articles have previously told Ephrata's story and attempted to plumb its mystical theology, Jeff Bach's is the first book to do the job comprehensively, empathetically, and accurately. . . . This book will be the standard work on the subject for decades to come, and it constitutes an important contribution to scholarship in American religious history and the history of intentional communities."

—Timothy Miller, *The Journal of American History*

"For the serious student of colonial Pennsylvania, the Brethren movement, communal societies, or Pietism in early America, Bach's work is essential reading."

—David B. Eller,

The Pennsylvania Magazine of History and Biography

The Ephrata Cloister was a community of radical Pietists founded by Georg Conrad Beissel (1691–1768), a charismatic mystic who had been a journeyman baker in Europe. In 1720 he and a few companions sought a new life in William Penn's land of religious freedom, eventually settling on the banks of the Cocalico Creek in what is now Lancaster County. They called their community "Ephrata," after the Hebrew name for the area around Bethlehem. *Voices of the Turtledoves* is a fascinating look at the sacred world that flourished at Ephrata.

In *Voices of the Turtledoves*, Jeff Bach is the first to draw extensively on Ephrata's manuscript resources and on recent archaeological investigations to present an overarching look at the community. He concludes that the key to understanding all the various aspects of life at Ephrata—its architecture, manuscript art, and social organization—is the religious thought of Beissel and his co-leaders.

Jeff Bach is Associate Professor of Brethren and Historical Studies at Bethany Theological Seminary. During the summer of 1995, he served as Scholar in Residence at the Ephrata Cloister.

304 pages | 26 illustrations/3 maps | 6 x 9 | March

ISBN 0-271-02250-7 | cloth: \$35.00s (2003)

ISBN 0-271-02744-4 | paper: \$25.00s

Pennsylvania German History and Culture Series



The Pennsylvania German Broadside

A History and Guide

DON YODER

Co-published with the Library Company of Philadelphia and the Pennsylvania German Society

Fifteenth-century Germany was the birthplace of movable type and of one of its powerful consequences, the broadside. These mass-produced printed sheets allowed both the Renaissance and the Reformation to spread with previously unimaginable speed, and when German immigrants made their way to North America, the cultural significance of the broadside followed. Don Yoder's *Pennsylvania German Broadside* examines the history and legacy of these printed sheets within the Pennsylvania German community.

The author defines a broadside as any piece of paper printed on one side that is intended to be given away or sold. Where some experts have narrowed—and, in Yoder's opinion, distorted—the definition of the broadside to focus primarily on song and ballad broadsides, Yoder's definition encompasses a much wider range of material. In this more comprehensive approach to the medium, not only "street literature" but also such documents as elegies, spiritual testaments, and certificates of birth, baptism, confirmation, and marriage are all considered legitimate broadsides that tie the individual to the culture of the community. After tracing the migration of the broadside from Germany to America, the author dedicates each of ten chapters to a specific broadside subject, including medical broadsides, political and military broadsides, sale bills, posters, house blessings, and "letters from heaven."

Yoder recently donated a vast collection of Pennsylvania German broadsides to the Library Company of Philadelphia. These artifacts, part of the Roughwood Collection, will go on display in September 2005 as the centerpiece of a broadside exhibition at the Library Company. More than a catalogue of the exhibition, this book explores the history and cultural significance of the broadside, illuminating the ways in which it both reflected and influenced Pennsylvania German life.

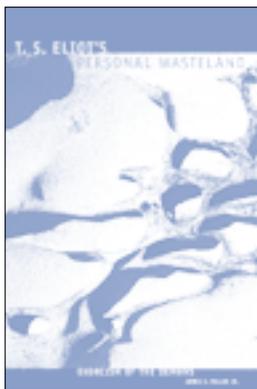
Intended for historians, collectors, and general readers, *The Pennsylvania German Broadside* features more than 200 illustrations and an engaging, accessible text. It is the first book devoted specifically to Pennsylvania German broadsides.

Don Yoder is Professor Emeritus of Religious Studies and Folklore and Folklife at the University of Pennsylvania. He is past president of the American Folklore Society and co-founder of the Pennsylvania Folklife Society.

384 pages | 23 color/211 b&w illustrations | 9 x 11 | September

ISBN 0-271-02679-0 | cloth: \$49.95t

Pennsylvania German History and Culture Series



New in Paperback

T. S. Eliot's Personal Wasteland

Exorcism of the Demons

JAMES E. MILLER JR.

"James E. Miller Jr. has written a stimulating and important book. Not only does it succeed in yielding a significantly new interpretation of T. S. Eliot's *The Waste Land*; it also demonstrates the manner in which biographical material can be tactfully used to enrich literary criticism. Miller effectively

demolishes the last vestiges of the determined efforts of the New Critics to separate a poet from his poem."

—Robert D. Spector,
World Literature Today

"[T]he best study thus far of the new *Waste Land* revealed in 1971 when the facsimile edition of the original manuscripts appeared."

—*Journal of Modern Literature*

"James E. Miller Jr. has accomplished the seemingly impossible—given a radically new reading of *The Waste Land*. The hitherto well-kept secret of Eliot's friendship with Jean Verdenal, the effect of this friendship and of Verdenal's death [at Gallipoli] upon Eliot's attitude to women, its almost disastrous effect on his creativity, the references to Verdenal in *The Waste Land* and *Four Quartets*, are here explored for the first time. We may take exception to some of Miller's interpretations, but his facts are incontrovertible. There can be no doubt that *The Waste Land* is, above all, a personal utterance, as Eliot said it was and Miller shows. Any serious study of this most famous poem, from this time on, will have to take into account *T. S. Eliot's Personal Waste Land*."

—Louis Simpson

"Any book that honestly attempts to reveal a coherence in Eliot's *Waste Land* is to be applauded. Basing his findings on the original text, Mr. Miller presents a firm thesis, which will be widely discussed. Whatever be the exact truth, Eliot comes out of it well. In place of a bland know-all throwing off enigmas to baffle ardent disciples, we are invited to watch a tormented soul striving through great poetry toward spiritual self-mastery."

—G. Wilson Knight

James E. Miller Jr. is the Helen A. Regenstein Professor Emeritus of English at the University of Chicago. His most recent book, *T. S. Eliot: The Making of an American Poet, 1888–1922*, was published by Penn State Press in 2005. Miller's other books include *The American Quest for a Supreme Fiction: Whitman's Legacy in the Personal Epic* (1979) and *Leaves of Grass: America's Lyric-Epic of Self and Democracy* (1992).

194 pages | 6 x 9 | Available Now
ISBN 0-271-02737-1 | paper: \$24.95s



Within the Landscape

Essays on Nineteenth-Century American Art and Culture

EDITED BY PHILLIP EARENFIGHT AND NANCY SIEGEL

With Essays by Kevin Avery, Matthew Baigell, David Schuyler, Nancy Siegel, Alan Wallach

During the nineteenth century, American artists, writers, and philosophers collaborated in the formation of a culture devoted to the country's natural splendors and the meanings

these might harbor for its citizens. Arguably, the earliest and most influential of such pictorial and literary mergings took place in the Hudson River School, the subject of the essays gathered in this volume from the Trout Gallery of Dickinson College.

The artists and writers discussed in this anthology range from Thomas Cole, the founder of the Hudson River School, to Stanford Gifford and Washington Irving. After an introduction to American landscape, the essays treat notions of divine presence in nature, the spread of imagery through prints, and the transformation of the Catskills into "a resort and a refuge."

Offering innovative scholarship in accessible language, *Within the Landscape* lends itself to use as a textbook in courses on nineteenth-century American art and culture.

Contents

Introduction, *Phillip Earenfight*

Painting the Christian Landscape, *Matthew Baigell*

The Mid-Hudson Valley as Iconic Landscape, *David Schuyler*

The Emblematic Imagery of Thomas Cole, *Nancy Siegel*

The Panoramic Mode in Hudson River School Landscape Painting, *Alan Wallach*
Gifford and the Catskills, *Kevin Avery*

Phillip Earenfight is Director of the Trout Gallery and Associate Professor of Art History at Dickinson College. His research and publications focus on late medieval Italian art and architecture and the Carlisle Indian boarding school.

Nancy Siegel is Director of the Juniata College Museum of Art and Assistant Professor of Art History. She is the author of *Along the Juniata: Thomas Cole and the Dissemination of American Landscape Imagery* (2003) and *The Morans: The Artistry of a Nineteenth-Century Family of Painter-Etchers* (2001).

208 pages | 20 color/60 b&w illustrations | 6 x 9 | September
ISBN 0-9768488-0-5 | paper: \$29.95s

Distributed by Penn State Press for the Trout Gallery, Dickinson College



Sam Doyle, *Wos up man?*, c. 1979–1980.
Courtesy the Palmer Museum of Art.
Photo by Joseph Painter.

“Art ain’t about paint. It ain’t about canvas. It’s about ideas. Too many people died without ever getting their mind out to the world. I have found how to get my ideas out and I won’t stop. I got ten thousand left.”

—Thornton Dial Sr.

Wos up man?

Selections from the Joseph M. and Janet D. Shein Collection of Self-Taught Art

JOYCE HENRI ROBINSON

With Janalee Emmes and Gabriella Szalay

Published in conjunction with a 2005 exhibition of the same name at the Palmer Museum of Art, *Wos up man?* features numerous works from Joseph and Janet Shein’s important collection of self-taught (or “outsider”) art. Although many of the artists represented—William Hawkins, Thornton Dial Sr., Clementine Hunter, Howard Finster, and Sam Doyle—have acquired renown as the interest in outsider art has grown, such figures as George C. Briscoe, Chris Clark, C. W. Conner, and Chris Donnelly are little known and are here receiving their first art-historical consideration.

The term “outsider art” refers to works made by individuals who have had no training in the arts and, more often than not, live on the margins of society but are nonetheless creative. Indeed, as *Wos up man?* shows, they are remarkably expressive and inventive. Their art ranges from walking sticks and quilts to paintings and sculptures and incorporates materials that run the gamut from house paint and earth pigments to glitter and tin. *Wos up man?* not only provides photographs of more than 75 objects from the Shein collection but also places them in the wider context of subgenres like southern black art, visionary art, prison art, and European *art brut*.

An essay by Joyce Henri Robinson and catalogue entries by Janalee Emmes and Gabriella Szalay enable readers to explore an extensive private collection of outsider art. *Wos up man?* also calls attention to the growing significance attached to outsider art and, ultimately, asks if “outside” may now be “in.”

Joyce Henri Robinson is Curator at the Palmer Museum of Art and Affiliate Associate Professor in the History of Art Department, The Pennsylvania State University. Her numerous publications include *An Endless Panorama of Beauty* (2003), also distributed by Penn State Press.

Janalee Emmes is a Graduate Assistant at the Palmer Museum of Art and a Ph.D. candidate at The Pennsylvania State University.

Gabriella Szalay is a Graduate Assistant at the Palmer Museum of Art and received an M.A. in art history from The Pennsylvania State University in 2004.

100 pages | 85 color illustrations | 10 x 10 | November

ISBN 0-911209-62-X | paper: \$34.95s

Distributed by Penn State Press for the Palmer Museum of Art

Previously Announced

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 reasons 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 to find 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 École des Hautes Études 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 | October
ISBN 0-271-02471-2 | cloth: \$55.00s

Fantastic Tales

The Photography of Nan Goldin

JONATHAN WEINBERG

With Joyce Henri Robinson

“We all tell stories which are versions of history—memorized, encapsulated, repeatable, and safe. Stories can be rewritten, memory can’t. If each picture is a story, then the accumulation of these pictures comes closer to the experience of memory, a story without end.” —Nan Goldin

This book accompanies an exhibition of Nan Goldin’s photographs, drawn from the private collection of Gerry and David Pincus and jointly organized by the Palmer Museum of Art at The Pennsylvania State University and the Pennsylvania Academy of the Fine Arts. Over the last thirty years, Goldin has attained international fame as a photographer who, building on the tradition of Robert Frank and Diane Arbus, has documented the lives of outsiders. But in Goldin’s case, the outsiders are her bohemian friends, whom she depicts with poignant and sometimes brutal honesty.

Jonathan Weinberg’s essay for this catalogue considers a number of Goldin’s now-classic photographs as well as her more recent, almost Baroque forays into landscape. In contrast to most earlier writers on Goldin’s work, who have emphasized its documentary character, Weinberg addresses the ways in which Goldin’s photographs might be said to constitute “fantastic tales.” Weinberg considers the narrative construction of Goldin’s work from a double perspective—personal as well as critical—that complicates even as it enriches his interpretations.

Jonathan Weinberg’s many publications include *Speaking for Vice* (1993); *Ambition and Love in Modern American Art* (2001); and *Male Desire: The Homoerotic in American Art* (2005). He is co-editor of *The Social and the Real*, forthcoming from Penn State Press. His paintings are in the Metropolitan Museum of Art and other important collections.

Joyce Henri Robinson is Curator at the Palmer Museum of Art and Affiliate Associate Professor in the History of Art Department, The Pennsylvania State University. Her numerous publications include *An Endless Panorama of Beauty* (2003), also distributed by Penn State Press.

80 pages | 44 color illustrations | 9.625 x 10 | October
ISBN 0-911209-63-8 | cloth: \$24.95t
Distributed by Penn State Press for the Palmer Museum of Art



Edvard Munch, *Madonna*, 1895–96.
Epstein family collection.
©2005 The Munch Museum/The Munch-Ellingsen Group
Artists Rights Society (ARS), New York

“We want to create, or at least
lay the foundations of, an
art that gives something to
humanity. An art that arrests
and engages. An art created of
one’s innermost heart.”

—Edvard Munch

Edvard Munch’s *Mermaid*

JOHN ZAROBELL, SHELLEY LANGDALE, MARK TUCKER, AND SUZANNE PENN

Co-published with the Philadelphia Museum of Art

Edvard Munch (1863–1944) has attained lasting fame for paintings and prints—above all *The Scream*—that express the isolation and anxieties of the modern condition. Recently, the Philadelphia Museum of Art acquired a large Munch painting, *Mermaid*, little known outside a small circle of experts because it had never been displayed in museums or galleries. To introduce this important work to the public, the Museum has organized an exhibition that presents *Mermaid* alongside related paintings, drawings, and prints. *Edvard Munch’s Mermaid*, which accompanies the exhibition, provides the first comprehensive discussion of the painting’s history and significance.

The Norwegian industrialist and collector Axel Heiberg commissioned *Mermaid* from Munch in 1896, when the artist was living in Paris, absorbing the city’s intellectual life, expanding his work as a printmaker, and extending his activities to new realms, such as designing the theater sets and program for Henrik Ibsen’s play *Peer Gynt*. The first two essays in this book from the Philadelphia Museum of Art situate *Mermaid*, Munch’s first decorative painting, within the rich ferment of this period in his life. The painting’s Norwegian imagery, Symbolist ethos, and Art Nouveau influences are explored even as its relationship to Munch’s printmaking of 1896–97 and other artistic activities is elucidated.

Mermaid was removed from Heiberg’s house in 1938 and was converted by a restorer from a trapezoidal format to a standard rectangle. The final essay discusses the changes to the painting in light of Munch’s highly personal and complex views on the alteration of his works.

Edvard Munch’s Mermaid reproduces all the prints, drawings, and paintings in the exhibition at the Philadelphia Museum of Art, September 24–December 31, 2005.

Contents

A Year in Paris: Edvard Munch’s *Mermaid*, *John Zarobell*

Edvard Munch: Graphic Revelations in Paris, 1896–97, *Shelley Langdale*

The 1938 Alteration of Edvard Munch’s *Mermaid*: Circumstances, Implications, and Challenges, *Mark Tucker and Suzanne Penn*

John Zarobell is Assistant Curator of European Painting Before 1900 at the Philadelphia Museum of Art and Assistant Curator of the Rodin Museum.

Shelley Langdale is Assistant Curator of Prints and Drawings at the Philadelphia Museum of Art.

Mark Tucker is Vice Chair of Conservation at the Philadelphia Museum of Art. **Suzanne Penn** is Conservator of Paintings at the Philadelphia Museum of Art.

56 pages | 27 color/16 b&w illustrations | 7 x 10 | October
ISBN 0-271-02856-4 | cloth: \$21.95t



Documenting Spain

Artists, Exhibition Culture, and the Modern Nation, 1929–1939

JORDANA MENDELSON

“Instead of isolating artists such as Buñuel and Dalí from the political contexts in which they produced their work, Mendelson studies the role these and other artists played in negotiating Spanish modernity and in conventional

thinking about family and nation, rural and urban Spain, Republican and Fascist ideology.” —Lou Charnon-Deutsch, author of *The Spanish Gypsy*

“This is a major study that I would expect to become a classic. The Spanish documentary practices chosen for analysis are all related to exhibition culture in some way but also to ethnographic studies in Spain at the time, which in turn provide crucial information about attitudes toward Spain’s relation to modernity and its ‘usable past.’” —Jo Labanyi, University of Southampton

The news media have given us potent demonstrations of the ambiguity of ostensibly truthful representations of public events. Jordana Mendelson uses this ambiguity as a framework for the study of Spanish visual culture from 1929 to 1939—a decade marked, on the one hand, by dictatorship, civil war, and Franco’s rise to power and, on the other, by a surge in the production of documentaries of various types, from films and photographs to international exhibitions.

Mendelson begins with an examination of El Pueblo Español, a model Spanish village featured at the 1929 International Exposition in Barcelona. She then discusses Buñuel’s and Dalí’s documentary films, relating them not only to French Surrealism but also to issues of rural tradition in the formation of regional and national identities. Her highly original book concludes with a discussion of the 1937 Spanish Pavilion, where Picasso’s famed painting of the Fascist bombing of a Basque town—*Guernica*—was exhibited along with monumental photomurals by Josep Renau.

Based upon years of archival research, Mendelson’s book opens a new perspective on the cultural politics of a turbulent era in modern Spain. It explores the little-known yet rich intersection between avant-garde artists and government institutions. It shows as well the surprising extent to which Spanish modernity was fashioned through dialogue between the seemingly opposed fields of urban and rural, fine art and mass culture.

Jordana Mendelson is Associate Professor of Art History at the University of Illinois, Urbana-Champaign, and co-editor of *Postcards: Ephemeral Histories of Modernity*, forthcoming from Penn State Press.

312 pages | 27 color/139 duotones | 8 x 9.5 | October
ISBN 0-271-02474-7 | paper: \$55.00s
Refiguring Modernism Series



The Dark Side of Nature

Science, Society, and the Fantastic in the Work of Odilon Redon

BARBARA LARSON

“The artist . . . will always be a special, isolated, solitary agent with an innate sense of organising matter.”

—Odilon Redon

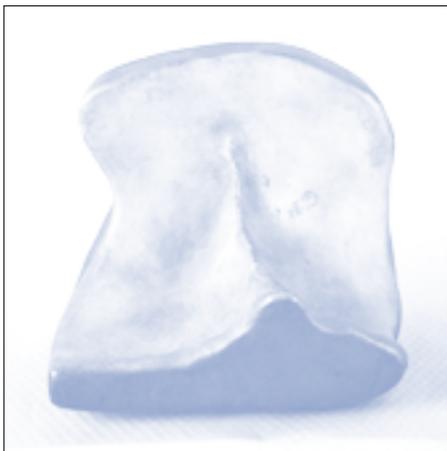
“Disturbing,” “hallucinatory”—words that evoke pathology rather than history—have long framed our understanding of Odilon Redon (1840–1916), a French artist admired by the Surrealists as a precursor in their exploration of the irrational. In this book, Barbara Larson takes a radically different view of Redon, one that does not attempt to deny him melancholia but does go a long way toward dismantling the paradigm that treats the cult of the irrational as the essential condition of his work. Larson instead contends that Redon should be seen as a gifted mediator of a context in which new scientific ideas mingled with the fears of social and racial decadence widespread in France after the debacle of the Franco-Prussian War.

Larson begins by investigating Redon’s early years in the Bordeaux region, where he met Armand Clavaud, a botanist who encouraged his interest in the mixture of botany, geology, zoology, and landscape studies then called Naturalism. Subsequent chapters integrate Redon’s concentration upon black-and-white graphic media and his absorption of Darwin’s teachings and new trends in physiology, psychology, and microbiology. All this enables Larson to offer insightful readings of Redon’s predilection for bizarre, polymorphous forms.

The Dark Side of Nature demonstrates that at least insofar as Redon is concerned, late-nineteenth-century science meant not positivistic engagement with a stable material world, but rather the exploration of vast “invisible” realms, from microbes to electricity. With its clear exposition of scientific thought, Larson’s book will undoubtedly make a significant contribution not only to Redon studies but also to the interdisciplinary study of art and science.

Barbara Larson is Assistant Professor, History of Art Department, Syracuse University.

384 pages | 187 illustrations | 11 x 9.5 | November
ISBN 0-271-02467-4 | cloth: \$55.00s
Refiguring Modernism Series



Marcel Duchamp, *Feuille de vigne femelle (Female Fig Leaf)*, 1950.
Private collection.
©Succession Marcel Duchamp, 2005, ARS, New York/ADAGP, Paris

“Molesworth not only proposes a thorough rethinking of Duchamp’s activities as an artist in the postwar period but also engages us in a reexploration of the nature of sculpture.”

—Alex Potts

Part Object Part Sculpture

HELEN MOLESWORTH

With Essays by Briony Fer, Rachel Haidu, David Joselit, Rosalind Krauss, and Molly Nesbit

Co-published with the Wexner Center for the Arts

Penn State Press Interview with Helen Molesworth

How did you get the concept for *Part Object Part Sculpture*?

I remain fascinated by the tricky nature of Duchamp’s readymades—objects transformed into art, but not quite. They always retain their original identity or function. This is why many people refer to *Fountain* in a casual way as “the urinal.” For me this is an acknowledgment that the work is part art, part not—part object, part sculpture.

What is new about your interpretation of Duchamp?

I insist that we see the readymades produced in the 1960s as quite different from the readymades that were purchased by Duchamp in the teens. They are different objects, with different sets of rules. Hence they behave differently in the gallery and ultimately mean different things. I have also tried to keep Duchamp’s readymades in dialogue with his lifelong interest in eros. These two strains of his thought have been kept separate—wrongly, I think—in the American reception of Duchamp.

The artists featured in *Part Object Part Sculpture* come from different generations, different national traditions. Why do you bring them together in this exhibition and book?

I am trying to map a genealogy of postwar sculpture that challenges the Minimalist/Post-Minimalist sequence maintained in most accounts of the period. The exhibition begins in the 1950s and comes up to the present. Also, it has become increasingly difficult to narrate postwar art as predominantly or exclusively American. Artists have been engaging in an enormous transatlantic dialogue.

Is there any single work in the catalogue that can be singled out as emblematic of your intervention?

No, not at all. It is precisely the constellation of figures like Burri, Duchamp, and Bourgeois, and then Duchamp and Hesse and Johns, and then Duchamp and Kusama and Gober, and then Duchamp and McElhenny and Orozco, that makes the exhibition so potentially interesting.

How did you and your collaborators develop the scope and aim of the essays in the book?

I asked writers who were working on the artists in the show and have won my admiration for the sensitivity of their writing and the unconventional nature of their thought. I then allowed them to write what they pleased. The outcome is a book to be considered as another site where the counter-genealogy is being built and argued for.

Helen Molesworth, Chief Curator at the Wexner Center for the Arts, has published *Image Stream* (2004) and *Work Ethic* (Penn State, 2003).

224 pages | 130 color/20 b&w illustrations | 8 x 10 | November
ISBN 0-271-02855-6 | cloth: \$34.95t



Reinventing Tradition in a New World

The Arts of Gu Wenda, Wang Mansheng, Xu Bing, and Zhang Hongtu

WANG YING AND YAN SUN

This book provides a record of an important exhibition—*Reinventing Tradition in the New World: The Arts of Gu Wenda, Wang Mansheng, Xu Bing, and Zhang Hongtu*—held at Gettysburg College’s Schmucker Art Gallery

in late 2004. Each of the featured artists has a distinctive style and voice, and the diversity of the objects in the catalogue is great, ranging from large stone slabs engraved with poetry to a tiny glass bubble containing only air.

Despite these artistic divergences, the four artists are linked by cultural experiences. All grew up in socialist China and later immigrated to New York City. The artists also share a fascination with the power of language. In his or her own way, each artist is concerned with, in Katheryn M. Linduff’s phrasing, “words and their significance, whether conventional and readable or fictional and indecipherable.”

Essays by Wang Ying, Yan Sun, and Regan Golden-McNerney, interviews with each of the artists, and a glossary of Chinese terms supplement this fully illustrated catalogue.

Wang Ying is Assistant Professor of Art History at the University of Wisconsin-Milwaukee.

Yan Sun is Assistant Professor of Art History at Gettysburg College.

128 pages | 54 color/19 b&w illustrations | 9 x 11.5 | Available Now

ISBN 0-9759707-0-4 | paper: \$24.95s

Distributed by Penn State Press for the Schmucker Art Gallery, Gettysburg College



Hans Moller

Purveyor of Color, 1905–2000

VALERIE LIVINGSTON

“I only want to wake up every day and decide what colors to paint my sky.”

—Hans Moller

In 1936, graphic designer Hans Moller and his wife, Helen, fled Hitler’s Germany for New York City. He easily found employment at an advertising agency but soon became

fascinated by the Surrealist art of the New York galleries. In 1942, after several years of experimentation, Moller gave the first exhibition of what would be a career lasting nearly six decades.

Moller eventually divided his time between Allentown, Pennsylvania, and Monhegan, Maine. Although now little known, during the 1940s and 1950s his numerous self-portraits and luminous landscapes were exhibited in New York galleries alongside works by Mark Rothko and Milton Avery. Ad Reinhardt esteemed Moller so much that he added the artist’s name to a painting in which he paid homage to visionary creators.

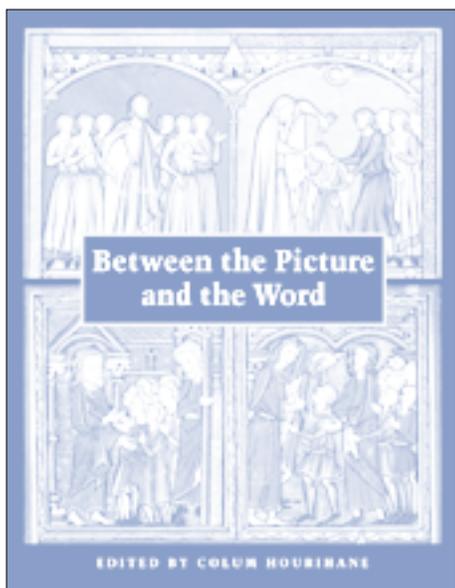
This book, which accompanied a Moller retrospective that traveled throughout Pennsylvania in 2001 and 2002, offers an opportunity to explore the professional and personal life of an artist virtually unknown in today’s art world. Valerie Livingston interweaves fifty color reproductions of Moller’s work—pieces spanning his entire career—with commentary and a brief but invaluable biography of this elusive artist.

Valerie Livingston is Director of the Lore Degenstein Gallery at Susquehanna University, where she is also Associate Professor of Art History.

116 pages | 49 color/9 b&w illustrations | 9 x 12 | Available Now

ISBN 0-9639598-1-6 | paper: \$24.95s

Distributed by Penn State Press for the Lore Degenstein Gallery, Susquehanna University



The Index of Christian Art,
founded in 1917 by Charles
Rufus Morey, is the world's most
important archive of medieval art.

Between the Picture and the Word

Essays in Commemoration of John Plummer

EDITED BY COLUM HOURIHANE

Iconography, the descriptive and classificatory investigation of subject matter in the arts (and often associated with Erwin Panofsky), has been central to art history since the early twentieth century. In this volume from the Index of Christian Art, a group of distinguished scholars makes skilled use of the methodology to examine a number of significant medieval manuscripts, including the Morgan Picture Bible.

Although iconography is often regarded as a means of analyzing the content of a work of art, the essays in *Between the Picture and the Word* draw upon the methodology to elucidate issues that range from meaning to style and provenance. Large themes, such as architecture, kingship, women, and Judaism, are considered alongside specific details (e.g., poses of authority, pregnancy) in order to shed light on both vernacular and sacred art, the Anglo-Saxon as well as the Jewish, the *Bible Historiale* as well as the Book of Hours.

Several essays in this volume focus upon the Morgan Picture Bible, famed for its splendid illuminations and the insights they provide into medieval life. Its illuminations—340 in all—present Old Testament stories as dramatic scenes, set in castles and churches, that involve not only warfare but also the daily activities of kings, priests, and warriors as well as ordinary people. These appealing pictures also pose complex questions that are slowly being resolved by scholars. In the Index of Christian Art volume, the iconography of the Picture Bible and many of its details are studied again, yielding results that reinforce, extend, and refute previous scholarship.

Between the Picture and the Word presents some of the most innovative thinking in medieval studies. Its numerous color and black-and-white illustrations enhance the discussions and give readers insight into the beauty of medieval manuscript art.

The contributors are Adelaide Bennett, Alison Beringer, Anne-Marie Bouché, Judith Golden, Gerald Guest, Laura Hollengreen, Libby Karlinger Escobedo, Katrin Kogman-Appel, Jane Rosenthal, Lucy Freeman Sandler, Marianna Shreve Simpson, Judith Steinhoff, Patricia Stirnemann, Alison Stones, and William Voelkle.

Colum Hourihane is Director of the Index of Christian Art, Princeton University.

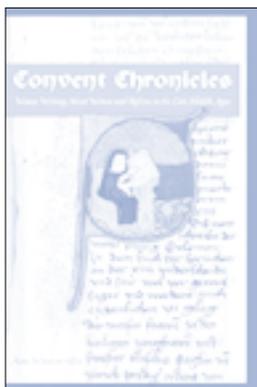
388 pages | 21 color/273 b&w illustrations | 8.5 x 11 | October

ISBN 0-9768202-0-X | cloth: \$75.00s

ISBN 0-9768202-1-8 | paper: \$35.00s

Index of Art Occasional Papers 8

Published by the Index of Christian Art in association with Penn State Press



New in Paperback

Convent Chronicles

Women Writing About Women and Reform in the Late Middle Ages

ANNE WINSTON-ALLEN

“Anne Winston-Allen sheds a bright light on [an era of reform] in *Convent Chronicles: Women Writing About Women and Reform in the Late Middle Ages*. She takes the reader beyond the few well-known writers of a mostly earlier time, such as Hildegard of Bingen, to explore the writings of many

women whose lives were influential in ways large and small.”

—Judith Suter, *National Catholic Reporter*

“Anne Winston-Allen breaks new ground in *Convent Chronicles*, studying texts that are all but unknown and challenging the notion that there were no, or too few, texts written by women in the Middle Ages. By exploring broad-ranging issues, she puts to rest the ‘woman as victim’ question. She shows that, quite to the contrary, women fought for what they believed in and actively resisted when their positions were challenged. Likewise, women were producers of important works that give us entirely new insights into female religiosity and its distinctiveness in the late Middle Ages.”

—Larissa Taylor, Colby College

“I can think of no other study in English that covers this material so amply or so well. It will be of use to scholars in the field as well as to graduate and undergraduate students interested in exploring the history of women’s monasticism and religious writing. I can easily imagine this becoming an important book for classroom use since there is little if anything else available that deals with this particular moment in Christian women’s monastic and religious history.”

—Amy Hollywood, University of Chicago

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.

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).

368 pages | 10 illustrations/1 map | 6 x 9 | Available Now

ISBN 0-271-02460-7 | cloth: \$55.00s (2004)

ISBN 0-271-02852-1 | paper: \$25.00s

New in Paperback

Stories of the Rose

The Making of the Rosary in the Middle Ages

ANNE WINSTON-ALLEN



“Winston-Allen’s intriguing work sheds light on [the rosary’s] beginnings and explores how the rosary survived when many other devotional exercises of the Middle Ages did not, why it became so popular (even at the height of the Protestant Reformation), and how it was changed over time by writers, worshipers,

and religious reformers. This fascinating history provides not only much detail but also valuable insight into the continuing appeal of the rosary.”

—Booklist

“The author’s research breaks new ground by investigating non-literary materials and vernacular texts, especially German. She also extensively studied the artistic and other popular media of the fifteenth century. A comprehensive, integrative investigation that should appeal to all interested in Catholic religious practices and the cultural milieu of the Middle Ages.”

—Library Journal

“Winston-Allen has done her research well. The book makes for fascinating and educational reading and gives an important dimension to the rosary as we honor it today.”

—The Catholic Observer

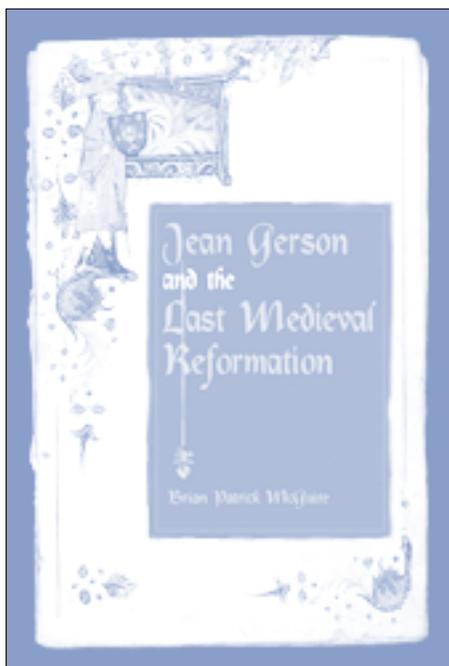
For centuries, the rosary has been one of the most popular expressions of religious devotion among Roman Catholics, but its origins remain obscure. *Stories of the Rose* presents a compelling and readable history of the rosary in its formative years. It explores the many spiritual, literary, and artistic dimensions of the rosary and explains how and why it became so popular as the Protestant Reformation unfolded.

Anne Winston-Allen is Associate Professor of German and Medieval Literature at Southern Illinois University at Carbondale. She is the author of *Convent Chronicles: Women Writing About Women and Reform in the Late Middle Ages* (Penn State, 2004).

224 pages | 35 illustrations | 6 x 9 | Available Now

ISBN 0-271-01631-0 | cloth: \$37.95t (1997)

ISBN 0-271-02709-6 | paper: \$25.00s



Jean Gerson and the Last Medieval Reformation

BRIAN PATRICK MCGUIRE

“There may never be a definitive study of Jean Gerson, but McGuire’s book is the most comprehensive, insightful, and judicious known to me. It is the benchmark for further work on the great Chancellor.”

—Bernard McGinn, University of Chicago

In this biography of the noted French philosopher and theologian Jean Gerson, the first since 1929, Brian Patrick McGuire presents a compelling portrait of Gerson as a voice of reason and Christian humanism during a time of great intellectual and social tumult in the late Middle Ages.

Born to a peasant father and mother in the county of Champagne, Gerson (1363–1429) was the first of twelve children. He overcame his modest beginnings to become a scholastic and vernacular theologian, a university intellectual, and a church reformer.

McGuire shows us the turning points in Gerson’s life, including his crisis of faith after becoming chancellor of the University of Paris in 1395. Through these key moments, we see the deeper undercurrents of his mystical writings. With their rich display of spiritual and emotional life, these writings were to earn Gerson the appellation “doctor christianissimus.” In turn, they would influence many later thinkers, including Nicholas of Cusa, Ignatius of Loyola, Francis de Sales, and even Martin Luther.

Gerson is a man perhaps easier to admire than to love: conscientious to a fault, at once a pragmatist and an idealist in church politics, a university intellectual who both fostered and distrusted the religious aspirations of the laity, a powerful prelate who moved among the great yet never forgot his peasant origins, a self-revealing yet intensely private man who yearned for intimacy almost as much as he feared it.

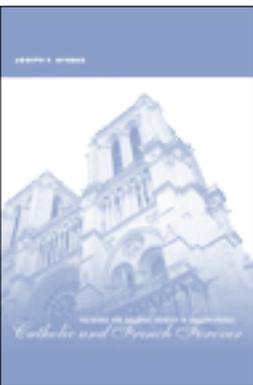
McGuire ably situates Gerson in the context of his age, an age replete with doctrinal controversies and the politics of papal schism on the eve of the Protestant Reformation. Gerson emerges as a proponent of dialogue and discussion, committed to reforming the church from within. His courageous effort to renew the unity of a unique civilization bears examination in our own time.

Brian Patrick McGuire is Professor of Medieval History at the Institute of History and Social Theory at Roskilde University in Denmark. His books include *Friendship and Community: The Monastic Experience, 350–1250* (1988) and *Brother and Lover: Aelred of Rievaulx* (1994). Most recently, he edited and translated the volume *Jean Gerson: Early Works* (1998).

464 pages | 17 illustrations | 2 maps | 6.125 x 9.25 | August

ISBN 0-271-02705-3 | cloth: \$85.00s

ISBN 0-271-02706-1 | paper: \$30.00s



Catholic and French Forever

Religious and National Identity in Modern France

JOSEPH F. BYRNES

"This profitable book tackles an important topic from a rather novel perspective. Since the French Revolution it has been as easy to argue that being French means being Catholic as to argue that being Catholic is inimical or irrelevant to French identity. Byrnes presents the conflict of these points of view,

its origins in rationalist Enlightenment and militant revolutionary deism, and its evolution to the present day." —Eugen Weber

It is often said that there are two Frances—Catholic and secular. This notion dates back to the 1790s, when the revolutionary government sought to divorce Catholic Christianity from national life. While Napoleon formally reconciled his regime to France's millions of Catholics, church-state relations have remained a source of conflict and debate throughout the nineteenth and twentieth centuries.

In *Catholic and French Forever* Joseph Byrnes recounts the fights and reconciliations between French citizens who found Catholicism integral to their traditional French identity and those who found the continued presence of Catholicism an obstacle to both happiness and progress. He does so through stories of priests, legislators, intellectuals, and pilgrims whose experiences manifest the problem of being both Catholic and French in modern France.

Byrnes finds that loyalties to the French nation and Catholicism became so incompatible in the revolutionary era that Catholic believers responded defensively across the nineteenth century, politicizing both religious pilgrimage and the languages of religious instruction. He shows that a détente emerged in the first decades of the twentieth century with the respect given to priests-in-arms during World War I and to the work of religious art historian Émile Mâle. This détente has lasted, precariously and with interruption, up to the present day.

Joseph F. Byrnes is Professor of Modern European History at Oklahoma State University. He is the author of *The Virgin of Chartres: An Intellectual and Psychological History of the Work of Henry Adams* (1981) and *The Psychology of Religion* (1984), and he is a co-author of *The Religious World: Communities of Faith* (1993).

272 pages | 13 illustrations | 6.125 x 9.25 | December
ISBN 0-271-02704-5 | cloth: \$50.00s



Blacks of the Rosary

Memory and History in Minas Gerais, Brazil

ELIZABETH W. KIDDY

"In *Blacks of the Rosary* Elizabeth Kiddy makes a most welcome addition to the history of the African diaspora in the New World. She skillfully connects the lives, ceremonies, and celebrations of Afro-Brazilians in colonial Minas Gerais to those of their modern urban descendants in the still racially identified communities of present-day Belo Horizonte.

She carefully traces the evolution and development of the brotherhoods and *congados* from their origins to the present and illuminates a fascinating process of negotiation and adaptation through which Afro-Brazilians sought to establish and define their own community identities."

—Kathleen J. Higgins, California State University, Sacramento

Blacks of the Rosary tells the story of the Afro-Brazilian communities that developed within lay religious brotherhoods dedicated to Our Lady of the Rosary in Minas Gerais. It shows how these brotherhoods functioned as a social space in which Africans and their descendants could rebuild a communal identity based on a shared history of an African past and an ongoing devotional practice, thereby giving rise to enduring transnational cultures that have survived to the present day.

In exploring this intersection of community, identity, and memory, the book probes the Portuguese and African contributions to the brotherhoods in Part One. Part Two traces the changes and continuities within the organizations from the early eighteenth century to the end of the Brazilian Empire, and the book concludes in Part Three with discussion of the twentieth-century brotherhoods and narratives of the participants in brotherhood festivals in the 1990s.

In a larger sense, the book serves as a case study through which readers can examine the strategies that Afro-Brazilians used to create viable communities in order to confront the asymmetry of power inherent in the slave societies of the Americas and their economic and social marginalization in the twentieth century.

Elizabeth W. Kiddy is Assistant Professor of History and Director of Latin American and Caribbean Studies at Albright College.

328 pages | 8 illustrations/5 maps | 6 x 9 | October
ISBN 0-271-02693-6 | cloth: \$55.00s

Argentine Democracy

The Politics of Institutional Weakness

EDITED BY STEVEN LEVITSKY AND MARÍA VICTORIA MURILLO

"This book is a compendium of provocative, scholarly chapters that deepen our understanding of the continuing puzzles about Argentina: the failure to establish stable political institutions, the persistence and attraction of Peronism, the power of provincial political coalitions, and the enduring cycles of unfulfilled expectations. The book plumbs difficult theoretical and substantive challenges to Argentine democracy and opens up new ways of thinking about and researching its institutions, thus providing a stimulating teaching text."
—Peter Ranis, City University of New York

During the 1990s Argentina was the only country in Latin America to combine radical economic reform and full democracy. In 2001, however, the country fell into a deep political and economic crisis and was widely seen as a basket case. This book explores both developments, examining the links between the (real and apparent) successes of the 1990s and the 2001 collapse. Specific topics include economic policymaking and reform, executive-legislative relations, the judiciary, federalism, political parties and the party system, and new patterns of social protest.

Beyond its empirical analysis, the book contributes to several theoretical debates in comparative politics. Contemporary studies of political institutions focus almost exclusively on institutional design, neglecting issues of enforcement and stability. Yet a major problem in much of Latin America is that institutions of diverse types have often failed to take root. Besides examining the effects of institutional weakness, the book also uses the Argentine case to shed light on four other areas of current debate: tensions between radical economic reform and democracy; political parties and contemporary crises of representation; links between subnational and national politics; and the transformation of state-society relations in the post-corporatist era.

Besides the editors, the contributors are Javier Auyero, Ernesto Calvo, Kent Eaton, Sebastián Etchemendy, Gretchen Helmke, Wonjae Hwang, Mark Jones, Enrique Peruzzotti, Pablo T. Spiller, Mariano Tommasi, and Juan Carlos Torre.

Steven Levitsky is John L. Loeb Associate Professor of the Social Sciences at Harvard University.

María Victoria Murillo is Associate Professor of Political Science and International and Public Affairs at Columbia University.

320 pages | 6 x 9 | February
ISBN 0-271-02715-0 | cloth: \$85.00s
ISBN 0-271-02716-9 | paper: \$25.00s

Power from Experience

Urban Popular Movements in Late Twentieth-Century Mexico

PAUL LAWRENCE HABER

"*Power from Experience* is a tour de force. Haber provides a compelling and highly significant analysis of the contribution of social movements among the urban poor in Mexico to that country's transition to democracy. Haber's unique access to all levels of two lead social movement organizations allows him to combine the 'experience of movement' with more traditional power analysis to great effect."
—Vivienne Bennett,
California State University, San Marcos

"Haber's book is an outstanding contribution to our understanding of social movements in Mexico and beyond."
—Judith Adler Hellman,
York University

When Vicente Fox was elected Mexico's president in 2000, the world's most enduring twentieth-century authoritarian regime finally came to an end. In this book Paul Haber explains how urban popular movements contributed to such a historic transition.

In the 1960s Mexico's urban poor, effectively incorporated into institutionalized forms of clientelism and cooptation, were perceived as passive and acquiescent. Their situation changed during the 1970s, Haber shows, as popular movements—led largely by young people inspired by the revolutionary ideals of Mexico's 1960s student movement—took the first steps toward mobilizing the urban poor in what would develop into the full-scale political protests of the 1980s.

When Mexico's economic crisis came in the early 1980s, urban popular movements were in a position to play a major role in the growing democratic opposition. Haber, using a creative blend of ethnography and policy analysis, traces this history on a national level and with detailed reference to two key organizations, the Comité de Defensa Popular of Durango and the Asamblea de Barrios of Mexico City. In the late 1980s and early 1990s, many of Mexico's most important social leaders saw new opportunities in electoral politics, and the transformation from social movement to party politics began. Haber's study closely follows the urban dimensions of this history and spells out its implications not only for the urban poor but also for Mexico's nascent democracy.

Paul Lawrence Haber is Professor of Political Science at the University of Montana.

320 pages | 6 x 9 | January
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Norms of Liberty

A Perfectionist Basis for Non-Perfectionist Politics

DOUGLAS B. RASMUSSEN AND
DOUGLAS J. DEN UYL

"Norms of Liberty is one of the most important works on liberalism in recent years. The fact that individuals have different views of the good life poses a fundamental dilemma for modern political philosophy. Liberals frequently adopt a stance of moral neutrality, suggestive of relativism, subjectivism, or

skepticism, while their opponents advocate a substantive moral view at the expense of individual freedom. Rasmussen and Den Uyl present a brilliant solution by distinguishing between *normative* principles guiding individual moral conduct and *metanormative* principles that concern legislation. They argue compellingly that neo-Aristotelian perfectionist ethics can support liberal non-perfectionist politics."

—Fred D. Miller Jr.,

Social Philosophy and Policy Center,
Bowling Green State University

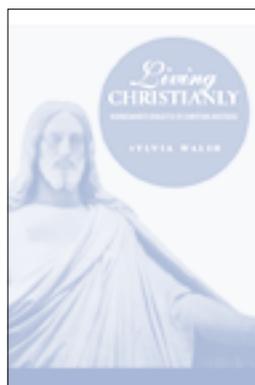
How can we establish a political/legal order that in principle does not require the human flourishing of any person or group to be given structured preference over that of any other? Addressing this question as the central problem of political philosophy, *Norms of Liberty* offers a new conceptual foundation for political liberalism that takes protecting liberty, understood in terms of individual negative rights, as the primary aim of the political/legal order.

Rasmussen and Den Uyl argue for construing individual rights as metanormative principles, directly tied to politics, that are used to establish the political/legal conditions under which full moral conduct can take place. These they distinguish from normative principles, used to provide guidance for moral conduct within the ambit of normative ethics. This crucial distinction allows them to develop liberalism as a metanormative theory, not a guide for moral conduct. The moral universe need not be minimized or morality grounded in sentiment or contracts to support liberalism, they show. Rather, liberalism can be supported, and many of its internal tensions avoided, with an ethical framework of Aristotelian inspiration—one that understands human flourishing to be an objective, inclusive, individualized, agent-relative, social, and self-directed activity.

Douglas B. Rasmussen is Professor of Philosophy at St. John's University in New York City.

Douglas J. Den Uyl is Vice President of Educational Programs at Liberty Fund in Indianapolis.

424 pages | 6 x 9 | November
ISBN 0-271-02700-2 | cloth: \$80.00s
ISBN 0-271-02701-0 | paper: \$25.00s



Living Christianly

Kierkegaard's Dialectic of Christian Existence

SYLVIA WALSH

"In this book Sylvia Walsh gives a comprehensive interpretation of how Kierkegaard understands what it means to live as a Christian. She shows that Kierkegaard's 'second authorship' sees Christian existence as requiring an 'inverse dialectic' in which joy is attained through suffering, life through dying, and

hope in God through despair of one's own capabilities. Walsh's work provides us with a powerful, unified account of Kierkegaard's later, Christian writings. No one who wishes to understand Kierkegaard can ignore this central dimension of his thought, and Walsh has given us the best and clearest account of it that we have."

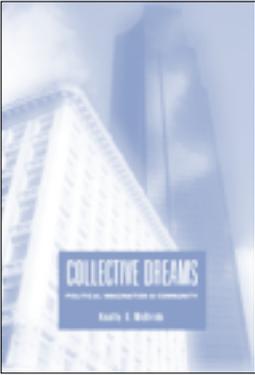
—C. Stephen Evans, Baylor University

The pseudonymous works Kierkegaard wrote during the period 1843–46 have been responsible for establishing his reputation as an important philosophical thinker, but for Kierkegaard himself, they were merely preparatory for what he saw as the primary task of his authorship: to elucidate the meaning of what it is to live as a Christian and thus to show his readers how they could become truly Christian. The more overtly religious and specifically Christian works Kierkegaard produced in the period 1847–51 were devoted to this task. In this book Sylvia Walsh focuses on the writings of this later period and locates the key to Kierkegaard's understanding of Christianity in the "inverse dialectic" that is involved in "living Christianly."

In the book's four main chapters, Walsh examines in detail how this inverse dialectic operates in the complementary relationship of the negative qualifications of Christian existence—sin, the possibility of offense, self-denial, and suffering—to the positive qualifications—faith, forgiveness, new life/love/hope, and joy and consolation. It was Kierkegaard's aim, she argues, "to bring the negative qualifications, which he believed had been virtually eliminated in Christendom, once again into view, to provide them with conceptual clarity, and to show their essential relation to, and necessity in, securing a correct understanding and expression of the positive qualifications of Christian existence."

Sylvia Walsh is Scholar in Residence at Stetson University. She is the author of *Living Poetically: Kierkegaard's Existential Aesthetics* (Penn State, 1994) and co-editor of *Feminist Interpretations of Søren Kierkegaard* (Penn State, 1997).

216 pages | 6 x 9 | Available Now
ISBN 0-271-02687-1 | cloth: \$49.50s



Collective Dreams

Political Imagination and Community

KEALLY D. MCBRIDE

“Precisely because we cherish the ideal of community we need to follow McBride in challenging and refining it. She offers a searching examination of the unacknowledged complexities and seductions of the concept of community—with incisive critiques of many strands of political theory. The discussion is set in an enlarged and

enriched frame that situates community in relation to the state and to consumer culture.”

—William R. Caspary,
Gallatin School, New York University

How do we go about imagining different and better worlds for ourselves? *Collective Dreams* looks at ideals of community, frequently embraced as the basis for reform across the political spectrum, as the predominant form of political imagination in America today. Examining how these ideals circulate without having much real impact on social change provides an opportunity to explore the difficulties of practicing critical theory in a capitalist society.

Different chapters investigate how ideals of community intersect with conceptions of self and identity, family, the public sphere and civil society, and the state, situating community at the core of the most contested political and social arenas of our time. Ideals of community also influence how we evaluate, choose, and build the spaces in which we live, as the author’s investigations of Celebration, Florida, and of West Philadelphia show. Following in the tradition of Walter Benjamin, Keally McBride reveals how consumer culture affects our collective experience of community as well as our ability to imagine alternative political and social orders.

Taking ideals of community as a case study, *Collective Dreams* also explores the structure and function of political imagination to answer the following questions: What do these oppositional ideals reveal about our current political and social experiences? How is the way we imagine alternative communities nonetheless influenced by capitalism, liberalism, and individualism? How can these ideals of community be used more effectively to create social change?

Keally D. McBride is Visiting Assistant Professor of Political Science at Temple University.

192 pages | 6 x 9 | August
ISBN 0-271-02688-X | cloth: \$45.00s

New Directions in Policy History

Issues in Policy History 12

EDITED BY JULIAN E. ZELIZER

Emerging as a distinct subfield in the 1970s, policy history has come to earn a respected place in interdisciplinary scholarship today. In this volume, introduced by an essay that reviews the development of policy history and the intellectual and professional challenges it has faced, a distinguished group of historians, political scientists, and sociologists offers ideas for how policy history might evolve and continue to grow in the years ahead.

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Julian E. Zelizer is Professor of History at Boston University.

168 pages | 6 x 9 | September
ISBN 0-271-02719-3 | paper: \$19.95s
Issues in Policy History #12

Elections in Pennsylvania

A Century of Partisan Conflict in the Keystone State

JACK TREADWAY

"Elections in Pennsylvania fills an important void in the literature on the political history of the state. In this single volume a reader can find a veritable treasure trove of statistical information on nearly every statewide elected office from 1900 to 2004. Treadway's analysis of the data reveals important heretofore undiscovered trends in the behavior of Pennsylvania's voters, and he offers thoughtful and incisive explanations of his findings. This is a significant work that deserves to be read by scholars, practitioners, and citizens of the Keystone State."

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"There was—until now—no comprehensive history of Pennsylvania politics covering party development, party competition, election results, and voting attitudes in the twentieth century. Treadway remedies this deficiency with a well-researched, clearly written volume that will appeal to a general audience interested in Pennsylvania politics as well as to specialists who seek a one-stop place for data and information not conveniently found elsewhere. Not only does the author pull together material not readily available, but he also assesses it in a way that makes a significant contribution to Pennsylvania political history."

—G. Terry Madonna,

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The most comprehensive state election study ever undertaken, *Elections in Pennsylvania* provides data and analysis for more than 13,000 general elections and more than 6,000 primary elections held in the state between 1900 and 1998, with a postscript examining in less detail the elections of 2000 and 2002. Included are all elections for president, governor, U.S. senators and representatives, statewide offices, and members of the General Assembly. The extensive period of time covered allows the author to provide an important historical perspective on electoral trends, distinguishing what are genuinely new developments in electoral dynamics and voting behavior in recent decades from what are continuations of patterns earlier in the century.

Jack Treadway is Professor of Political Science at Kutztown University.

304 pages | 25 maps | 6.125 x 9.25 | December
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New in Paperback

Damming the Delaware

The Rise and Fall of Tocks Island Dam
Second Edition

RICHARD C. ALBERT

"The author . . . has succeeded in his desire to maintain an unbiased approach, and the book is written so well that it is difficult to fault it."

—Jane Mork Gibson (on the first edition), *The Public Historian*

First published in 1997 and named a *Choice* Outstanding Academic Book the following year, *Damming the Delaware* is the definitive study of two hundred years of water management history along the Delaware River. The history of the Tocks Island Dam Project is traced from an early 1783 anti-dam treaty, through the highly emotional environmental controversy in the 1970s, to the historic Good Faith agreement of the 1980s. The story involves the water politics of four states, two major U.S. cities, and the federal government, plus the influence of the environmental movement over major public works projects.

In this second edition, the author updates the Tocks Island/Delaware River story to 2005. A major shift in the underlying philosophies of Delaware River management during the intervening years is described along with various successes and failures in water management. A Foreword to the second edition is written by Maya van Rossum, the Delaware Riverkeeper and Executive Director of the Delaware Riverkeeper Network, a nonprofit environmental advocacy organization that has both successfully fought dam projects and removed existing dams.

Richard C. Albert is Restoration Director/Scientist with the Delaware Riverkeeper Network. He previously worked for the Delaware River Basin Commission and other agencies. His numerous publications include *Along the Delaware River* (2002).

224 pages | 6 x 9 | August
ISBN 0-271-02745-2 | paper: \$27.00s

The Economy of Early America

Historical Perspectives and New Directions

EDITED BY CATHY MATSON

Copublished with the Library Company of Philadelphia

In recent years, scholars in a number of disciplines have focused their attention on understanding the early American economy. The result has been an outpouring of scholarship, some of it dramatically revising older methodologies and findings, and some of it charting entirely new territory—new subjects, new places, and new arenas of study that might not have been considered “economic” in the past.

The Economy of Early America enters this resurgent discussion of the early American economy by showcasing the work of leading scholars who represent a spectrum of historiographical and methodological viewpoints. Contributors include David Hancock, Russell Menard, Lorena Walsh, Christopher Tomlins, David Waldstreicher, Terry Bouton, Brooke Hunter, Daniel Dupre, John Majewski, Donna Rilling, and Seth Rockman as well as Cathy Matson.

The chapters in this volume challenge traditional views of what “economic history” encompasses by incorporating cultural and intellectual studies, political economy, and social history. Topics include the Atlantic economy, comparative regions of colonial and early national development, new economic institutions in America’s rapid ascent in the global economy, the nature of population and migration patterns, popular perceptions of credit and debt, age and gender roles within households, new labor and production relations, and servitude and slavery in comparative regional perspective.

The Economy of Early America is an important volume for the field of economic history, demonstrating the vitality of recent scholarship and charting new directions for future study.

Cathy Matson is Professor of History at the University of Delaware and Director of the Program in Early American Economy and Society at the Library Company of Philadelphia. She is the author of *Merchants and Empire: Commerce in Colonial New York* (1998; ppb. 2003) and, with Peter Onuf, *A Union of Interests: Economic and Political Thought in Revolutionary America* (1990; ppb. 2002).

376 pages | 1 illustration | 6.125 x 9.25 | January
ISBN 0-271-02711-8 | cloth: \$55.00s

Universities Under Dictatorship

EDITED BY JOHN CONNELLY AND
MICHAEL GRÜTTNER

“Although the scholarship on the history of universities under dictatorships is extensive, this is the first volume to address this issue in comparative perspective. The book will help readers rethink the very content of the idea of ‘academic freedom.’”
—Mitchell Ash, University of Vienna

Dictatorships destroy intellectual freedom, yet universities need it. How, then, can universities function under dictatorships, and what roles do they play? Are they more a support or a danger to the system? In this volume, leading experts from five countries explore the many dimensions of accommodation and conflict, control and independence, subservience and resistance that characterized the relationship of universities to dictatorial regimes in communist and fascist states during the twentieth century: Nazi Germany, Mussolini’s Italy, Francoist Spain, Maoist China, the Soviet Union, and the Soviet bloc countries of Czechoslovakia, East Germany, Hungary, and Poland.

Comparisons across these cases reveal that the higher-education policies of modern dictatorships were characterized by a basic conflict of aims. On the one hand, universities were supposed to propagate reigning ideology and serve as training grounds for a dependable elite. Consequently, university autonomy was restricted, research utilized for political legitimation, personnel policies subjected to political calculus, and many undesired scholars simply put out on the street. On the other hand, modern dictatorships needed well-educated scientists, physicians, teachers, and engineers for the implementation of their political, economic, and military agendas.

Communist and fascist leaders thus confronted the basic question of whether universities should be seen primarily as producers of ideology and functionaries loyal to the party line or as places where indispensable knowledge was made available. Dictatorships that opted to subject universities to rigorous political control reduced their scholarly productivity. But if the institutes of higher learning were left with too much autonomy, there was a danger that they would go astray politically.

Besides the editors, the contributors are Ruth Ben-Ghiat, Michael David-Fox, Jan Havránek, Ralph Jessen, György Péteri, Miguel Ángel Ruiz Carnicer, and Douglas Stiffler.

John Connelly is Associate Professor of History at the University of California, Berkeley.

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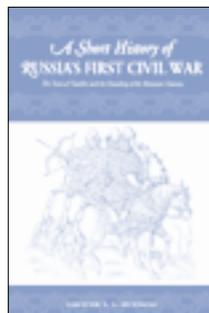
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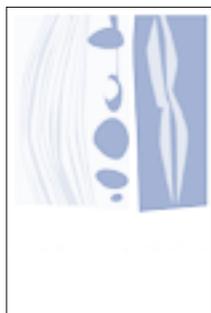
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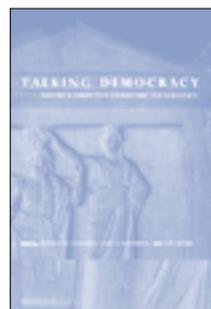
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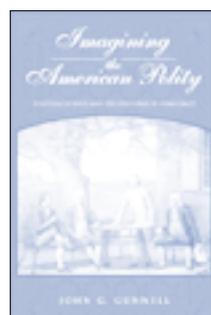
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