

penn state university press

Fall and Winter 2013



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On the cover: Marvine culm banks burning. From *Here and There* (opposite). Courtesy of the Lackawanna Historical Society.

About the Press

The Pennsylvania State University Press fulfills the academic mission of The Pennsylvania State University by publishing peer-reviewed books and journals for national and international scholarly communities. Recognized for supporting first-class scholarship and demanding exceptional editorial and design standards, the press celebrated its fifty-sixth year in 2012. The press's award-winning publication program focuses on American and European history, animal studies, art and architectural history, rhetoric and communication studies, Latin American studies, medieval studies, philosophy, Jewish studies, and religious studies. Moreover, the press takes seriously its mission to publish books and journals of interest and benefit to the citizens of Pennsylvania and the mid-Atlantic region. A vigorous journals program of thirty journals places the press on the cutting edge of research in the arts and humanities. The press also collaborates with the University Libraries in the Office of Digital Scholarly Publishing. The press's ODSP projects, such as the open-access Romance studies monograph series, apply new technology to the ever-changing landscape of scholarly communication.

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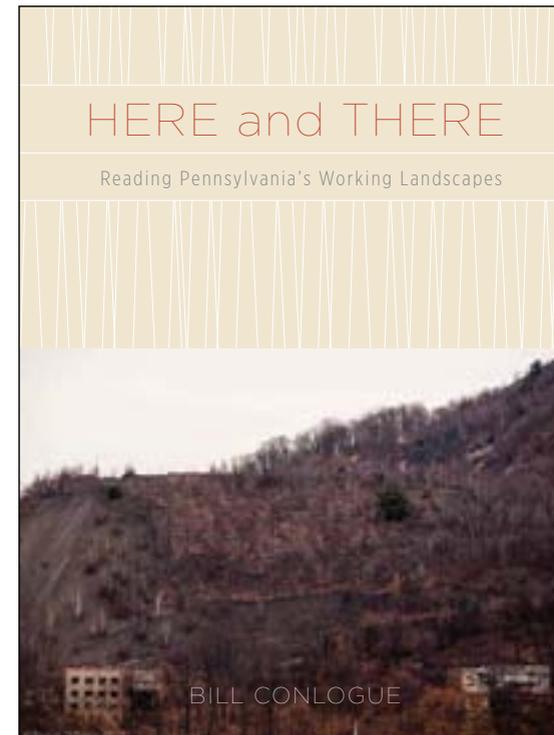
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“An intriguing blend of history, memoir, and literary analysis—insider’s perspective rubbing up against an outsider’s critical eye. *Here and There* is full of unexpected juxtapositions that offer original, creative views of the Pennsylvania anthracite region in decline.”

**—Thomas Dublin,
State University of New York at Binghamton,
co-author of *The Face of Decline: The Pennsylvania Anthracite Region in the Twentieth Century***

Here and There

Reading Pennsylvania's Working Landscapes

Bill Conlogue

“Bill Conlogue, in *Here and There*, offers a nuanced, multi-layered act of attention to the realities of land use and land thought in northeastern Pennsylvania. His intertwining of history, literature, and lived experience in a very particular place joins a new chorus of counterstatements to the twenty-first-century mantra of global sameness. A skillful scholar and writer and a native of the region, Conlogue has created a model work of ‘narrative scholarship’ and ‘practical reading.’”

—Scott Slovic, University of Idaho,
author of *Going Away to Think*

“The argument of *Here and There* is that even everyday environments, like that of Scranton—a working and peopled landscape that is not wilderness, not the sublime, not the stuff of postcards and Sierra Club calendars—these places too, with landscapes that have become what Frost called ‘diminished things,’ deserve attention and care. Conlogue demonstrates that we come to know and care about a place in part by knowing its history and seeing how that history pertains to the present; in part by our personal affiliations with a place; and in part through an acquaintance with literary texts that highlight the crucial connections between people and their places.”

—Ian Marshall, Penn State Altoona

The global economy threatens the uniqueness of places, people, and experiences. In *Here and There* Bill Conlogue tests the assumption that literature and local places matter less and less in a world that economists describe as “flat,” politicians believe has “globalized,” and social scientists imagine as a “global village.” Each chapter begins at home, journeys elsewhere, and returns to the author’s native and chosen region, northeastern Pennsylvania. Through the prisms of literature and history, the book explores tensions and conflicts within the region, tensions and conflicts created by national and global demand for the area’s resources: fertile farmland, forest products, anthracite coal, and college-educated young people. Making connections between local and global environmental issues, *Here and There* uses the Pennsylvania watersheds of urban Lackawanna and rural Lackawaxen to highlight the importance of understanding and protecting the places we call home.

Bill Conlogue is Professor of English at Marywood University.

216 pages | 12 illustrations/2 maps | 6 x 9 | October
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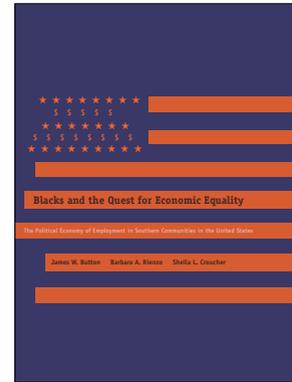
General Interest/Biography/Nature/Regional

New in Paperback

Blacks and the Quest for Economic Equality

The Political Economy of Employment in Southern Communities in the United States

James W. Button, Barbara A. Rienzo, and Sheila L. Croucher



“This is a bittersweet book—it is among the best of Jim Button’s works on southern communities, and, alas, he is no longer with us. Button, Rienzo, and Croucher examine black economic opportunities in six Florida communities that represent the Old and New South. Using a variety of methodological approaches, the authors

give us a detailed and nuanced view of the ability of black communities within these cities to gain an economic foothold. This is an excellent piece of scholarship and makes a major contribution to our understanding of the South and black progress.” —Paula D. McClain, Duke University

“This is an exceptional work of scholarship that presents a comprehensive and compelling study of racial inequality in employment and also provides prescriptions for change. It’s both highly readable and meets rigorous academic standards. It’s not to be missed by anyone with a genuine interest in race and employment inequality.”

—T. Wayne Parent, Louisiana State University

James W. Button was Professor of Political Science at the University of Florida.

Barbara A. Rienzo is Professor of Health Education and Behavior at the University of Florida.

Sheila L. Croucher is Paul Rejai Professor of Political Science at Miami University of Ohio.

208 pages | 6 x 9 | August
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Political Science



Also of Interest
**The Constraint of Race:
Legacies of White Skin Privilege
in America**

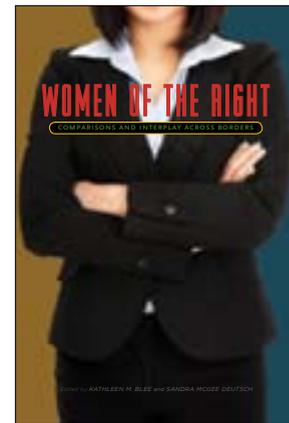
Linda Faye Williams
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New in Paperback

Women of the Right

Comparisons and Interplay Across Borders

Edited by Kathleen M. Blee and Sandra McGee Deutsch



“Kathleen Blee and Sandra McGee Deutsch have produced an important book that examines the role of women in extreme right movements around the globe. Their collection of scholarly essays refuses easy explanations, showing instead that rightist women have both defended and challenged traditional stereotypes of family and society, just

as they have sometimes blurred the line between left and right. The bottom line, as Blee and Deutsch rightly point out, is that women, like others, are complex human beings who make different choices in various cultural and political contexts.” —Mark Potok, Southern Poverty Law Center

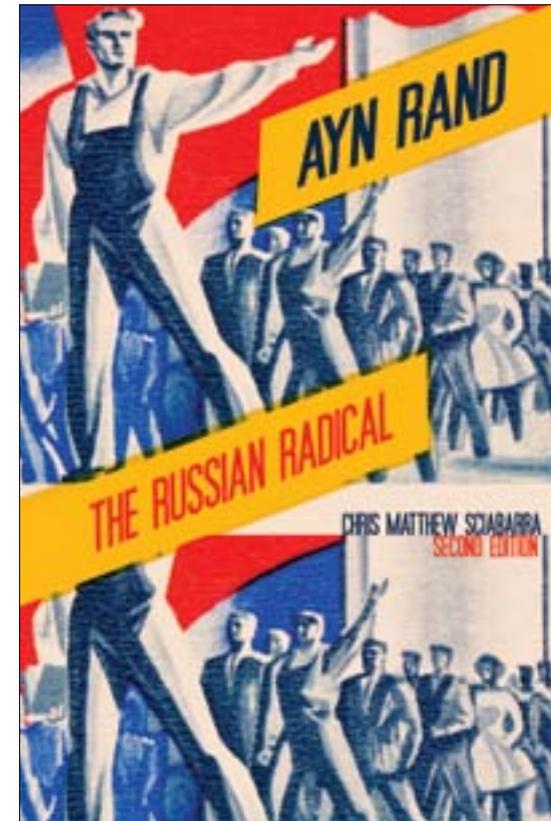
“The wave of populism sweeping through Western democracies is putting women forward—Sarah Palin in the United States, Marine le Pen in France, Siv Jensen in Norway. Yet one knows very little about these women of the right, who are overlooked by existing research. This book is one of the first to make a thorough empirical examination of how and why they get involved. Through a feminist and multidisciplinary perspective covering a century of mobilizations in four continents, it reveals the complex interaction between gender and politics. Even in movements that see them only as mothers and wives, women don’t act or think as men do, and they find in their activism some form of emancipation and transgression, blurring the left-right divide. A whole new planet is opening for research on this unexplored dark side of female activism.” —Nonna Mayer, Centre d’études européennes de Sciences Po

Kathleen M. Blee is Distinguished Professor of Sociology at the University of Pittsburgh.

Sandra McGee Deutsch is Professor of History at the University of Texas at El Paso.

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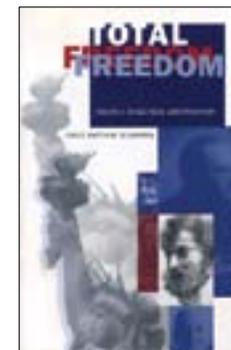
Gender Studies/Political Science



“This book reveals the distinctively Russian aspects of Ayn Rand’s philosophy. As such, it is a major contribution to the public’s knowledge and understanding of this controversial and still-popular writer.”

—Bernice Glatzer Rosenthal,
Nietzsche in Russia

Also of Interest
**Total Freedom: Toward a
Dialectical Libertarianism**
Chris Matthew Sciabarra
ISBN 978-0-271-02049-5 | paper: \$37.95s



Ayn Rand

The Russian Radical
Second Edition

Chris Matthew Sciabarra

Author of *The Fountainhead* and *Atlas Shrugged*, Ayn Rand (1905–1982) is one of the most widely read philosophers of the twentieth century. Yet, despite the sale of over thirty million copies of her works, there have been few serious scholarly examinations of her thought. *Ayn Rand: The Russian Radical* provides a comprehensive analysis of the intellectual roots and philosophy of this controversial thinker.

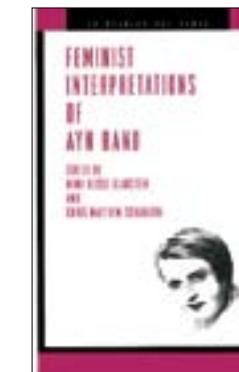
It has been nearly twenty years since the original publication of Chris Sciabarra’s *Ayn Rand: The Russian Radical*. Those years have witnessed an explosive increase in Rand sightings across the social landscape: in books on philosophy, politics, and culture; in film and literature; and in contemporary American politics, from the rise of the Tea Party to recent presidential campaigns. During this time Sciabarra continued to work toward the reclamation of the dialectical method in the service of a radical libertarian politics, culminating in his book *Total Freedom: Toward a Dialectical Libertarianism* (Penn State, 2000).

This new edition of *Ayn Rand* adds two chapters that provide in-depth analysis of the most complete transcripts to date documenting Rand’s education at Petrograd State University. It includes a new preface that places the book in the context of Sciabarra’s own research and the recent expansion of interest in Rand’s beliefs. And finally, this edition adds a postscript that answers a recent critic of Sciabarra’s historical work on Rand. Shoshana Milgram, Rand’s biographer, has tried to cast doubt on Rand’s own recollections of having studied with the famous Russian philosopher N. O. Lossky. Sciabarra shows that Milgram’s analysis fails to cast doubt on Rand’s recollections—or on Sciabarra’s historical thesis.

Chris Matthew Sciabarra is a Visiting Scholar in the Department of Politics at New York University.

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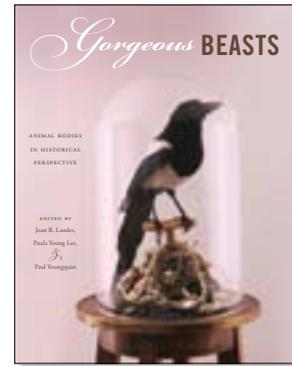
Also of Interest
**Feminist Interpretations of Ayn
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Re-Reading the Canon Series

New in Paperback

Gorgeous Beasts

Animal Bodies in Historical Perspective

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



“This innovative, accessible, and thorough collection addresses an admirable range of historical and geographical contexts to demonstrate that the human relationship with other species is complex and overdetermined, and that human systems of knowledge and representation are crucial for

negotiating this uneven terrain. An essential teaching text, *Gorgeous Beasts* will find a welcome home in the HAS classrooms of many disciplines.”

—Sherryl Vint, author of *Bodies of Tomorrow: Technology, Subjectivity, Science Fiction*

“This book introduces us to gorgeous beasts—creatures we yearn for, treasure, misunderstand, and mistreat. Enclosure-endangered Atlantic codfish, bloodhounds unleashed on the Maroon uprisings in Jamaica, taxidermied elephants that conferred secondhand majesty on trophy hunters, slither-painting snakes, even dog-skin gloves and civet-scented perfumes (those animal-made objects): all testify to our human co-construction of, with, and by animals. In the book’s lush illustrations, the visual representation of animals has equal footing with their material and economic histories, and the result is a thought-provoking and sense-igniting treat.”

—Susan Merrill Squier,

author of *Poultry Science, Chicken Culture: A Partial Alphabet*

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

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

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

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Animalibus: Of Animals and Cultures

Animal Studies

Animals on Display

The Creaturely in Museums, Zoos, and Natural History

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



“With previously unpublished illustrations and energetic prose, this important volume is an insightful exploration of the relationship between the visibility and materiality of animals from the Enlightenment to the twenty-first century. Historians, anthropologists, curators, and animal studies scholars will enjoy following the editors and

their lively herd on the eventful journey through the pages of *Animals on Display*.”

—Samuel J. M. M. Alberti, Hunterian Museum

John Berger famously said that “in the last two centuries, animals have gradually disappeared.” Those who share his view contend that animals have been removed from our daily lives, and that we have been removed from the daily lives of animals. This has been the impetus for a plethora of representational practices that, broadly conceived, work to fill in the gap between humans and animals. Ironically, many of these may ultimately work to intensify the very nostalgia, distance, and ignorance they were devised to remedy. *Animals on Display* presents nine lively and engaging essays on the historical representation and display of nonhuman animals. The essays situate their (often obscure) case studies in their historical and sociocultural contexts, while speaking to the ongoing importance of visibility for the arrangement and sustenance of human-animal relations.

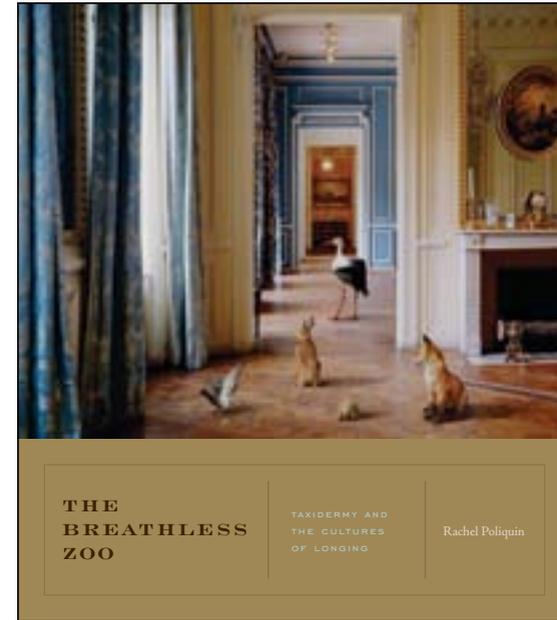
Liv Emma Thorsen is Professor in the Department of Culture Studies and Oriental Languages at the University of Oslo.

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

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

192 pages | 25 illustrations | 6 x 9 | October
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Animalibus: Of Animals and Cultures

Animal Studies



“Along with a rigorously researched and written text, *The Breathless Zoo* offers up an aesthetically enviable book design, which includes a collection of sumptuously colored images that often amaze, as frequently unnerve, but always leave the curious mind wanting more. The only thing truly bad about *The Breathless Zoo*, in my humble estimation, is that I didn’t write it. . . . Poliquin’s book [is] a visually and textually rich treasure trove of knowledge, and should be required reading for anyone in the field of animal studies, as well as anyone engaged in disciplines that interrogate the history of nature and its various representations, in word, image, and practice. We are fortunate to have *The Breathless Zoo* at our disposal.”

—Alissa Walls,
Humanimalia

New in Paperback

The Breathless Zoo

Taxidermy and the Cultures of Longing

Rachel Poliquin

“With *The Breathless Zoo*, Rachel Poliquin has made a major contribution to the blossoming field of animal studies. This book is the new benchmark on the place of taxidermy in the social history of art, science, and popular culture. Marvelous, rigorous, and extensively well researched, the work is also refreshingly pleasurable to read. Throughout, Poliquin explores the complex questions around the rich cultural texture of taxidermy. And unlike other works on the topic, *The Breathless Zoo* examines not only what taxidermy is but also what it means. For those of us engaged in thinking about animals, this is the book on the culture of taxidermy we have long awaited—a book of great innovation that slices through the history of science, blood sports, and art.”

—Mark Dion

“*The Breathless Zoo* is an intriguing and poetic meditation on an unlikely subject: stuffed animals in European museums that seem so familiar and so intellectually musty. Rachel Poliquin teases out of them not just a typological order but also a human longing for beauty and wonder, story and allegory. In the dead specimens she finds immortality; in their stasis, movement across the world. The result is a rich panorama of human ideas and desires.”

—Marina Belozerskaya, author of *The Medici Giraffe*

From sixteenth-century cabinets of wonders to contemporary animal art, *The Breathless Zoo: Taxidermy and the Cultures of Longing* examines the cultural and poetic history of preserving animals in lively postures. But why would anyone want to preserve an animal, and what is this animal-thing now? Rachel Poliquin suggests that taxidermy is entwined with the enduring human longing to find meaning with and within the natural world. Her study draws out the longings at the heart of taxidermy—the longing for wonder, beauty, spectacle, order, narrative, allegory, and remembrance. In so doing, *The Breathless Zoo* explores the animal spectacles desired by particular communities, human assumptions of superiority, the yearnings for hidden truths within animal form, and the loneliness and longing that haunt our strange human existence, being both within and apart from nature.

Rachel Poliquin is a writer and curator engaged with the cultural and poetic history of the natural world. She has curated taxidermy exhibits for the Museum of Vancouver and the Beaty Biodiversity Museum at the University of British Columbia.

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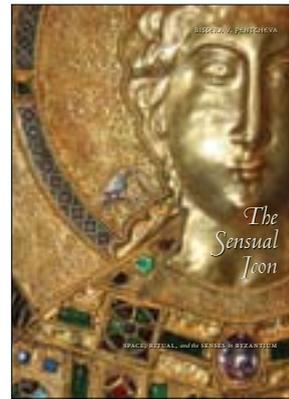
Animal Studies

New in Paperback

The Sensual Icon

Space, Ritual, and the Senses in Byzantium

Bissera V. Pentcheva



“Bissera Pentcheva’s *The Sensual Icon: Space, Ritual, and the Senses in Byzantium* offers a series of specific and historically grounded explorations that draw attention to the sensual aspects of the icon. This is a welcome perspective, opening and enlarging fresh perceptual strategies that might be applied by a historian to the visual culture of Byzantium. . . . The book calls our attention to the potential importance of the senses for our understanding of the icon.”

—Charles Barber, *Art Bulletin*

“*The Sensual Icon* is a major new contribution to Byzantine art history and will be an important turning point in our understanding of the aesthetics and reception of the icon in Byzantium.”

—Henry Maguire,

The Johns Hopkins University

“In this, far and away the most ambitious new account of the Byzantine icon, Pentcheva explores the powers and limits of visualization. A book sure to have resonance way beyond its field.”

—Joseph Koerner, Harvard University

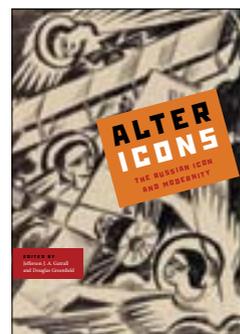
“A work of flawless scholarship and spirited imagination, *The Sensual Icon* animates a remarkable artistic legacy and the historical and theological forces that engendered it. Like Hans Belting’s *Likeness and Presence*, it is destined to guide a whole generation’s view of medieval art.”

—Herbert L. Kessler, The Johns Hopkins University

Bissera V. Pentcheva is Associate Professor of Art History at Stanford University. She is the author of *Icons and Power: The Mother of God in Byzantium* (Penn State, 2006).

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Art History



Also of Interest

Alter Icons: The Russian Icon and Modernity

Edited by Jefferson J. A. Gatrall and Douglas Greenfield

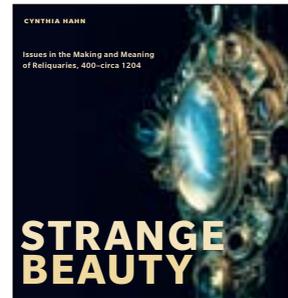
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New in Paperback

Strange Beauty

Issues in the Making and Meaning of Reliquaries, 400–circa 1204

Cynthia Hahn



“Cynthia Hahn offers a refreshing new synthesis on the topic of medieval reliquaries. She shows that they are a form of ‘representation’ that mediates religious experience of relics as well as their political and institutional meanings. Engaging both

primary sources and current theoretical writings, Hahn’s text will be of crucial interest to a broader readership concerned with the material embodiment of the sacred and strategies of representation.”

—Thomas Dale, University of Wisconsin–Madison

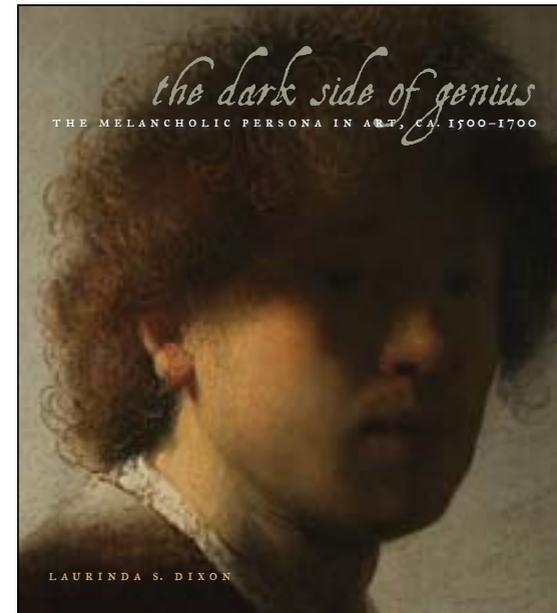
Reliquaries, one of the central art forms of the Middle Ages, have recently been the object of much interest among historians and artists. Until now, however, they have had no treatment in English that considers their history, origins, and place within religious practice, or, above all, their beauty and aesthetic value. In *Strange Beauty*, Cynthia Hahn treats issues that cut across the class of medieval reliquaries as a whole. She is particularly concerned with portable reliquaries that often contained tiny relic fragments, which purportedly allowed saints to actively exercise power in the world.

Above all, Hahn argues, reliquaries are a form of representation. They rarely simply depict what they contain; rather, they prepare the viewer for the appropriate reception of their precious contents and establish the “story” of the relics. They are based on forms originating in the Bible, especially the cross and the Ark of the Covenant, but find ways to renew the vision of such forms. They engage the viewer in many ways that are perhaps best described as persuasive or “rhetorical,” and Hahn uses literary terminology—sign, metaphor, and simile—to discuss their operation. At the same time, they make use of unexpected shapes—the purse, the arm or foot, or disembodied heads—to create striking effects and emphatically suggest the presence of the saint.

Cynthia Hahn is Professor of Art History at Hunter College and the CUNY Graduate Center.

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Art History



The Dark Side of Genius

The Melancholic Persona in Art, ca. 1500–1700

Laurinda S. Dixon

“Laurinda Dixon’s carefully developed examination of the various types of melancholia establishes the ways visual culture appropriated the discourse on melancholy into a wide range of artistic work. Brilliantly incisive and fully interdisciplinary, this book poses new ways of interpreting artworks across the centuries. Readers will be eternally grateful for Dixon’s mastery of a complex theoretical approach and for making it possible to see thematic relationships in a new way. The book is an absolute triumph, combining the erudition of a deeply engaged scholar with the creative imagination of an artist.”

—Gabriel P. Weisberg, University of Minnesota

In *The Dark Side of Genius*, Laurinda Dixon examines “melancholia” as a philosophical, medical, and social phenomenon in early modern art. Once considered both a physical and psychic disorder, the melancholic combined positive aspects of genius and breeding with the negative qualities of depression and obsession. By focusing on four exemplary archetypes—the hermit, lover, scholar, and artist—this study reveals that, despite advances in art and science, the idea of the dispirited intellectual continues to function metaphorically as a locus for society’s fears and tensions.

The Dark Side of Genius uniquely identifies allusions to melancholia in works of art that have never before been interpreted in this way. It is also the first book to integrate visual imagery, music, and literature within the social contexts inhabited by the melancholic personality. By labeling themselves as melancholic, artists created and defined a new elite identity; their self-worth did not depend on noble blood or material wealth, but rather on talent and intellect. By manipulating stylistic elements and iconography, artists from Dürer to Rembrandt appealed to an early modern audience whose gaze was trained to discern the invisible internal self by means of external appearances and allusions. Today the melancholic persona, crafted in response to the alienating and depersonalizing forces of the modern world, persists as an embodiment of withdrawn, introverted genius.

Laurinda S. Dixon is William P. Tolley Distinguished Professor of Teaching in the Humanities and Fine Arts at Syracuse University.

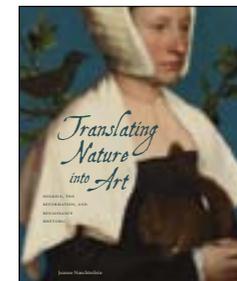
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Art History

“Laurinda Dixon brilliantly illuminates melancholy, the dark mental condition, which was both feared and sought by artists and writers in early modern Europe. Her comprehensive history insightfully explores social attitudes about creativity and madness in art, literature, and medicine.”

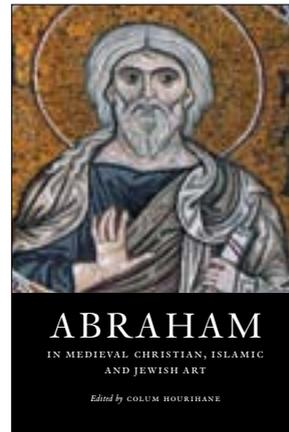
—Jeffrey Chipps Smith,
University of Texas at Austin

Also of Interest
Translating Nature into Art: Holbein, the Reformation, and Renaissance Rhetoric
Jeanne Nuechterlein
ISBN 978-0-271-03692-2 | cloth: \$84.95



Abraham in Medieval Christian, Islamic, and Jewish Art

Edited by Colum Hourihane



Abraham, son of Terah or Azar and husband of Sarah, is one of the pivotal figures of the Old Testament and is generally seen as the founder of the Christian, Jewish, and Muslim faiths. He was a rich source of inspiration in all three faiths for artists of the medieval period. His life narrative from birth to death is richly recorded in

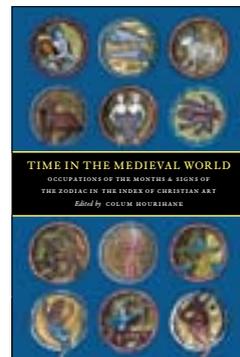
a variety of media dating from the early Christian period to the end of the sixteenth century. As varied as they are numerous, the images in all three faiths show Abraham as father, husband, lover, warrior, politician, refugee, and traveler but most importantly as the symbol par excellence of steadfastness in faith. Featuring the extensive files from the Index of Christian Art, this volume also includes contributions from The Bezalel Narkiss Index of Jewish Art by Ariella Amar and Michel Sternthal and a catalogue of Islamic imagery compiled by Rachel Milstein.

This is the first volume from the Index of Christian Art to include not only images from the rich Christian holdings but also from Judaism and Islam. Covering media from enamels to terra cotta, each entry gives specific information on the object's current location, source, date, and artist, where this is known.

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

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Art History



Also of Interest

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Edited by Colum Hourihane

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In Michelangelo's Mirror

Perino del Vaga, Daniele da Volterra, Pellegrino Tibaldi

Morten Steen Hansen



“Morten Steen Hansen’s impressively researched book finally makes sense of a series of dense, allusive paintings that have long resisted persuasive interpretation. But more than this, the book represents a sustained act of historical criticism: perceiving the ambitions that

run through different projects and shining light on their inventiveness, virtuosity, and wit, Hansen makes his three subjects into newly attractive figures. This is a book that should change the way we teach and write about the period.”

—Michael Cole, Columbia University

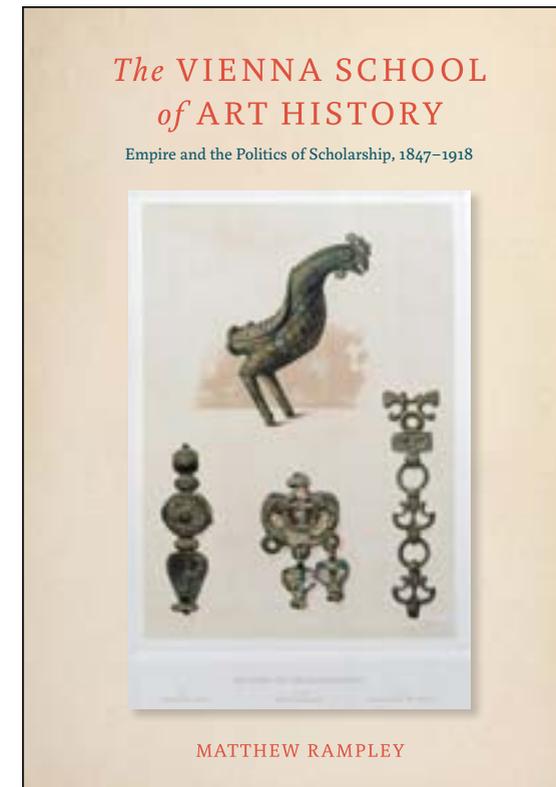
In the first decades of the sixteenth century, the pictorial arts arrived at an unprecedented level of perfection. That, at least, was a widespread perception among artists and their audiences in central Italy. Imitation, according to the artistic literature of the period, was a productive means of continuing the perfections of a predecessor. *In Michelangelo's Mirror* reconsiders the question of Italian mannerism, focusing on the idea of imitation in the works of such artists as Perino del Vaga, Daniele da Volterra, and Pellegrino Tibaldi.

Michelangelo was praised as an unsurpassable ideal, and more than any other artist he received the flattering epithet *divino*. As the cult around him grew, however, a different discourse arose. With the unveiling of the Sistine *Last Judgment* in 1541, Michelangelo stood accused of having set artifice above the sacred truth he was meant to serve, effectively making an idol of his art. Hansen examines the work of three of the master’s most talented followers in the light of this critical backlash. He argues that their choice to imitate Michelangelo was highly self-conscious and related to the desire to construct their own artistic identities, either by associating their work directly with the ideal paradigm (Daniele), through irony and displacement (Perino), or by incorporating both approaches (Tibaldi).

Morten Steen Hansen is Assistant Professor of Art History at Stanford University.

336 pages | 42 color/109 b&w illustrations | 9 x 10 | July
ISBN 978-0-271-05640-1 | cloth: \$94.95s
<http://www.psupress.org/books/titles/978-0-271-05640-1.html>

Art History



“Most art historians know a little about the Vienna School of art history, and many of them have read a couple of essays from that formative period, especially those by Riegl or Dvořak. Yet none, I wager, has ever attempted to envision an entire social and intellectual biography of this complicated and contradictory culture that spawned the serious beginnings of the history of art. A learned historiographer to the core, Matthew Rampley has accomplished just that feat. Packed with erudition (not to mention footnotes!), this hefty text serves to provide telling episodes from early German-speaking art history across the imperial Habsburg map.”

—Michael Ann Holly,
Sterling and Francine Clark Art Institute

The Vienna School of Art History

Empire and the Politics of Scholarship, 1847-1918

Matthew Rampley

“Drawing on a wealth of sources in many of the Empire’s languages, Rampley shows how the School’s most famous members—Alois Riegl, Max Dvořak, Josef Strzygowski—fit into a much richer and wider set of debates about modern art, monument conservation, the West’s relationship to the Orient, the meaning of the Baroque, and the relationship between German-speaking Austria and ‘the rest.’ This is a crucial book, not only for scholars interested in the historiography of art history, but also for specialists in Habsburg cultural history.”

—Suzanne Marchand, Louisiana State University

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

—Richard Woodfield,

Editor of the *Journal of Art Historiography*

Matthew Rampley’s *The Vienna School of Art History* is the first book in over seventy-five years to study in depth and in context the practices of art history from 1847, the year the first teaching position in the discipline was created, to 1918, the collapse of Austria-Hungary. It traces the emergence of art history as a discipline, the establishment of norms of scholarly inquiry, and the involvement of art historians in wider debates about the cultural and political identity of the monarchy.

While Rampley also examines the formation of art history elsewhere in Austria-Hungary, the so-called Vienna School plays the central role in the study. Located in the Habsburg imperial capital, Vienna art historians frequently became entangled in debates that were of importance to art historians elsewhere in the Empire, and the book pays particular attention to these areas of overlapping interest. The Vienna School was well known for its methodological innovations, and this book analyzes its contributions in this area. Rampley focuses most fully, however, on the larger political and ideological context of the practice of art history—particularly the way in which art-historical debates served as proxies for wider arguments over the political, social, and cultural life of the Habsburg Empire.

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

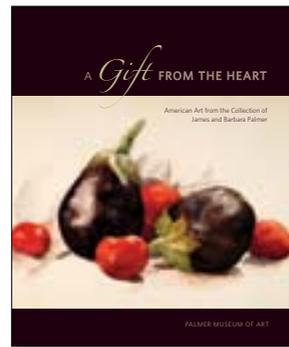
336 pages | 18 illustrations | 7 x 10 | January
ISBN 978-0-271-06158-0 | cloth: \$89.95s
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Art History

A Gift from the Heart

American Art from the Collection of James and Barbara Palmer

Edited by Joyce Henri Robinson



Patrons and collectors Barbara and James Palmer have long played a vital role in the museum that bears their name. *A Gift from the Heart: American Art from the Collection of James and Barbara Palmer* documents in its entirety what is arguably one of the finest private collections of American

art in the country. Amassed over more than three decades, the collection features notable works by well-known nineteenth-century artists and boasts strengths in Ashcan realism and Stieglitz-circle modernism, as well as works by noted artists of the mid- to late twentieth century.

Much of the book comprises thematic essays written by invited scholars—university professors, museum and gallery professionals, and independent curators—who each consider the broader sociohistorical context of American art and culture as they delve into the particulars of the collection. Interspersed throughout the book are a series of short “In Focus” essays, highlighting a number of the most notable works in the collection. The remainder of the book is an extensive, fully illustrated catalogue of the 200+ paintings, works on paper, sculptures, and ceramics collected by the Palmers, including works that have already been donated to the museum and the remaining works, all of which will be gifted in the future.

Aside from the editor, the contributors are Robert Cozzolino, John Driscoll, Randall R. Griffey, Molly S. Hutton, Lauren Lessing, G. Daniel Massad, Leo G. Mazow, Patrick J. McGrady, Jan Keene Muhlert, Marshall N. Price, Sarah Rich, and Elizabeth Hutton Turner.

Joyce Henri Robinson is Curator at the Palmer Museum of Art and Affiliate Associate Professor in the Department of Art History at The Pennsylvania State University.

256 pages | 367 color illustrations | 9 x 11 | August
ISBN 978-0-911209-70-9 | cloth: \$59.95
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Distributed for the Palmer Museum of Art

Art History

Uncanny Congruencies

Edited by Micaela Amateu Amato



The power of art has always been found in those uncanny spaces between formal abstraction and the narratives of representation. Inseparable parts of a more complex whole, they are the collaborative symbiotic conditions

that have created the most compelling works of art since antiquity. *Uncanny Congruencies* investigates these elliptical collisions of association and meaning and offers a nuanced dialogue with its audiences through the seemingly contradictory processes of eighteen remarkable alumni of Penn State’s School of Visual Arts. The works of these artists intersect, reverse, and overlap one another in surprising and ultimately satisfying ways.

Participating artists include Brian Alfred, Cara Judea Alhadeff, Christa Assad, Kenn Bass, Judith Bernstein, Gerald Davis, Robert Ecker, Susan Frecon, Krista Hoeffle, Marina Kuchinski, Helen Marden, Beverly McIver, Malcolm Mobutu Smith, Tim Roda, Allen Topolski, Jason Walker, Henry Wessel, and David Young. Authors include Stephen Carpenter, Charles Garoian, Donald Kuspit, Cristin Millet, Simone Osthoff, Sarah Rich, Joyce Robinson, Graeme Sullivan, and Micaela Amateu Amato.

Micaela Amateu Amato is Professor of Art and Women’s Studies at The Pennsylvania State University.

64 pages | 45 color/10 b&w illustrations | August
ISBN 978-0-615-79223-1 | paper: \$25.00
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Art History



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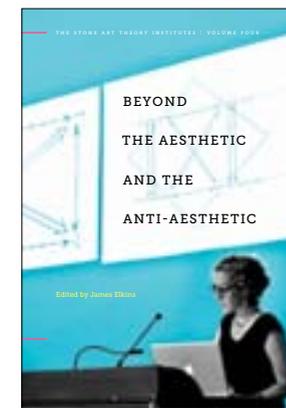
Couples Discourse

Edited by Micaela Amateu Amato and Joyce Henri Robinson

ISBN 978-0-911209-65-5 | paper: \$24.95
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Beyond the Aesthetic and the Anti-Aesthetic

Edited by James Elkins



Each of the five volumes in the Stone Art Theory Institutes series—and the seminars on which they are based—brings together a range of scholars who are not always directly familiar with one another’s work. The outcome of each of these convergences is an extensive and “unpredictable conversation” on knotty

and provocative issues about art. This fourth volume in the series, *Beyond the Aesthetic and the Anti-Aesthetic*, focuses on questions revolving around the concepts of the aesthetic, the anti-aesthetic, and the political. The book is about the fact that now, almost thirty years after Hal Foster defined the anti-aesthetic, there is still no viable alternative to the dichotomy between aesthetics and anti- or non-aesthetic art. The impasse is made more difficult by the proliferation of identity politics, and it is made less negotiable by the hegemony of anti-aesthetics in academic discourse on art. The central question of this book is whether artists and academicians are free of this choice in practice, in pedagogy, and in theory.

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

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

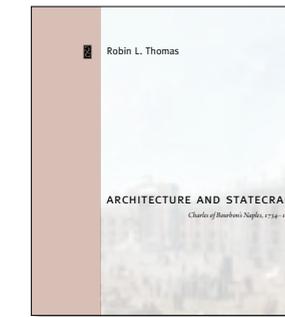
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The Stone Art Theory Institutes Series #4

Art History/Aesthetics

Architecture and Statecraft

Charles of Bourbon’s Naples, 1734–1759

Robin L. Thomas



“Thomas’s account thrusts eighteenth-century Neapolitan architecture to the forefront of Italian baroque scholarship. Through these chapters we see the building arts of Naples take their rightful place among the most glorious achievements in Italy, comparable in

every way to the storied chapters from Rome, Venice, and the Piedmont. In sum, Robin Thomas has set a remarkable standard for graceful writing, substantial research, and perceptive insight in a book that provides a rich and engrossing account of Naples in its full glory.”

—Tod Marder, Rutgers University

The eighteenth century was a golden age of public building. Governments constructed theaters, museums, hospices, asylums, and marketplaces to forge a new type of city, one that is recognizably modern. Yet the dawn of this urban development remains obscure. In *Architecture and Statecraft*, Robin Thomas seeks to explain the origins of the modern capital by examining one of the earliest of these transformed cities. In 1737 the Spanish-born King Charles of Bourbon embarked upon the largest and most extensive architectural and urban program of the entire century. A comprehensive study of these Neapolitan buildings does not exist, and thus Caroline contributions to this new type of city remain undervalued. This book fills an important gap in the scholarship and connects Charles’s urban improvements to his consolidation of the monarchy. By intertwining architecture and sovereignty, Thomas provides a framework for understanding how politics created the eighteenth-century capital.

Robin L. Thomas is Assistant Professor of Art History at The Pennsylvania State University.

248 pages | 120 illustrations | 9 x 10 | May
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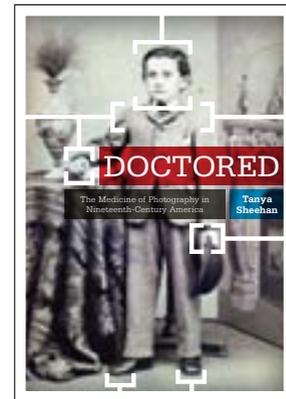
Architecture

New in Paperback

Doctored

The Medicine of Photography in Nineteenth-Century America

Tanya Sheehan



“[I]n this highly original book, Tanya Sheehan showcases a vast, alternative narrative in which cameras were seen as scalpels, developing chemicals as therapeutic drugs, and photographers as ‘doctors of photography’ processing the ability to inspect, diagnose, and rehabilitate diseased and disordered bodies. . . . Sheehan has

given us an inventive book that illuminates our understanding of the body, both social and physical, and its role in the nascent years of photography.”

—Catherine Hollochwest, *CAA Reviews*

“Sheehan’s *Doctored* adds an important confluence of science and art to published histories of photography. . . . With elegant endpapers and a unique but readable typeface, *Doctored* is a nicely constructed book. . . . The interdisciplinary nature of [Sheehan’s] project makes it suitable not only for photo historians, but also for those interested in medical and scientific history, critical race studies, and cultural studies.”

—Emily Una Weirich,

Art Libraries Society of North America (ARLIS/NA) Reviews

“In *Doctored*, Tanya Sheehan investigates the discursive intersections between photography and medicine in the late nineteenth century. Sheehan explores an understudied trove of professional photographic literature in order to understand the history of photography from its most popular practitioners’ point of view. This is a wonderful visual culture history.”

—Shawn Michelle Smith,

School of the Art Institute of Chicago

Tanya Sheehan is Associate Professor of Art History at Rutgers, The State University of New Jersey.

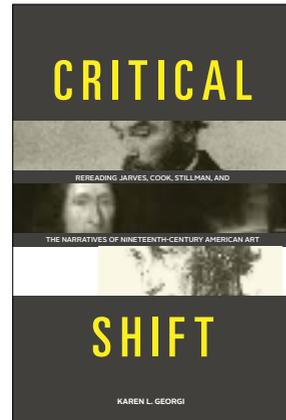
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Art History/History/Photography

Critical Shift

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

Karen L. Georgi



“Karen Georgi’s *Critical Shift* argues that the Civil War was less a disruptive dividing line between radically different artistic eras than a blip on an aesthetic continuum from the antebellum decades to the Gilded Age. To make the case, Georgi closely examines the influential writings of prominent art critics James Jackson Jarves, Clarence Cook,

and William James Stillman and finds that the war had little or no impact on their ideas about what art should be and what role it should play in society. With its bold new challenge to the model of periodization that has shaped the history, and historiography, of nineteenth-century American art in the modern era, *Critical Shift* is a provocative contribution to the history of American art theory and criticism in the nineteenth century.”

—Sarah Lea Burns, Indiana University

American Civil War-era art critics James Jackson Jarves, Clarence Cook, and William J. Stillman classified styles and defined art in terms that have become fundamental to our modern periodization of the art of the nineteenth century. In *Critical Shift*, Karen Georgi rereads many of their well-known texts, finding certain key discrepancies between their words and our historiography, pointing to unrecognized narrative desires. The book also studies ruptures and revolutionary breaks between “old” and “new” art, as well as the issue of the morality of “true” art. Georgi asserts that these concepts and their sometimes loaded expression were part of larger rhetorical structures that gainsay the uses to which the key terms have been put in modern historiography.

It has been more than fifty years since a book has been devoted to analyzing the careers of these three critics, and never before has their role in the historiography and periodization of American art been analyzed. The conclusions drawn from this close rereading of well-known texts challenge the fundamental nature of “historical context” in American art history.

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

152 pages | 8 illustrations | 6 x 9 | August
ISBN 978-0-271-06066-8 | cloth: \$74.95
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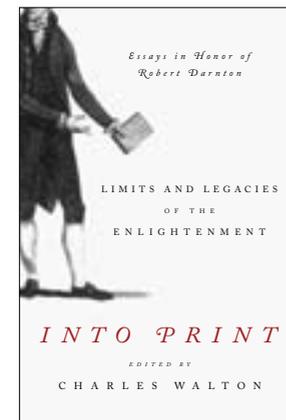
Art History

New in Paperback

Into Print

Limits and Legacies of the Enlightenment; Essays in Honor of Robert Darnton

Edited by Charles Walton



The famous clash between Edmund Burke and Tom Paine over the Enlightenment’s “evil” or “liberating” potential in the French Revolution finds present-day parallels in the battle between those who see the Enlightenment at the origins of modernity’s many ills, such as imperialism, racism, misogyny, and totalitarianism, and those who see it as having

forged an age of democracy, human rights, and freedom. The essays collected by Charles Walton in *Into Print* paint a more complicated picture. By focusing on print culture—the production, circulation, and reception of Enlightenment thought—they show how the Enlightenment was shaped through practice and reshaped over time.

The contributors to *Into Print* examine how writers, printers, booksellers, regulators, police, readers, rumormongers, policy makers, diplomats, and sovereigns all struggled over that broad range of ideas and values that we now associate with the Enlightenment. They reveal the financial and fiscal stakes of the Enlightenment print industry and, in turn, how Enlightenment ideas shaped that industry during an age of expanding readership. They probe the limits of Enlightenment universalism, showing how demands for religious tolerance clashed with the demands of science and nationalism. They examine the transnational flow of Enlightenment ideas and opinions, exploring its domestic and diplomatic implications. Finally, they show how the culture of the Enlightenment figured in the outbreak and course of the French Revolution.

Aside from the editor, the contributors are David A. Bell, Roger Chartier, Tabetha Ewing, Jeffrey Freedman, Carla Hesse, Thomas M. Luckett, Sarah Maza, Renato Pasta, Thierry Rigogne, Leonard N. Rosenband, Shanti Singham, and Will Slauter.

Charles Walton is Associate Professor of History at Yale University.

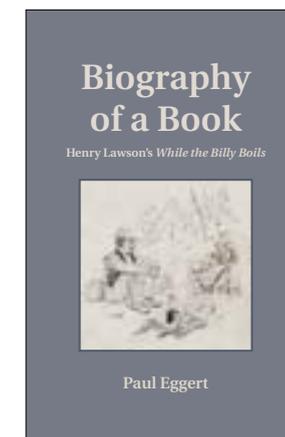
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Penn State Series in the History of the Book

History/Literature

Biography of a Book

Henry Lawson’s *While the Billy Boils*

Paul Eggert



“Only Paul Eggert—articulate, resourceful, and always coming up with the goods—could have written this: a book-historical account (with an infectious love of detail) of the production, reception, and reading of a single book which is also a series of scholarly detective stories, a biography of Henry Lawson, and a history of the study of the book over

the last hundred years. It’s a major scholarly achievement, and thoroughly readable with it.”

—John Worthen, University of Nottingham

Biography of a Book traces the life of an iconic Australian literary work in the lead-up to its initial publication—and for a century after. *While the Billy Boils* was Henry Lawson’s first story collection and remains an archetypal classic of Australian literature. Paul Eggert’s book-historical case study has far-reaching implications for the methods of literary study. Eggert not only revives the long-neglected concept of the literary work but also broadens it to incorporate reading practices, historical readerships, and the material forms of works that readers actually encountered.

Eggert shows how Lawson’s famous collection came out at a decisive moment for the development of a fully professional Australian literary publishing industry, then in its infancy in Sydney. The volume’s editing, design, and production were collaborative events that changed the feel and nature of Lawson’s writing. The book went on to be reprinted and repackaged countless times. Its production and reception histories act like a geological cross section, revealing the contours of successive cultural formations in Australia. In unraveling the life of Lawson’s classic work, Eggert’s book-historical approach challenges and clarifies established understandings of crucial moments in Australian literary history and of Lawson himself.

Paul Eggert is an Australian Research Council Professorial Fellow at the University of New South Wales.

428 pages | 14 illustrations | 5.5 x 8.5 | July
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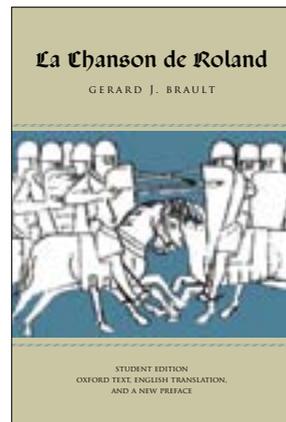
History/Literature

Revised Edition

La Chanson de Roland

Student Edition

Gerard J. Brault



Gerard Brault's 1984 student edition of *La Chanson de Roland* has become a standard text in classrooms. It contains the text and translation from his 1978 analytical edition along with an introduction illuminating the poem's historical and literary background and significance. This new revised edition contains a new preface and makes significant improvements to both the text and the bibliography.

The text and a line-by-line prose translation are printed on facing pages. Brault's editing of the Oxford text includes corrections of the scribe's obvious errors and new readings of garbled or partially obliterated words, and his translation achieves both elegance and accuracy. This new edition pays special attention to the consistency of Saracen proper names.

The introduction places *La Chanson de Roland* in the context of the French epic tradition, Charlemagne's Spanish campaign of 778, the legend of Roland, and the linguistic and literary issues raised by the Oxford text. Among the topics covered are the relation between history and myth, the epic's reflection of prevailing social beliefs and values at the time of its composition (about 1100), and the literary devices employed by the unknown author. The introduction concludes with a note about special problems in editing and translating the Oxford text. An annotated and updated bibliography introduces leading works relating to *La Chanson de Roland*.

Gerard J. Brault is Edwin Erle Sparks Professor Emeritus of French and Medieval Studies and Fellow Emeritus of the Institute for the Arts and Humanities at The Pennsylvania State University.

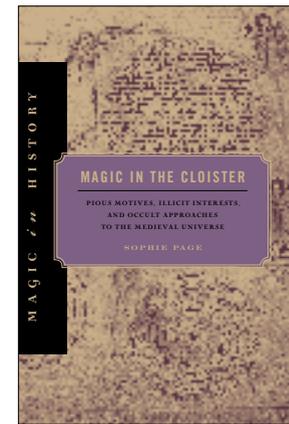
280 pages | 6 x 8 | July
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Literature

Magic in the Cloister

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

Sophie Page



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

—Charles Burnett,
The Warburg Institute,
University of London—School of Advanced Study

During the late thirteenth and early fourteenth centuries a group of monks with occult interests donated what became a remarkable collection of more than thirty magic texts to the library of the Benedictine abbey of St. Augustine's in Canterbury. The monks collected texts that provided positive justifications for the practice of magic and books in which works of magic were copied side by side with works of more licit genres. In *Magic in the Cloister*, Sophie Page uses this collection to explore the gradual shift toward more positive attitudes to magical texts and ideas in medieval Europe. She examines what attracted monks to magic texts, in spite of the dangers involved in studying condemned works, and how they combined magic with their intellectual interests and monastic life. By showing how it was possible for religious insiders to integrate magical studies with their orthodox worldview, *Magic in the Cloister* contributes to a broader understanding of the role of magical texts and ideas and their acceptance in the late Middle Ages.

Sophie Page is a lecturer at University College London.

248 pages | 6 illustrations | 6 x 9 | October
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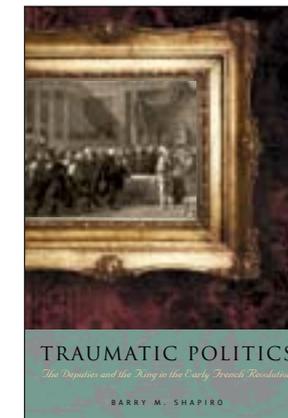
History/Religion

New in Paperback

Traumatic Politics

The Deputies and the King in the Early French Revolution

Barry M. Shapiro



"Shapiro's interdisciplinary analysis opens new perspectives. He notes that the same momentum is observable in modern-day revolutions, this lending credence to his thesis. While most of the material is quoted in English, he has faithfully consulted French sources. His work is readable and persuasive, and hopefully will join the recent scholarship on the French Revolution."

—Mary Helen Kashuba, *French Review*

"*Traumatic Politics* is an important book that expands current understanding of the Constituent Assembly. Shapiro is undoubtedly correct in recognizing and attempting to explain the deputies' ambivalent and constantly shifting attitudes toward Louis XVI. . . . He makes a convincing case that one cannot discount the memory of this experience in explaining the deputies' conduct in the Constituent Assembly."

—Kenneth Margerison, *French History*

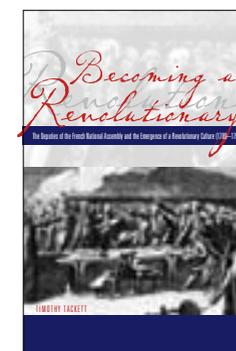
"Barry Shapiro's provocative psychological analysis of the 'trauma' induced by the French Revolution may not convince every reader. But the analysis itself is both careful and creative. Shapiro is simply too well acquainted with the history of the French Revolution—and too good a historian—to be taken lightly."

—Darrin M. McMahon, Florida State University

Barry M. Shapiro is Professor of History at Allegheny College.

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History

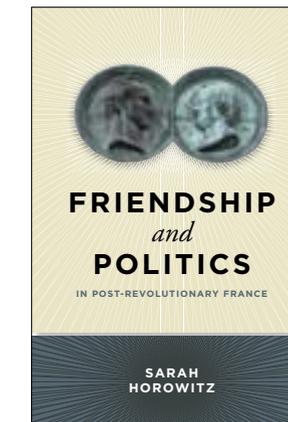


Also of Interest
Becoming a Revolutionary: The Deputies of the French National Assembly and the Emergence of a Revolutionary Culture (1789–1790)

Timothy Tackett
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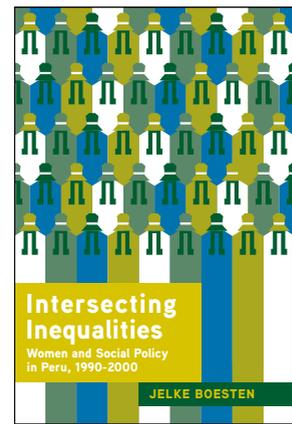
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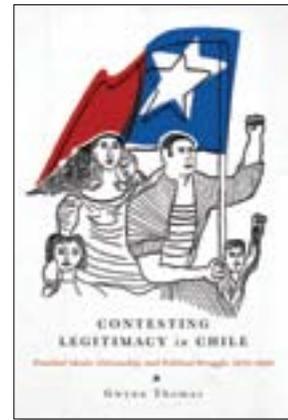
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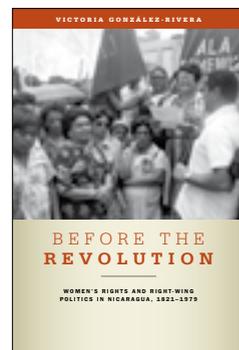
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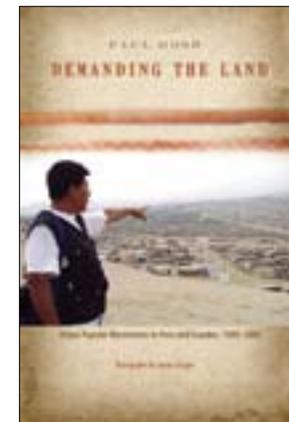
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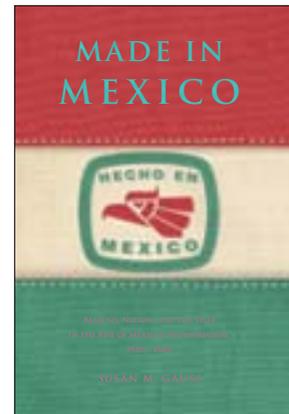
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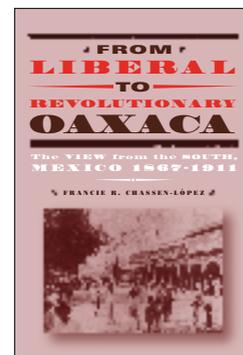
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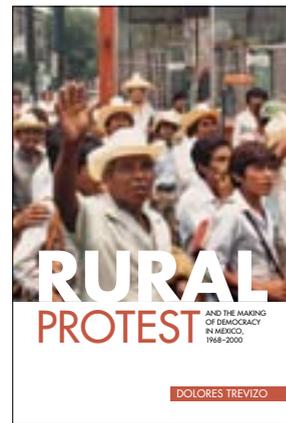
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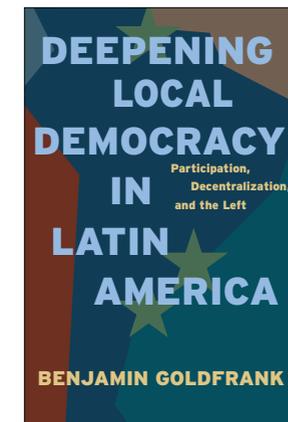
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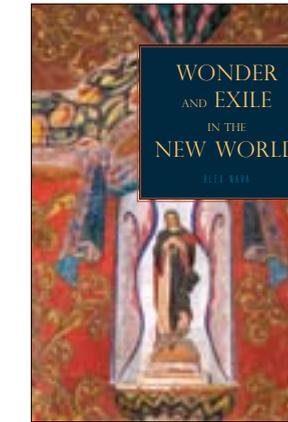
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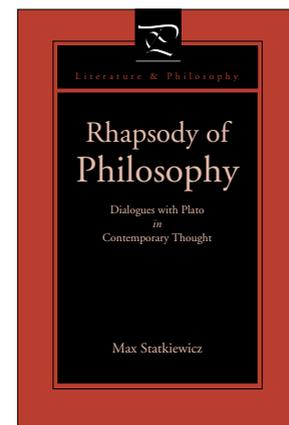
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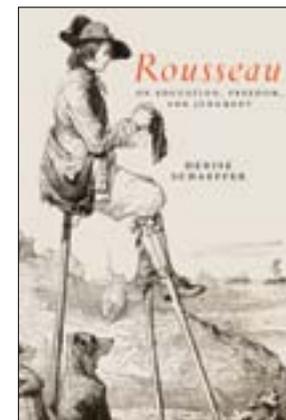
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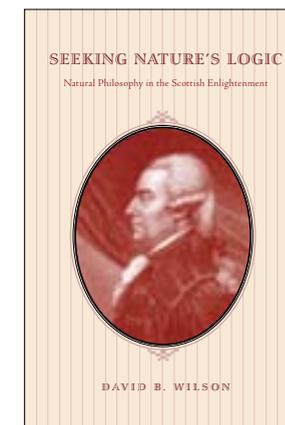
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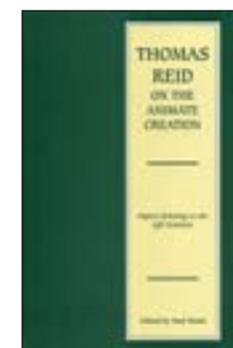
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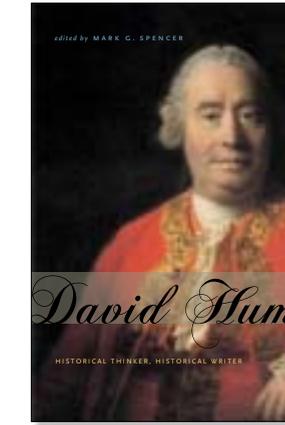
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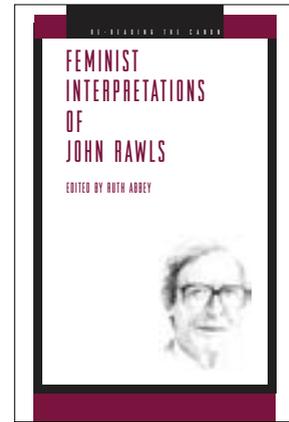
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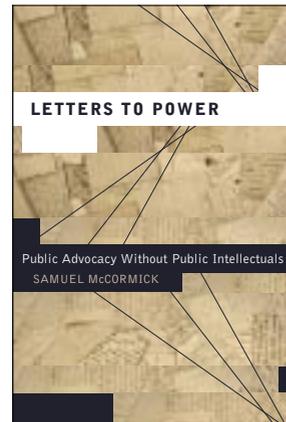
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Although the scarcity of public intellectuals among today's academic professionals is certainly a cause for concern, it also serves as a challenge to explore alternative, more subtle forms of political intelligence. *Letters to Power* accepts this challenge, guiding readers through ancient, medieval, and modern traditions of learned advocacy in search of persuasive techniques, resistant practices, and ethical sensibilities for use in contemporary democratic public culture. At the center of this book are the political epistles of four renowned scholars: the Roman Stoic Seneca the Younger, the late-medieval feminist Christine de Pizan, the key Enlightenment thinker Immanuel Kant, and the Christian anti-philosopher Søren Kierkegaard. Anticipating much of today's online advocacy, their letter-writing helps would-be intellectuals understand the economy of personal and public address at work in contemporary relations of power, suggesting that the art of lettered protest, like letter-writing itself, involves appealing to diverse, and often strictly virtual, audiences. In this sense, *Letters to Power* is not only a nuanced historical study but also a book in search of a usable past.

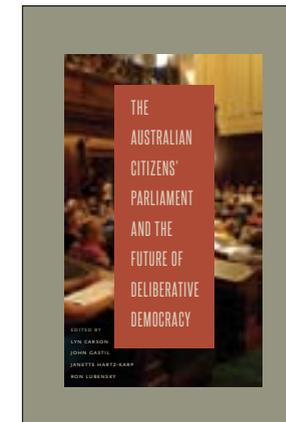
Samuel McCormick is Assistant Professor of Communication Studies at San Francisco State University.

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—Iain Walker,

Executive Director, The newDemocracy Foundation

Growing numbers of scholars, practitioners, politicians, and citizens recognize the value of deliberative civic engagement processes that enable citizens and governments to come together in public spaces and engage in constructive dialogue, informed discussion, and decisive deliberation. This book seeks to fill a gap in empirical studies in deliberative democracy by studying the assembly of the Australian Citizens' Parliament (ACP), which took place in Canberra on February 6–8, 2009. The ACP addressed the question “How can the Australian political system be strengthened to serve us better?”

The ACP's Canberra assembly is the first large-scale, face-to-face deliberative project to be completely audio-recorded and transcribed, enabling an unprecedented level of qualitative and quantitative assessment of participants' actual spoken discourse. Each chapter reports on different research questions for different purposes to benefit different audiences. Combined, they exhibit how diverse modes of research focused on a single event can enhance both theoretical and practical knowledge about deliberative democracy.

Lyn Carson is Professor in the Business Programs Unit at the University of Sydney Business School and a co-initiator of the Australian Citizens' Parliament.

John Gastil is Professor and Head of Communication Arts and Sciences at The Pennsylvania State University.

Janette Hartz-Karp is Professor of Sustainability at Curtin University's Sustainability Policy Institute.

Ron Lubensky is a doctoral candidate at the School of Humanities and Communication Arts, University of Western Sydney.

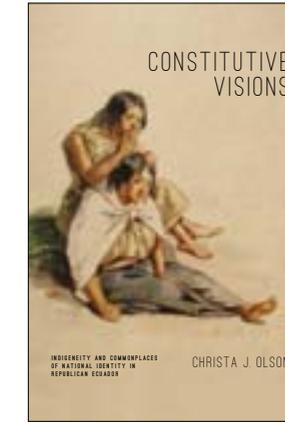
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Indigeneity and Commonplaces of National Identity in
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Christa J. Olson



“*Constitutive Visions* demonstrates, in rich detail, how visual representations serve as rhetorical acts that constitute nations—acts every bit as important as the constitutions, laws, political speeches, and policies that make up a national rhetorical culture. Christa Olson pushes rhetoric scholars to extend their reach beyond the English

word and beyond the Western world, a trend in contemporary scholarship that she models masterfully. This book will become a benchmark for both experienced scholars and novices seeking to examine how national and visual arguments take on rhetorical power across time and space.”

—Jordynn Jack,

University of North Carolina, Chapel Hill

In *Constitutive Visions*, Christa Olson presents the rhetorical history of republican Ecuador as punctuated by repeated arguments over national identity. Those arguments—as they advanced theories of citizenship, popular sovereignty, and republican modernity—struggled to reconcile the presence of Ecuador's large indigenous population with the dominance of a white-mestizo minority. Even as indigenous people were excluded from civic life, images of them proliferated during Ecuador's long process of nation formation, envisioning the nation in speeches, periodicals, and artworks. Tracing how that contradiction illuminates the textures of national-identity formation, *Constitutive Visions* places petitions from indigenous laborers alongside oil paintings, overlays woodblock illustrations with legislative debates, and analyzes Ecuador's nineteen constitutions in light of landscape painting. Taken together, these juxtapositions make sense of the contradictions that sustained and unsettled the postcolonial nation-state.

Christa J. Olson is Assistant Professor of English at the University of Wisconsin–Madison.

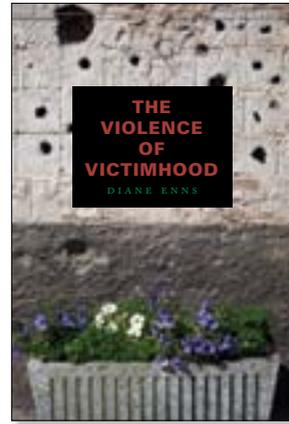
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Diane Enns is Associate Professor of Philosophy at McMaster University.

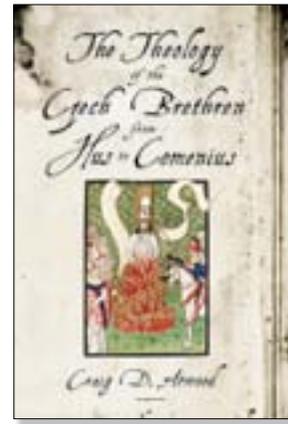
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Craig Atwood addresses the serious lack of comprehensive treatments in English of the Moravians. The Moravian Church, or Unity of the Brethren, was the first Western church to make separation of church and state a matter of doctrine and policy. The Unity’s vision for social and educational reform also sets it apart. Its theology centers on the key concepts of faith, love, and hope. The Unity—the heartbeat of the so-called Czech Reformation—was engaged with society and with other churches and did not retreat to isolationism, as did several movements in the Radical Reformation. Rather, the Unity continued to evolve as political and theological climates changed.

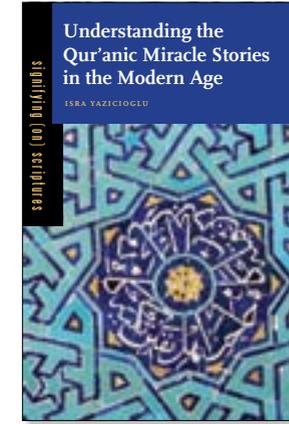
Craig D. Atwood teaches theology at the Moravian Seminary in Bethlehem, Pennsylvania. He is also the author of *Community of the Cross: Moravian Piety in Colonial Bethlehem* (Penn State, 2004).

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History/Religion

Understanding the Qur’anic Miracle Stories in the Modern Age

Isra Yazicioglu



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

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

—Omid Safi, University of North Carolina

The Qur’an contains many miracle stories, from Moses’s staff turning into a serpent to Mary’s conceiving Jesus as a virgin. In *Understanding the Qur’anic Miracle Stories in the Modern Age*, Isra Yazicioglu offers a glimpse of the ways in which meaningful implications have been drawn from these apparently strange narratives, both in the premodern and modern era. It fleshes out a fascinating medieval Muslim debate over miracles and connects its insights with early and late modern turning points in Western thought and with contemporary Qur’anic interpretation. Building on an apparent tension within the Qur’an and analyzing crucial cases of classical and modern Muslim engagement with these miracle stories, this book illustrates how an apparent site of conflict between faith and reason, or revelation and science, can become a site of fruitful exchange.

This book is a distinctive contribution to a new trend in Qur’anic Studies: it reveals the presence of insightful Qur’anic interpretation outside of the traditional line-by-line commentary genre, engaging with the works of Ghazali, Ibn Rushd, and Said Nursi. Moreover, focused as it is on the case of miracle stories, the book also goes beyond these specific passages to reflect more broadly on the issue of Qur’anic hermeneutics. It notes the connections between literal and symbolic approaches and highlights the importance of approaching the Qur’an with an eye to its potential implications for everyday life.

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

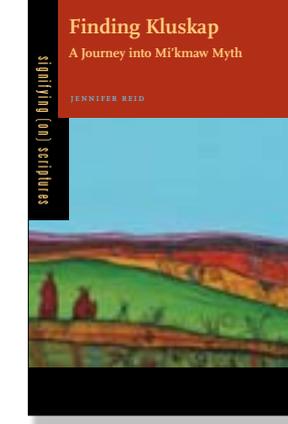
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Jennifer Reid



“Jennifer Reid presents truly original material—previously unknown stories that she recorded with Mi’kmaq friends. She also ties existing sources together in new ways. *Finding Kluskap* succeeds in presenting both new material and new interpretation—while still synthesizing existing literature in meaningful ways.”

—Jace Weaver,
University of Georgia

The Mi’kmaq of eastern Canada were among the first indigenous North Americans to encounter colonial Europeans. As early as the mid-sixteenth century, they were trading with French fishers, and by the mid-seventeenth century, large numbers of Mi’kmaq had converted to Catholicism. Mi’kmaq Catholicism is perhaps best exemplified by the community’s regard for the figure of Saint Anne, the grandmother of Jesus. Every year for a week, coinciding with the saint’s feast day of July 26, Mi’kmaq peoples from communities throughout Quebec and eastern Canada gather on the small island of Potlotek, off the coast of Nova Scotia. It is, however, far from a conventional Catholic celebration. In fact, it expresses a complex relationship between the Mi’kmaq, Saint Anne, a series of eighteenth-century treaties, and a cultural hero named Kluskap.

Finding Kluskap brings together years of historical research and learning among Mi’kmaq peoples on Cape Breton Island, Nova Scotia. The author’s long-term relationship with Mi’kmaq friends and colleagues provides a unique vantage point for scholarship, one shaped by not only personal relationships but also by the cultural, intellectual, and historical situations that inform postcolonial peoples. The picture that emerges when Saint Anne, Kluskap, and the mission are considered in concert with one another is one of the sacred life as a site of adjudication for both the meaning and efficacy of religion—and the impact of modern history on contemporary indigenous religion.

Jennifer Reid is Professor of Religion at the University of Maine at Farmington.

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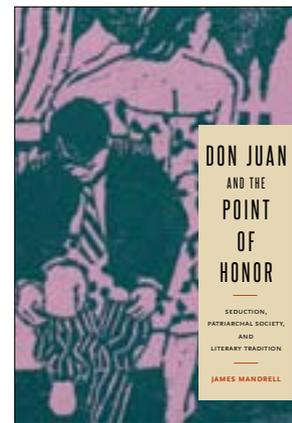
Religion

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Don Juan and the Point of Honor

Seduction, Patriarchal Society, and Literary Tradition

James Mandrell



In *Don Juan and the Point of Honor*, James Mandrell undertakes a systematic examination of the many questions surrounding the legendary character. On the one hand, it might be argued that Don Juan threatens society, since he is supposedly an agent of social anarchy. On the other hand, given his intriguing sexual accomplishments, he could

be viewed as a positive expression of life itself. James Mandrell shows what is at stake in the asking of such questions and, moreover, what is at stake in representations and considerations of Don Juan.

After a discussion of the ways that Don Juan's seductive powers infiltrate and influence the interpretations of texts of which he is a part, Mandrell continues with close readings of key Spanish literary works ranging from the seventeenth to the twentieth centuries. All of these works involve interrelated issues as regards Don Juan: the worldly uses and abuses of language; the power of literature to engender and embody other literary texts; seduction and its psychological and social subtexts; and society in relation to Don Juan as well as Don Juan's role in society. Ultimately, these notions are tied into the concept of honor as it works in literature and society. Mandrell concludes with a study of modern adaptations of Don Juan and his story in various theories of culture, society, and economic organizations.

What emerges is a view of Don Juan as a positive social force in patriarchal society and culture—as well as a force operative at the level of desire as it is made manifest in language. Mandrell shows that Don Juan should not be treated as an innocent or outmoded cultural artifact. Instead, he is a character whose story and vicissitudes are still significant in the context of our twenty-first-century world.

James Mandrell is Assistant Professor of Spanish and Comparative Literature at Brandeis University.

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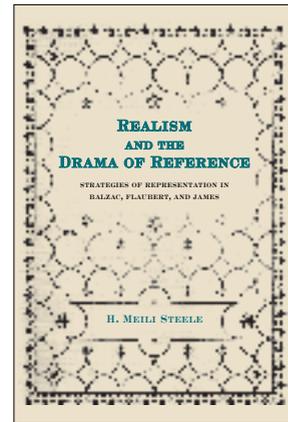
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Strategies of Representation in Balzac, Flaubert, and James

H. Meili Steele



In *Realism and the Drama of Reference*, Meili Steele brings the problem of reference—how language discloses the world—into contemporary critical debates about representation. He explores the potential of reference in the work of three authors in the realistic tradition: Balzac, Flaubert, and James. By defining realism in terms of linguistic

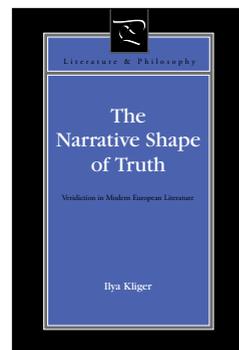
practices instead of representational accuracy, this study liberates reference from traditional realist concerns with the empirical universe. Realism thus becomes only one kind of referential practice.

The analysis takes up one text by each author—Balzac's *Les Illusions perdues*, Flaubert's *L'Education sentimentale*, and James's *The Golden Bowl*—and considers each with regard to four problems of the realistic novel: the creation of physical and cultural space; the speech of the characters and the relationship of their speech to what the text suggests knowledge to be; the narrator's authority and his interventions; and the representation of the protagonist's experience. By mapping the representational strategies of these three major authors in the history of the novel, this study calls for a reconsideration of the ways in which all novels represent their worlds.

H. Meili Steele is Professor of Comparative Literature at the University of South Carolina.

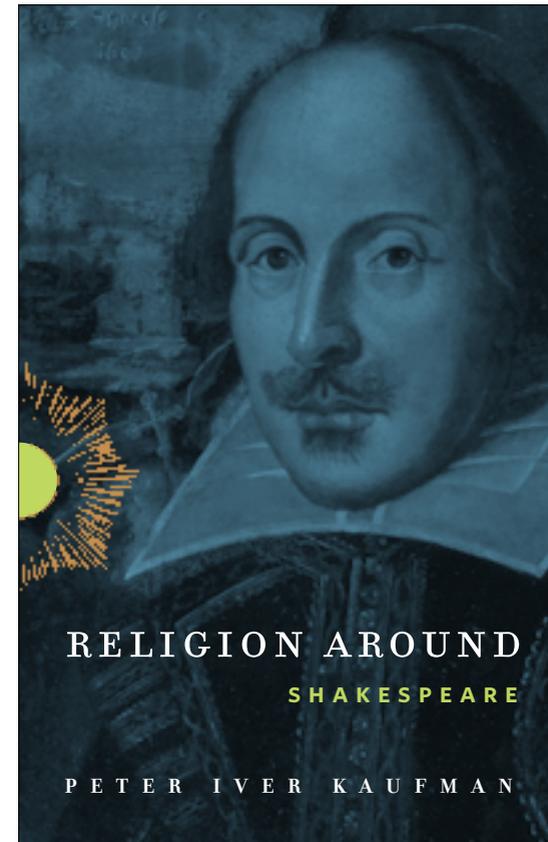
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For years scholars and others have been trying to out Shakespeare as an ardent Calvinist, a crypto-Catholic, a Puritan-baiter, a secularist, or a devotee of some hybrid faith. In *Religion Around Shakespeare*, Peter Kaufman sets aside such speculation in favor of considering the historic and religious context surrounding his work. Employing extensive archival research, he aims to assist literary historians who probe the religious discourses, characters, and events that seem to have found places in Shakespeare’s plays and to aid general readers or playgoers developing an interest in the plays’ and playwright’s religious contexts: Catholic, conformist, and reformist. Kaufman argues that sermons preached around Shakespeare and conflicts that left their marks on literature, law, municipal chronicles, and vestry minutes enlivened the world in which (and with which) he worked and can enrich our understanding of the playwright and his plays.

Peter Iver Kaufman is Modlin Professor at the University of Richmond and Professor Emeritus, University of North Carolina at Chapel Hill.

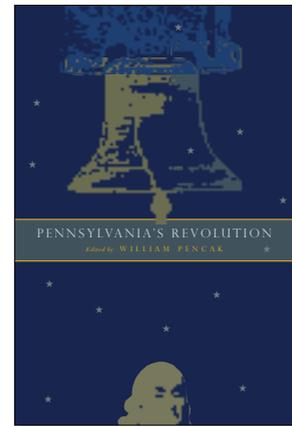
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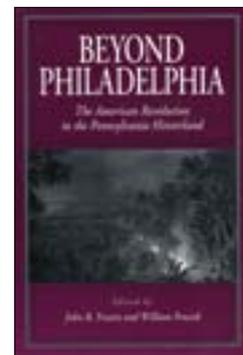
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William Pencak is Professor of American History at The Pennsylvania State University.

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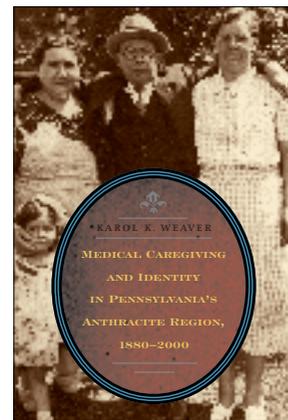


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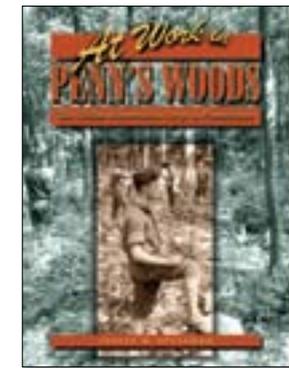
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The Civilian Conservation Corps in Pennsylvania

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of the corps 'from the bottom up.' As a result, *At Work in Penn's Woods* is a neat interweaving of administrative history from above, combined with a social history of the state's enrollees on the ground."

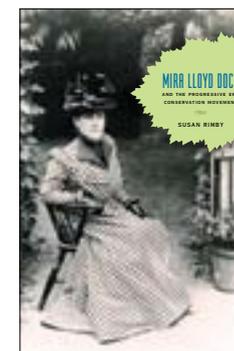
—Neil M. Maher,
Pennsylvania Magazine of History and Biography

The Civilian Conservation Corps was one of the most popular programs of President Franklin D. Roosevelt's New Deal. Over the nine years of the program, from 1933 to 1942, over two and one-half million unemployed young men found work on conservation projects across Depression-stricken America. "Roosevelt's Tree Army," as the CCC men were sometimes called, planted billions of trees, fought forest fires, did historic preservation work, and constructed recreational facilities in state and national parks. *At Work in Penn's Woods* offers a rich and compelling portrait of Pennsylvania's CCC program.

Joseph M. Speakman is Professor of History at Montgomery County Community College near Philadelphia.

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—Andrew K. Sandoval-Strausz,
University of New Mexico

"*The New Face of Small-Town America* is less an anthropological venture than it is a family-size profile of self-respect, dignity, and an affirmation of belonging."

—Rigoberto Gonzalez, *El Paso (TX) Times*

Allentown, Pennsylvania, is a small city located along the Lehigh River in the eastern part of the state. Once the hiding place of the Liberty Bell, Allentown has become a popular destination for Latino immigrants. These Latinos, mostly from Puerto Rico, now make up about a quarter of the city's population, and their numbers continue to grow. The thirty-one stories collected in *The New Face of Small-Town America* do not reflect the reality of Allentown alone. With U.S. Census figures showing the arrival of Latinos in more small American cities than ever before, Allentown will continue to serve as an example.

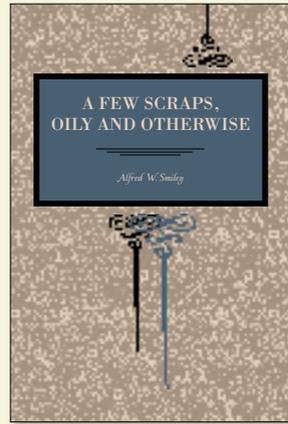
Edgar Sandoval is an award-winning journalist who spent almost three years writing about the Latino community of northeastern Pennsylvania.

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A Few Scraps, Oily and Otherwise

Alfred W. Smiley



First published in 1907, *A Few Scraps* records the birth of the oil industry in Pennsylvania from the eyewitness perspective of Alfred Smiley, a Pennsylvania native who worked on the world's first modern oil well. The "Drake" well, often called the birthplace of the modern petroleum industry, was struck on Oil Creek near Titusville, Penn-

sylvania, in August 1859. Smiley worked on this well and many others throughout the region, riding the overnight success and eventual decline of the oil boom in the second half of the nineteenth century. Mixing a quirky personal narrative with historical information, Smiley recounts stories of the growing oil industry and its effects on life in western Pennsylvania. He describes in lucid detail the early processes and practices of the oil rigs and pipelines, the fever of speculation, and the characters responsible for the creation of "oildom." The text incorporates unique photographs from the late nineteenth century, providing a further glimpse into the development of communities on the verge of modernization and industrialization.

Alfred W. Smiley (1843–1927) was a clerk, administrator, and owner of several oil fields, operating his own refinery in Shamburg, Pennsylvania. He later became a member of the first board of directors of the Foxburg, St. Petersburg, and Clarion Railroad Company. In 1886 he was elected to the legislature for Clarion County, and he served as the Democratic presidential elector for the twenty-seventh district of Pennsylvania.

224 pages | 5 x 8 | October
ISBN 978-0-271-06212-9 | paper: \$24.95
<http://www.psupress.org/books/titles/978-0-271-06212-9.html>

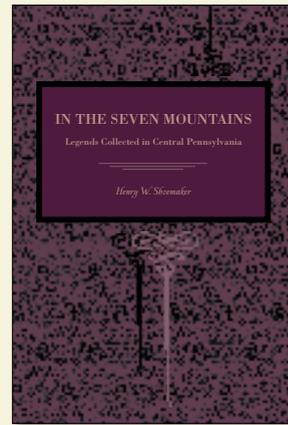
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In the Seven Mountains

Legends Collected in Central Pennsylvania

Henry W. Shoemaker



Originally published in 1913 by the Bright Printing Company, *In the Seven Mountains* belongs to Henry Shoemaker's robust corpus of tales and legends based on the folklore of Pennsylvania. This volume presents stories from the Seven Mountains, located in Mifflin, Centre, and Juniata Counties, through which Shoemaker traveled

by carriage in 1912, stopping to speak with local residents and visit "scores of localities of historic and legendary" importance. In his distinctive literary voice, Shoemaker recounts colorful legends—tales of ghosts and hauntings, of elusive mountain lions and their "celebrity" hunters—as well as human interest stories, many of which feature central Pennsylvania landmarks such as Tussey Mountain and Bald Mountain. Weaving narratives of the supernatural, local history, wildlife, and Native American lore, Shoemaker preserves the region's unique cultural heritage in a series of fantastical stories that blur the lines between truth and fiction. The text, reproduced in facsimile for the first time since its original printing, includes illustrations by S. W. Smith and W. W. Sholl.

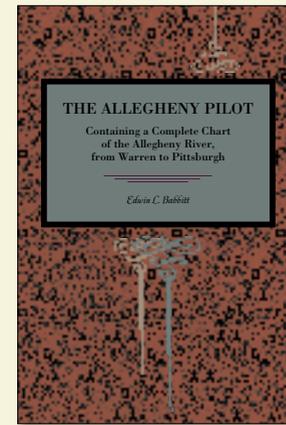
Henry W. Shoemaker (1880–1958) was the author of more than twenty volumes of popular Pennsylvania literary folklore and numerous narratives about Pennsylvania's disappearing wildlife during the first half of the twentieth century. He also served as Pennsylvania's first state folklorist from 1948 to 1956.

462 pages | 5 x 8 | October
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The Allegheny Pilot

Containing a Complete Chart of the Allegheny River, from Warren to Pittsburgh

Edwin L. Babbitt



The Allegheny Pilot, first published in 1855, is an early travel guide to western Pennsylvania's rivers and navigable waterways, complete with detailed maps, notes, and charts. Originally written for lumber raftsmen, and even considered to be the "Lumberman's Bible," it remains an important document on the original path of the Allegheny

and its tributaries, which have since been changed by the construction of the Kinzua Dam and other man-made alterations to the landscape. The book benefits not only from Babbitt's own knowledge, experience, and research on the Allegheny, but also from his having "spent much time in conversing with many of the oldest settlers along the river, collecting from them, orally, many historical facts besides those pertaining to the navigation of the river." *The Allegheny Pilot* is a fascinating look at a transient historical landscape, in a time when the beginnings of modern industrialization began to push westward across the state's frontiers, irrevocably changing them.

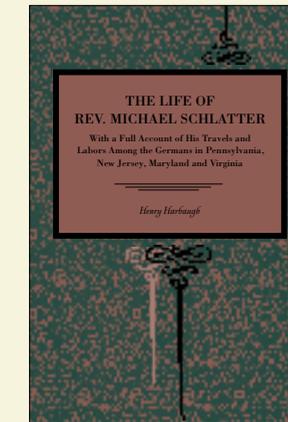
Edwin L. Babbitt (1817–1891) was a lumberman and businessman who worked in the lumber, oil, and shipping industries and lived in Warren and Grand Valley, Pennsylvania. He is buried in Youngsville, Pennsylvania.

118 pages | 5.5 x 8.5 | October
ISBN 978-0-271-06211-2 | paper: \$19.95
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The Life of Rev. Michael Schlatter

With a Full Account of His Travels and Labors Among the Germans in Pennsylvania, New Jersey, Maryland and Virginia

Henry Harbaugh



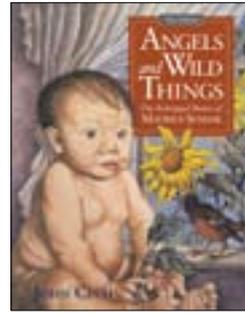
First published in 1857 by the notable Pennsylvania German writer Henry Harbaugh, this volume presents the biography of Michael Schlatter, the organizer of the German Reformed Church in Pennsylvania. Schlatter arrived in Philadelphia in 1746 on an appointment from the German Reformed Church to set up churches among the

growing German population in Pennsylvania and the mid-Atlantic. In addition to detailed biographical information, this book includes an English translation of his 1751 journal and a report on his time in America entitled "True History of the Real Conditions of the Destitute Congregations in Pennsylvania," which remains an important source in the study of the early German church in America and early German settlements in Philadelphia. Documenting Schlatter's extensive travels and his work in establishing churches across Pennsylvania, Harbaugh provides an intriguing account of the formation of the early German church and the American nation during critical moments of war and political turmoil.

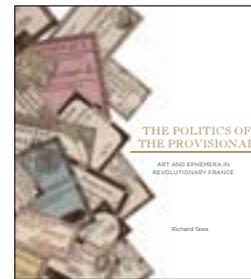
Henry Harbaugh (1817–1867) was a writer, carpenter, and pastor of the German Reformed Church in Pennsylvania. He was a professor at Mercersburg Theological Seminary, as well as the founder of the periodicals *Mercersburg Review* and *Reformed Messenger* and the author of many books on the history of the German Reformed Church.

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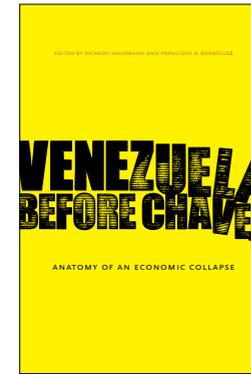
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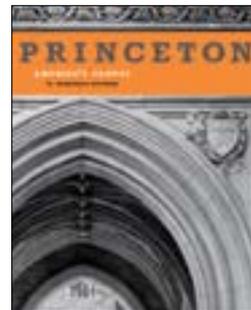
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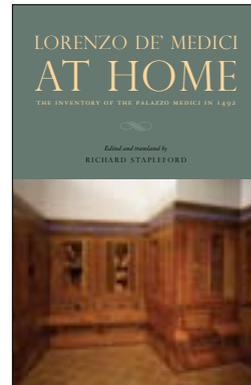
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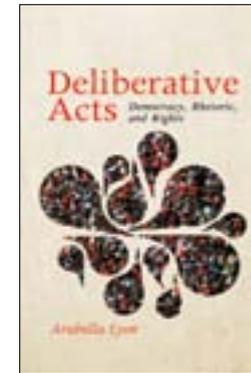
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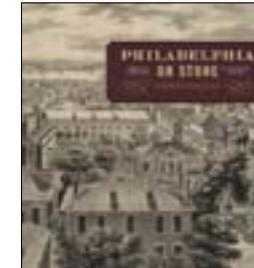
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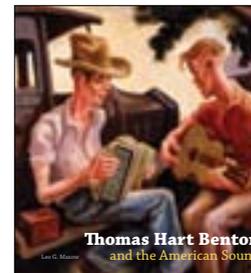
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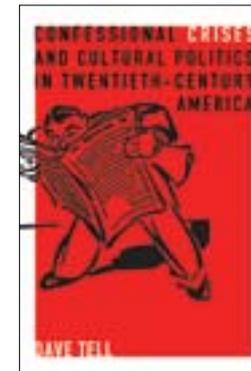
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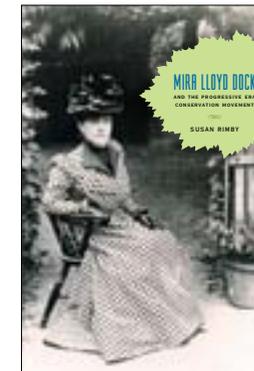
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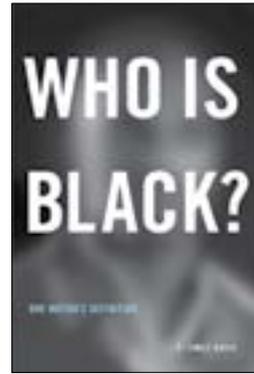


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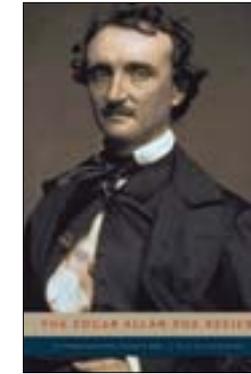
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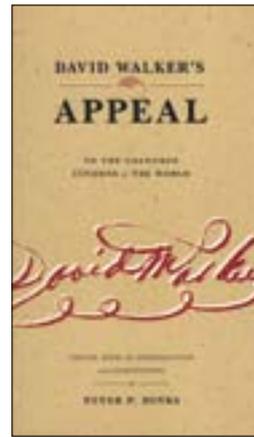
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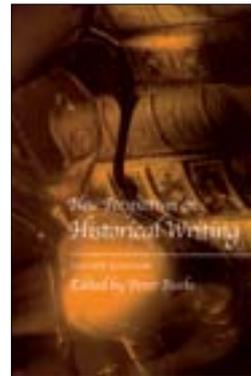
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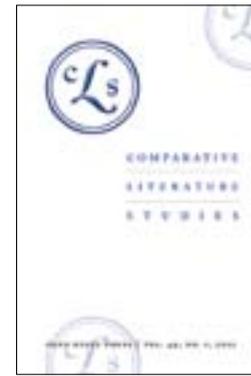
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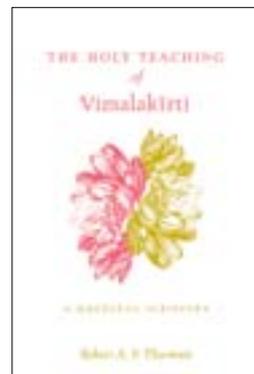
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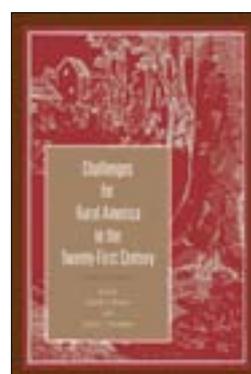
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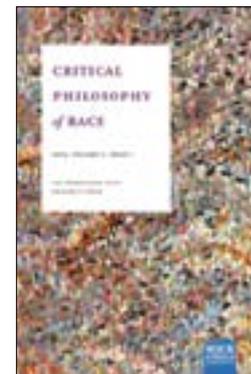


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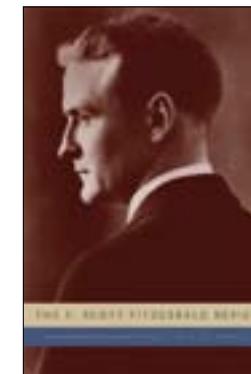
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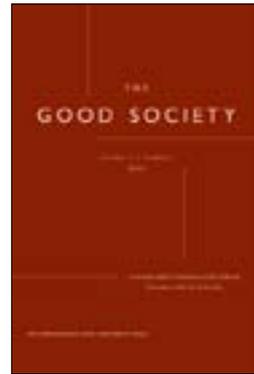


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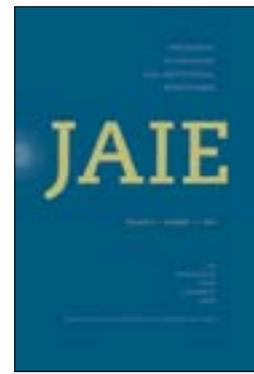


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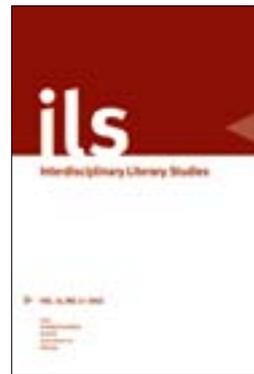


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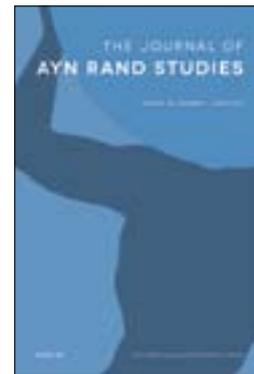


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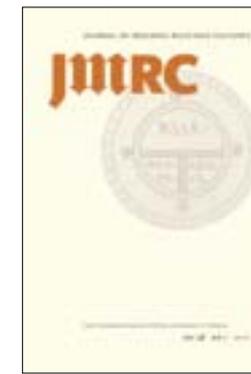


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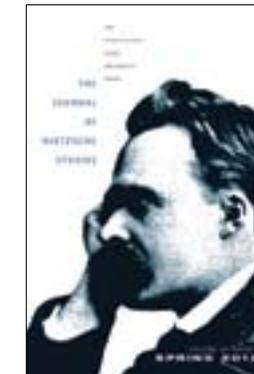


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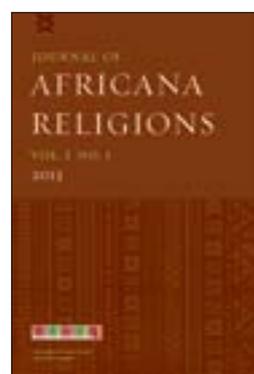


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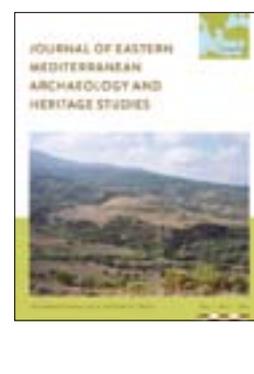


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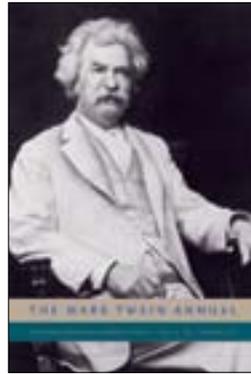
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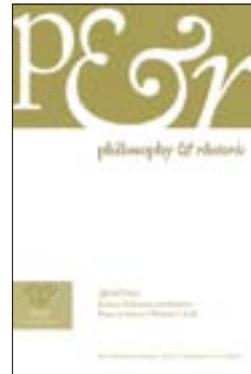


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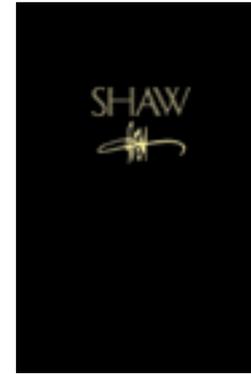


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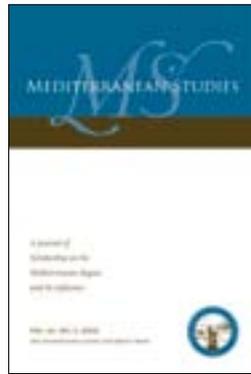


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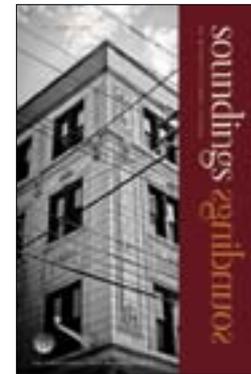


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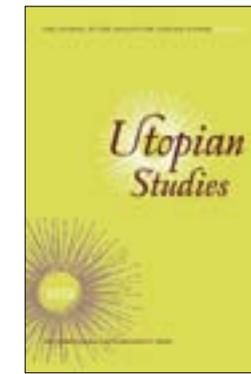


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