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*Abbreviations* t: trade discount; s: short discount

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**Cover:** Georgia O’Keeffe, *In the Patio VIII*, 1950. oil on canvas, 26” x 20”.  
 Collection of Georgia O’Keeffe Museum, Santa Fe, New Mexico.  
 Gift of The Burnett Foundation and The Georgia O’Keeffe Foundation. 1997.05.08.  
**Photograph:** Malcolm Varon. ©Georgia O’Keeffe Museum.

The Press celebrates its 50<sup>th</sup> anniversary in 2006. For this occasion we have chosen a slogan that emphasizes what we stand for: “engaging minds” signifies the stimulating nature of the authors’ ideas we disseminate as well as the efforts we make to bring those ideas, in an appealing form, to readers; “publishing excellence” betokens both the high quality of the scholarship and writing embodied in our books and journals and the superior copyediting, design, production, marketing, and order fulfillment in which we take great pride.

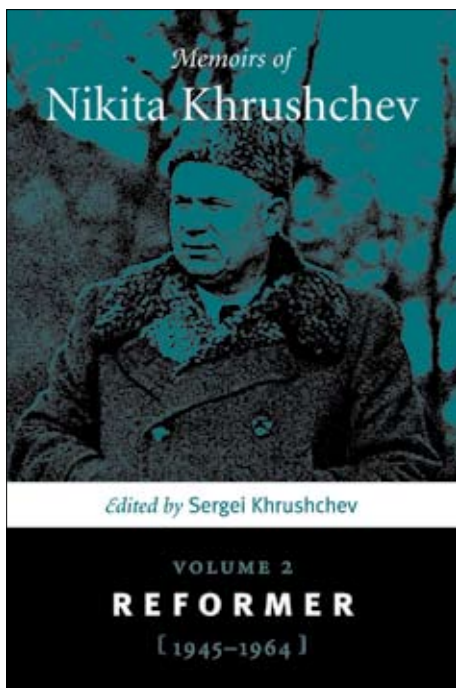
With nearly 80 prizes for our books and journals awarded by various associations, as well as 50 of our titles named as “Outstanding Academic Titles” by *Choice*, in the past fifteen years, the Press has achieved considerable academic distinction commensurate with the academic distinction of the University we represent. You will find in this catalogue announcements of exciting new books in many of the fields in which we have earned that reputation—American and European history, art and architecture, East European and Russian studies, feminist studies, Latin American studies, medieval studies, philosophy, rural sociology.

Alongside our pursuit of scholarly excellence, the Press also has long served the University’s goal of outreach by publishing books (and the journal *Pennsylvania History*) that have made a special contribution to the enlightenment and entertainment of the citizens of Pennsylvania and the Middle Atlantic region. Forthcoming in this season are several major new additions to our regional list, including a history of women at Penn State sponsored by the University’s Commission for Women.

We invite you to join our celebration of fifty years of publishing excellence!

—Sandy Thatcher





“The single most comprehensive, candid, and authoritative account of the inner workings of the Kremlin leadership. . . . One of the most extraordinary archives of the twentieth century.”  
—Strobe Talbott,  
former U.S. Deputy Secretary of State

## Memoirs of Nikita Khrushchev

Volume 2: Reformer, 1945–1964

EDITED BY SERGEI KHRUSHCHEV

Translated by George Shriver

Co-published with the Thomas J. Watson Jr. Institute for International Studies, Brown University

“Nikita Khrushchev was one of the most important political leaders of the twentieth century. Without his memoirs, neither the rise and fall of the Soviet Union nor the history of the Cold War can be fully understood. By dictating his memoirs and publishing them in the West, Khrushchev transformed himself from the USSR’s leader to one of its first dissidents. His remarkably candid recollections were a harbinger of glasnost to come. Like virtually all memoirs, his have a personal and political agenda, but even what might be called Khrushchev’s ‘myth of himself’ is vital for understanding how this colorful figure could place his contradictory stamp on his country and the world. The fact that the full text of Khrushchev’s memoirs will now be available in English is cause for rejoicing.”

—William Taubman, Amherst College, author of *Khrushchev: The Man and His Era*

Nikita Khrushchev’s proclamation from the floor of the United Nations that “we will bury you” is one of the most chilling and memorable moments in the history of the Cold War, but from the Cuban Missile Crisis to his criticism of the Soviet ruling structure late in his career, the motivation for Khrushchev’s actions wasn’t always clear. Many Americans regarded him as a monster, while in the USSR he was viewed at various times as either hero or traitor. But what was he really like, and what did he really think? Readers of Khrushchev’s memoirs will now be able to answer these questions for themselves (and will discover that what Khrushchev really said at the UN was “we will bury colonialism”).

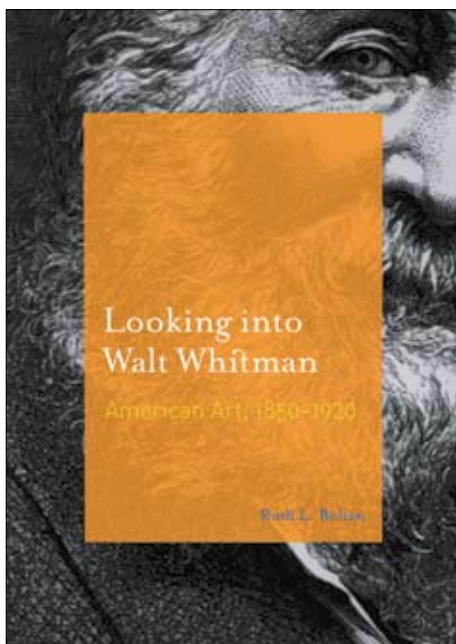
This is the second volume of three in what will be the only complete and fully reliable version of the memoirs available in English. In the first volume, published in 2004, Khrushchev takes his story up to the close of World War II. In the first section of this second volume, he covers the period from 1945 to 1956, from the famine and devastation of the immediate aftermath of the war to Stalin’s death, the subsequent power struggle, and the Twentieth Party Congress. The remaining sections are devoted to Khrushchev’s recollections and thoughts about various domestic and international problems. In the second and third sections, he recalls the virgin lands and other agricultural campaigns and his dealings with nuclear scientists and weapons designers. He also considers other sectors of the economy, specifically construction and the provision of consumer goods, administrative reform, and questions of war, peace, and disarmament. In the last section, he discusses the relations between the party leadership and the intelligentsia.

Included among the appendixes are the notebooks of Nina Petrovna Kukharchuk, Khrushchev’s wife.

**Nikita Sergeevich Khrushchev** (1894–1971) was First Secretary of the Central Committee of the Communist Party of the Soviet Union from 1953 to 1964 and Chairman of the USSR Council of Ministers from 1958 to 1964.

**Sergei Khrushchev** is Senior Fellow at the Thomas J. Watson Jr. Institute for International Studies at Brown University. He is the author of *Nikita Khrushchev and the Creation of a Superpower* (Penn State, 2000).

896 pages | 45 illustrations/2 maps | 6 x 9 | August  
ISBN 0-271-02861-0 | cloth: \$65.00t



“Pausing, inclining, baring my  
head, you specially I greet,  
To draw and clinch your soul for  
once inseparably with mine,  
Then travel travel on.”  
—Walt Whitman, *Leaves of Grass*

## Looking into Walt Whitman

American Art, 1850–1920

RUTH L. BOHAN

“Bohan demonstrates a far greater and more sustained network of associations linking Whitman with nineteenth-century visual culture than has previously been known. Along with tracing Whitman’s connection to artists and art institutions, Bohan surveys all of the known paintings and sketches done of Whitman during his lifetime.”  
—Kenneth M. Price, University of Nebraska, Lincoln

Why is Walt Whitman’s face as familiar as his poetry? In answering this question, Ruth Bohan tells a story of self-invention and portraiture. Whitman approached successive editions of *Leaves of Grass* as opportunities to establish close, dynamic links between his poetry and visual representation. Bohan shows as well that Whitman, who sought out friendships with numerous artists, left a legacy absorbed after his death into the fabric of American modernism.

*Looking into Walt Whitman* provides ample evidence that the poet’s engagement with the visual arts extended beyond photography into painting, printmaking, and sculpture. Through discussion of Whitman’s gradual emergence as an American, democratic, and radical figure, the book opens new ways to assess his impact upon such artists as Thomas Eakins, Joseph Stella, and Marsden Hartley.

Biography, art history, and the history of literature come together in Bohan’s rich, suggestive book. Based on years of research, it presents valuable information about Whitman portraiture; the publishing of his masterpiece, *Leaves of Grass*; artists’ responses to his transgressive persona; and Robert Coody’s work on *The Soil*, among other pivotal topics.

The many images, reproduced in color or as duotones, will be of significance both to Whitman specialists and to readers seeking an introduction to Whitman’s role as a poet who vitally shaped both the visual and literary arts of America.

**Ruth L. Bohan** is Associate Professor of Art and Art History at the University of Missouri–St. Louis.

280 pages | 22 color/82 b&w illustrations | 7 x 10 | May  
ISBN 0-271-02702-9 | cloth: \$50.00s





“The banjo is a popular instrument. It deserves to be.”

—1895 Sears, Roebuck catalogue

## Picturing the Banjo

EDITED BY LEO G. MAZOW

Co-published with the Palmer Museum of Art

“The instrument proper to them [slaves] is the banjar, which they brought hither from Africa.”

—Thomas Jefferson

The history of the banjo is as haunting as its music. Made popular in minstrel shows of the nineteenth century, the “banjar” derives from the stringed gourd instrument African slaves brought with them to plantations in the Caribbean and American South. From minstrelsy to the folk music revival of the twentieth century, the banjo has continued to attract audiences and acquire meaning. *Picturing the Banjo* gives this long history an entirely new dimension by tracing the instrument’s representation in American visual culture from the eighteenth century to the present.

Published in conjunction with an exhibition of the same name, *Picturing the Banjo* offers the first examination of the instrument’s portrayal in images that range from anonymous photographs of performers to paintings by Thomas Eakins and prints by Dox Thrash. Leo G. Mazow, contributing editor of the volume, and his collaborators demonstrate that the banjo became an American icon that links popular music to fundamental issues of race, class, and gender. Simple and appealing as the instrument may seem in Henry Ossawa Tanner’s *The Banjo Lesson* or Eastman Johnson’s *Old Kentucky Home*, it carries powerful associations with social conflict and change.

Through its many color and black-and-white illustrations, this book allows readers to experience the works of visual art and period instruments brought together in the pioneering exhibition organized by the Palmer Museum of Art of The Pennsylvania State University. *Picturing the Banjo* will be of interest to banjo lovers, scholars in American studies, and all those concerned with the musical and artistic heritage of slavery.

### Contents:

*Leo G. Mazow*, Banjo Cultures

*John Davis*, A Change of Key: The Banjo During the Civil War and Reconstruction

*Sarah Burns*, Whiteface: Art, Women, and the Banjo in Late-Nineteenth-Century America

*Leo G. Mazow*, From Sonic to Social: Noise, Quiet, and Banjo Imagery

*Joyce Henri Robinson*, Harlem Renaissance, Plantation Formulas, and the Dialect(ic) of the Banjo

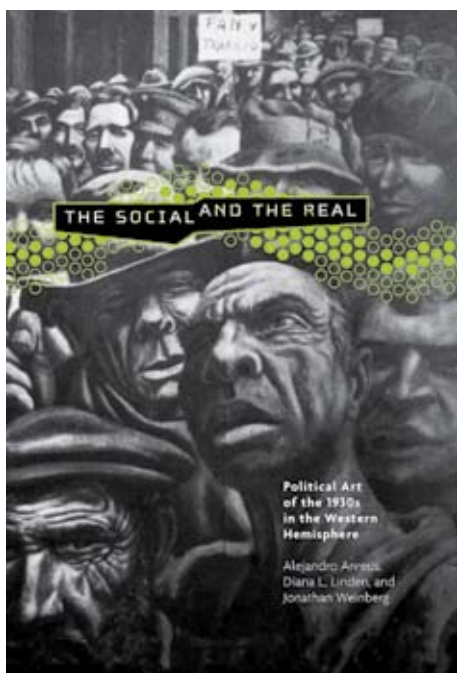
*Michael D. Harris*, From *The Banjo Lesson* to *The Piano Lesson*: Reclaiming the Song

*Cecelia Tichi*, Afterword: The State and Fate of an Icon

The exhibition *Picturing the Banjo* appears at the Palmer Museum of Art of The Pennsylvania State University, March 30–June 25, 2006. It can also be viewed at the Corcoran Gallery of Art, December 10, 2005–March 5, 2006, and the Boston Athenaeum, July 26–October 21, 2006.

**Leo G. Mazow** is Curator at the Palmer Museum of Art and Affiliate Assistant Professor in the Department of Art History, The Pennsylvania State University.

224 pages | 120 color illustrations | 9 x 11.5 | January  
ISBN 0-271-02710-X | paper: \$39.95t



“Revolutionary art . . . is  
decreed by history.”

—Louis Lozowick

## The Social and the Real

Political Art of the 1930s in the Western Hemisphere

EDITED BY ALEJANDRO ANREUS, DIANA L. LINDEN, AND JONATHAN WEINBERG

“*The Social and the Real* looks at 1930s art in a hemispheric context and fills a very real need. . . . Taken individually, the essays . . . represent important contributions to scholarship. Considered together, they enlarge in striking and unanticipated ways our understanding of the art of this period.”

—Alan Wallach, William and Mary College

During the 1930s, American artists such as Ben Shahn developed a mode of representation generally known as Social Realism. This term is given broad new meaning in the anthology brought together by Alejandro Anreus, Diana Linden, and Jonathan Weinberg. They and their collaborators argue that artists of the Depression era believed that their art became “real” by engaging the great economic and political issues of society. Through fresh investigation of the visual culture of the 1930s—painting, sculpture, photography, and the graphic arts—the anthology illuminates the struggle for social justice that led artists to embrace leftist ideologies and devise an art aimed at revealing the harsh realities of contemporary life.

In sharp contrast to earlier studies, *The Social and the Real* contends that the radical art of the Americas during the 1930s was shaped as much by hemispheric exchange as by emulation of the European avant-garde. Alan Trachtenberg, Mary K. Coffey, and the book’s other essayists consider Canadian art alongside art from the United States, the Caribbean, and as far south as Argentina. Some of the artists they discuss, like Philip Evergood or Dorothea Lange, are well known; others—the Argentinean Antonio Berni or the Canadian Paraskeva Clark—deserve wider recognition. Situating such artists within the context of Pan-American exchange transforms the structure of the art-historical field. It also produces major new insights. The rise of Social Realism, for instance, is traced back not to the United States in the 1930s, but instead to the Mexico of the early 1920s.

*The Social and the Real* makes an assessment of Social Realism that is comprehensive as well as groundbreaking. The opening essays deal with “reality and authenticity” in representations of “the nation.” Subsequent essays consider portrayals of manhood, labor, lynching, and people pushed to the margins of society because of religious or ethnic identity. The volume concludes with a pair of essays—one on artists’ links with Communism, the other on portrayal of Franklin Delano Roosevelt’s physical infirmity—that carry the discussion of Social Realism into the postwar period.

**Alejandro Anreus** is Professor of Art History at William Paterson University. He is the author of *Orozco in Gringoland: The Years in New York* (2001) and the editor of *Ben Shahn and the Passion of Sacco and Vanzetti* (2001).

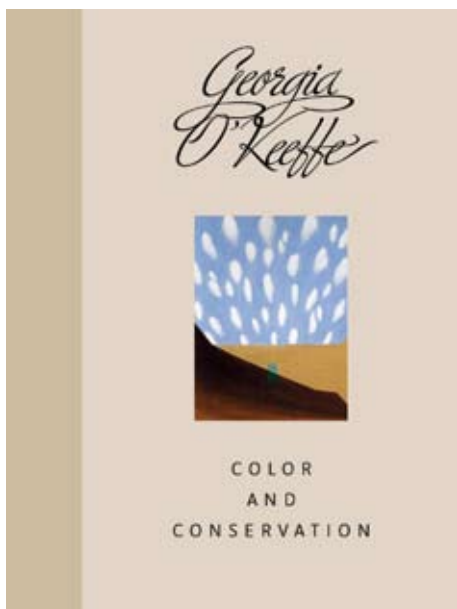
**Diana L. Linden** is an independent scholar and a recipient of a J. Paul Getty Postdoctoral Fellowship.

**Jonathan Weinberg** is the author of *Male Desire: The Homoerotic in American Art* (2005), *Ambition and Love in Modern American Art* (2001), and *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First American Avant-Garde* (1995).

384 pages | 96 duotones | 7 X 10 | February

ISBN 0-271-02691-X | flexi: \$50.00s

Refiguring Modernism Series



“When you take a flower in your hand and really look at it, it’s your world for the moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower. I want them to see it whether they want to or not.”

—Georgia O’Keeffe

## Georgia O’Keeffe

### Color and Conservation

EDITED BY RENÉ PAUL BARILLEAUX

Georgia O’Keeffe (1887–1986) has become one of America’s best-known artists. This book, which accompanies an exhibition of the same name, centers on O’Keeffe’s efforts to ensure proper conservation of the fragile surfaces of her paintings of bones, flowers, and landscapes. Based on previously unpublished correspondence between O’Keeffe and distinguished conservator Caroline Keck, this catalogue from the Mississippi Museum of Art presents entirely new information about the relationship between O’Keeffe’s aesthetic vision and her distinctive handling of paint and pastel.

O’Keeffe’s use of color has long been regarded as a source of the great emotional power that animates her abstract renderings of natural forms. But little was known about her techniques, because she surrounded her studio practices with a wall of secrecy. Her correspondence with Keck reveals that she was surprisingly traditional, sometimes making her own color chips and pastel sticks and even at times grinding her own pigments.

The essays in *Georgia O’Keeffe: Color and Conservation* consider the artist’s enduring love of the very substance of color. Through close analysis of paintings and pastels with a continuous history of conservation, the essays document O’Keeffe’s and Keck’s painstaking efforts to restore damaged art to its original state. The discussion and accompanying illustrations will give readers an expanded understanding of the subtle beauty and diversity of O’Keeffe’s painting methods.

#### Contents:

*Sarah Whitaker Peters*, Georgia O’Keeffe: Color and Conservation

*Dale Kronkright*, Painter and Conservator: A Collaboration

*Judith C. Walsh*, Pastel, Georgia O’Keeffe, and Conservation

The exhibition *Georgia O’Keeffe: Color and Conservation* is on view at the Mississippi Museum of Art February 4–May 29, 2006. It will then travel to the Georgia O’Keeffe Museum in Santa Fe, New Mexico, June 16–September 10, 2006, and to the Memorial Art Gallery at the University of Rochester, September 30–December 31, 2006.

**René Paul Barilleaux** is Curator of Art after 1945 at the McNay Art Museum in San Antonio, Texas, and former Director for Programs at the Mississippi Museum of Art. In 2003, he curated *Passionate Observer: Photographs by Eudora Welty* at the National Museum of Women in the Arts in Washington, D.C.

168 pages | 9 x 12 | 57 color/11 b&w illustrations

ISBN 1-887422-11-0 | cloth: \$34.95t

Distributed by Penn State Press for the Mississippi Museum of Art

New in Paperback, with a New Preface

## The Dream of the Moving Statue

KENNETH GROSS

“Exploring a perennial fascination with the idea of an animated statue (most familiarly represented perhaps in the myth of Pygmalion) and its converse (petrification of living individuals), Gross both delights and instructs the reader through an exploration of a quite astonishing number of significant examples that include poetry, film, drama, psychoanalysis, and philosophy, to say nothing of a few famous statues themselves . . . that continually provoke the reader into the exhilarating experience of new insights into the workings of the imagination, the arousal of fear and desire, and the dangerously porous borderlines between the inanimate and the animate, the object and the subject, and finally, between death and life.”

—Froma I. Zeitlin, Princeton University

“Kenneth Gross conveys, with acumen, passion, and originality, the fascination that statues have exercised over the imagination since antiquity. His exploration of mythology and legends—from the petrifying stare of the Gorgon Medusa to the figure who comes to life when Pygmalion kisses his handiwork—reveals their psychological complexity and philosophical richness: effigies, puppets, replicas open up questions about reality and unreality, and the ontology of representations, that have the strongest claims to our continuing attention. Indeed *The Dream of the Moving Statue*, first published in 1992 when computer simulations and virtual reality were still unfamiliar, was prophetic in its concerns.”

—Marina Warner, University of Essex

“Kenneth Gross’s moving statues book is one of the most stimulating discussions of sculpture and the aesthetics of statuary that I have ever read. It has had a significant influence on both literary scholars and art historians. . . . Gross’s book is beautifully wrought, highly suggestive, and deeply stimulating. It deserves to remain in print.”

—Paul Barolsky, University of Virginia

**Kenneth Gross** is Professor of English at Rochester University. He has also published *Shylock Is Shakespeare* (2006) and *Shakespeare’s Noise* (2001).

272 pages | 16 illustrations | 6 x 9 | February  
ISBN 0-271-02900-5 | paper: \$24.95s

New in Paperback

## The Renaissance Perfected

Architecture, Spectacle, and Tourism in Fascist Italy

D. MEDINA LASANSKY

2005 Winner of the ISI Henry Paolucci/  
Walter Bagehot Book Award

“This is an outstanding example of a deconstructivist approach to history. . . .

The text is generously illustrated in color and black-and-white. . . . This book is for anyone with a special interest in Italian culture.”

—J. Quinan, *Choice*

“While Renaissance art history has begun to engage with its origins in nineteenth-century historicism, it has yet to grapple with the legacy of Mussolini and Italy’s Fascist period. Lasansky’s book unsettles our basic, cherished assumptions about Renaissance architecture and urbanism. It challenges us to confront the use of the Renaissance in the present as well as in the recent past.”

—Cristelle Baskins, Tufts University

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

—Ruth Ben-Ghiat, New York University

“Lasansky’s reinterpretation of the architectural legacy of Italy’s Fascists certainly appeals to Renaissance and contemporary art historians alike.”

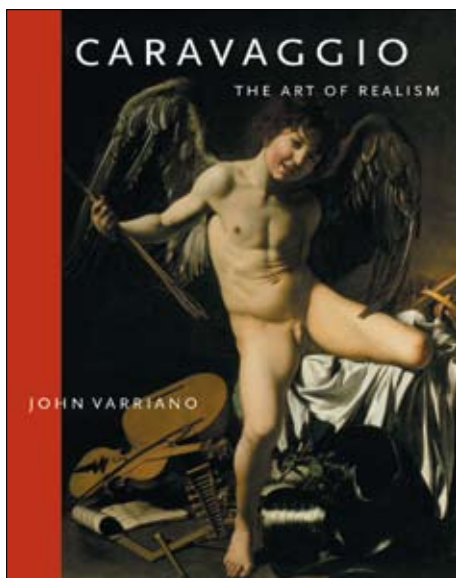
—Gabriele Neher, *The Art Book*

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

412 pages | 69 color/236 duotone illustrations/1 map | 9 x 10 | Available Now  
ISBN 0-271-02507-7 | paper: \$39.95s  
Buildings, Landscapes, and Societies Series







“[Caravaggio] will not make a single brushstroke without the close study of life, which he copies and paints.”

—Carel van Mander, 1603

## Caravaggio

The Art of Realism

JOHN VARRIANO

“The scholarship is not just sound, but is up to date and rich, adding pertinent bibliography from other disciplines. The book’s main strength is in Varriano’s level-headed approach to his subject and his careful, thoughtful, hard look at the images.”  
—Richard Spear, University of Maryland

“The book does an excellent job of looking closely at the paintings, getting us to think about them in new and interesting ways. . . . The degree to which the author will stimulate students to look closely at the pictures is very considerable.”  
—David Stone, University of Delaware

The dramatic realism of Caravaggio’s art has fascinated viewers since the seventeenth century. Yet no prior monograph presents the thorough investigation of Caravaggio’s “realism” ventured in John Varriano’s remarkable book. Forgoing the “life and works” format of most earlier monographs, Varriano concentrates on uncovering the principles and practices—the intellect and the imagination—that guided Caravaggio’s eye and brush as he made some of the most controversial paintings in the history of art.

Caravaggio’s irascible personality, libertine sexual preferences, and lawless, even murderous, behavior have attracted as much heated commentary as his realism. Varriano sheds important new light on these disputes by tracing the autobiographical threads in Caravaggio’s paintings and framing these within the context of contemporary Italian culture. Ultimately, Varriano links Caravaggio’s aggressive persona and innovative methods to changes taking place throughout seventeenth-century Europe.

*Caravaggio: The Art of Realism* begins with a highly original investigation of the artist’s studio practices. In subsequent chapters, Varriano discusses Caravaggio’s response to the material culture of his day, his use of gesture and expression, and his eroticism and violence as well as other issues central to the painter’s legendary realism.

*Caravaggio: The Art of Realism* will appeal to students and the general reader as well as to specialists in the field. Varriano has a gift for presenting complex scholarship in a clear, accessible way. The book contains numerous color illustrations that will help readers experience Caravaggio’s art and follow the author’s informative discussion of such famed paintings as *Love Victorious* and *David with the Head of Goliath*.

**John Varriano** is Idella Plimpton Kendall Professor of Art History at Mount Holyoke College. He is the author of *Italian Baroque and Rococo Architecture* (1986), *Rome, A Literary Companion* (1991), and numerous articles and exhibition catalogues on early modern Italian art.

304 pages | 104 color illustrations | 7 x 10 | June

ISBN 0-271-02717-7 | cloth: \$75.00s

ISBN 0-271-02718-5 | paper: \$35.00s

## A Place to Believe In

Locating Medieval Landscapes

EDITED BY CLARE A. LEES AND GILLIAN R. OVERING

“This stimulating and provocative essay collection picks up the recent interest of medieval scholars in the political, social, and religious meanings of place and space, but it goes far beyond the work so far done in the field. What makes it unique is that it is so wide ranging across disciplinary and temporal boundaries. The book could make a wonderful addition to courses in Anglo-Saxon or later medieval texts that focus on female spirituality or monasticism.”

—Karma Lochrie, Indiana University

Medievalists have much to gain from a thoroughgoing contemplation of place. If landscapes are windows onto human activity, they connect us with medieval people, enabling us to ask questions about their senses of space and place. In *A Place to Believe In* Clare Lees and Gillian Overing bring together scholars of medieval literature, archaeology, history, religion, art history, and environmental studies to explore the idea of place in medieval religious culture.

The essays in *A Place to Believe In* reveal places real and imagined, ancient and modern: Anglo-Saxon Northumbria (home of Whitby and Bede’s monastery of Jarrow), Cistercian monasteries of late medieval Britain, pilgrimages of mind and soul in Margery Kempe, the ruins of Coventry Cathedral in 1940, and representations of the sacred landscape in today’s Pacific Northwest. A strength of the collection is its awareness of the fact that medieval and modern viewpoints converge in an experience of place and frame a newly created space where the literary, the historical, and the cultural are in ongoing negotiation with the geographical, the personal, and the material.

Featuring a distinguished array of scholars, *A Place to Believe In* will be of great interest to scholars across medieval fields interested in the interplay between medieval and modern ideas of place. Contributors are Kenneth Addison, Sarah Beckwith, Stephanie Hollis, Stacy S. Klein, Fred Orton, Ann Marie Rasmussen, Diane Watt, Kelley M. Wickham-Crowley, Ulrike Wiethaus, and Ian Wood.

**Clare A. Lees** is Professor of Medieval Literature and the History of the Language at King’s College London.

**Gillian R. Overing** is Professor of English at Wake Forest University.

Lees and Overing have collaborated on several publications, including *Double Agents: Women and Clerical Culture in Anglo-Saxon England* (2001) and *Landscape of Desire: Partial Stories of the Medieval Scandinavian World* (1994).

288 pages | 6.125 x 9.25 | May  
 ISBN 0-271-02859-9 | cloth: \$65.00s  
 ISBN 0-271-02860-2 | paper: \$25.00s

## Medieval Art in America

Patterns of Collecting, 1800–1940

EDITED BY ELIZABETH BRADFORD SMITH

This catalogue was published in 1996 to accompany an innovative exhibition, *Medieval Art in America: Patterns of Collecting, 1800–1940*, organized by the Frick Art Museum and the Palmer Museum of Art. With works of art borrowed from numerous prominent institutions—including the Metropolitan Museum of Art and the Art Institute of Chicago—the exhibition focused not on the objects themselves but rather on the motivations and methods that led collectors to bring medieval art to America.

The catalogue for the 1996 exhibition, now newly available to the public, enables readers to revisit the pioneering display of objects, ranging from ivory statues to stained glass. With an illustrated catalogue of the 75 objects in the show and essays on well-known collectors and collections of medieval art, this volume is an indispensable reference for the study of both American collecting and medieval art.

### Contents:

*Elizabeth Bradford Smith*, The Earliest Private Collectors: False Dawn Multiplied; *George Grey Barnard*: Artist/Collector/Dealer/Curator

*Kathryn McClintock*, The Classroom and the Courtyard: Medievalism in American Highbrow Culture; Academic Collecting at Harvard; Public Museums in the East: The Case of Boston, “Arts of the Middle Ages” and the Swarzenskis

*R. Aaron Rottner*, J. P. Morgan and the Middle Ages

*Sarah Andrews*, Academic Collecting at Princeton

*Heather McCune Bruhn*, William M. Milliken and Medieval Art; The Guelph Treasure: The Traveling Exhibition and Purchases by Major American Museums

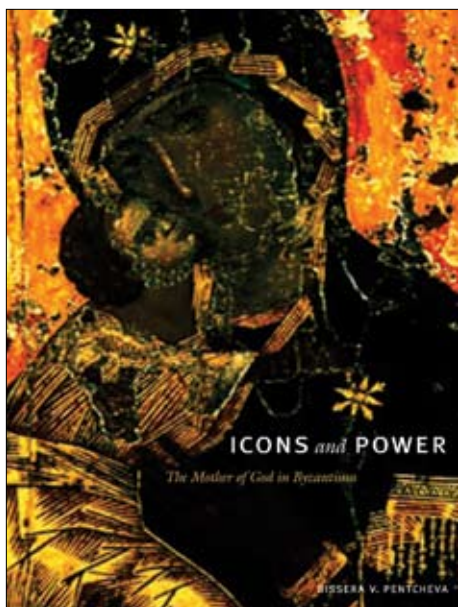
*Beth Lombardi*, Raymond Pitcairn and the Collecting of Medieval Stained Glass in America

*Marshall Price*, Henry Walters: Elusive Collector

*Cheryl Snay*, Medieval Art in American Popular Culture: Mid-Nineteenth-Century American Travelers in Europe

**Elizabeth Bradford Smith** is Associate Professor of Art History, The Pennsylvania State University, and co-editor of *Technology and Resource Use in Medieval Europe* (1997).

248 pages | 29 color/135 b&w illustrations | 8.5 x 11 | Available Now  
 ISBN 0-911209-45-X | paper: \$19.95s



“The emperor carried the icon of the Mother of God to the top of the walls . . . and took courage to fight back on his own.”

—Niketas Choniates, late twelfth century

## Icons and Power

The Mother of God in Byzantium

BISSERA V. PENTCHEVA

“This is a major work. It provides a much-needed overview of the development of the cult of the Virgin in Byzantium between the fifth and thirteenth centuries. But it is much more than that too. In its richly detailed account of how icons of the Virgin helped shape Byzantine imperial ideologies, it offers a significant contribution to studies of gender and empire. Its deployment of an unprecedented range of sources, its attentiveness to both major and minor artistic media, and its brilliant descriptions of the role of icons will ensure that it becomes a standard book on the Virgin and her cult in Byzantium.”

—David Freedberg, author of *The Eye of the Lynx*

The Virgin Mary embodied power rather than maternal tenderness in the Byzantine world. Known as the Mother of God, she became a guarantor of military victory and hence of imperial authority. In this pioneering book, Bissera Pentcheva connects the fusion of Marian cult and imperial rule with the powers assigned to images of this All Holy woman.

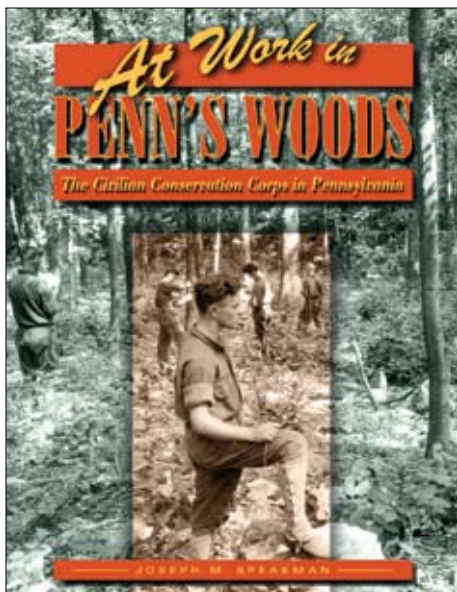
Drawing upon a wide range of sources and images from coins and seals to monumental mosaics, Pentcheva demonstrates that a fundamental shift in Byzantine cult—from relics to icons—took place during the late tenth century. Further, she shows that processions through the city of Constantinople provided the context in which Marian icons emerged as centerpieces of imperial claims to divine protection.

Pentcheva breaks new ground, contending that devotion to Marian icons should be considered a much later development than is generally assumed. This new perspective has important implications not only for the history of imperial ritual but also for understanding the creation of new Marian iconography during the twelfth and thirteenth centuries.

Centered upon fundamental questions of art, religion, and politics, *Icons and Power* makes a vital contribution to the entire field of medieval studies. It will be of interest as well to all those concerned with the cult of Mary in the Christian traditions of the East and West.

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

384 pages | 20 color/100 b&w illustrations | 7 x 10 | February  
ISBN 0-271-02551-4 | cloth: \$60.00s



## At Work in Penn's Woods

The Civilian Conservation Corps in Pennsylvania

JOSEPH M. SPEAKMAN

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.

In Pennsylvania the CCC had one of its largest and most successful programs. The state recruited the second-highest number of workers and had the second-highest number of work camps in the country. Gifford Pinchot, perhaps the most famed conservationist of the first half of the twentieth century, was governor of the state in 1933, and his state foresters were well prepared to make use of the abundant labor the CCC made available to them. The Pennsylvania CCC men planted over 60 million trees in a state that had been scarred by clear-cut logging, rampant forest fires, and destructive tree diseases. They also worked at creating and upgrading state park recreational facilities; some of the camps did historic preservation work at Gettysburg, Hopewell Village, and Fort Necessity. A dozen camps provided assistance to farmers on soil conservation projects.

Aside from conservation work, the CCC program also played another important role in providing relief assistance to Pennsylvania's families in need. The men were paid \$30 a month, but usually \$22–25 of that was sent home to their families, who were often on relief and in need of the extra money their sons earned. In their free time the men were given the opportunity to take courses in a variety of academic and vocational subjects to train them for life after the CCC.

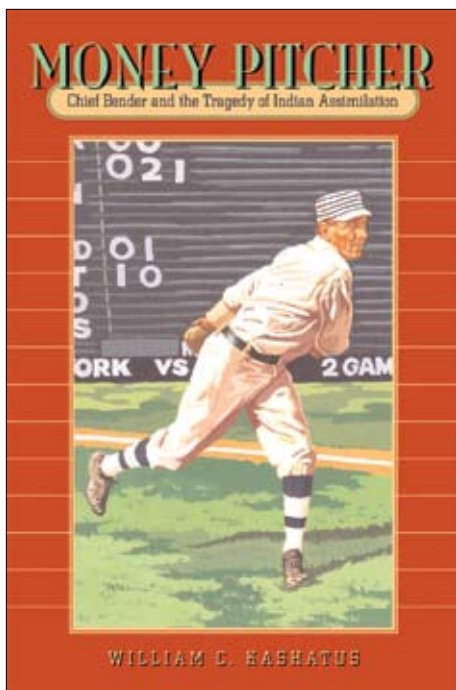
*At Work in Penn's Woods*, the first comprehensive study of Pennsylvania's CCC program, combines administrative history with portraits of many of the men who worked in the camps. Speakman draws on archival research in primary sources, including some source collections never used before, and on interviews with former CCC men.

**Joseph M. Speakman** is Professor of History at Montgomery County Community College near Philadelphia. The inspiration for the book came from conversations Speakman had with his father, who served in Pennsylvania's CCC in 1933–34.

240 pages | 44 illustrations/1 map | 7 x 9 | July

ISBN 0-271-02876-9 | cloth: \$37.50s

A Keystone Book



“Chief Bender’s extraordinary life took him from White Earth to the Hall of Fame. That much we knew. Now comes Bill Kashatus to tell us the rest. This extraordinary book puts us alongside Bender on his troubled and triumphant journey through America’s shameful treatment of its native people.”

—Dave Kindred, *Sporting News*

## Money Pitcher

Chief Bender and the Tragedy of Indian Assimilation

WILLIAM C. KASHATUS

“In many ways, American Indian players were the first pioneers to integrate major league baseball. And of these integrators, Charles Albert Bender was among the first and certainly the greatest, a cornerstone of the Philadelphia Athletics’ championship teams. *Money Pitcher*, Bill Kashatus’s well-written and well-researched biography, tells Bender’s story at length, from his early days on the White Earth Reservation, to his glory days as a World Series hero, to his last days as a Philadelphia pitching coach. This is a great life story, sensitively told by Kashatus.”

—Jeff Powers-Beck, author of *The American Indian Integration of Baseball*

Charles Albert Bender was one of baseball’s most talented pitchers. By the end of his major league career in 1925, he had accrued 212 wins and more than 1,700 strikeouts, and in 1953, he became the first American Indian elected to baseball’s Hall of Fame. But as a high-profile Chippewa Indian in a bigoted society, Bender knew firsthand the trauma of racism. In *Money Pitcher: Chief Bender and the Tragedy of Indian Assimilation*, William C. Kashatus offers the first biography of this compelling and complex figure.

Bender’s career in baseball began on the sandlots of Pennsylvania’s Carlisle Indian Industrial School, where he distinguished himself as a hard-throwing pitcher. Soon, in 1903, Philadelphia Athletics manager Connie Mack signed Bender to his pitching staff, where he was a mainstay for more than a decade. Mack regarded Bender as his “money pitcher”—the hurler he relied on whenever he needed a critical victory. But with success came suffering. Spectators jeered Bender on the field and taunted him with war whoops. Newspapers ridiculed him in their sports pages. His own teammates derisively referred to him as “Chief,” and Mack paid him less than half the salary of other star pitchers.

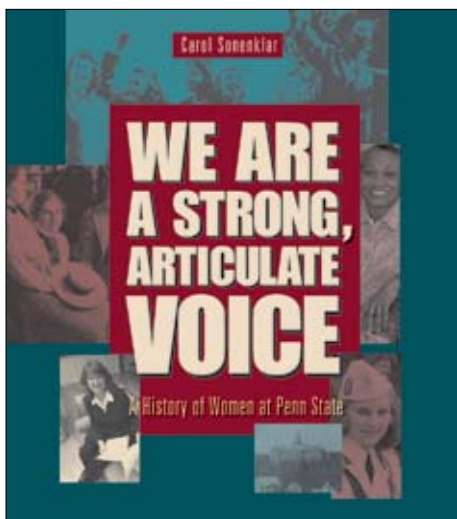
This constant disrespect became a major factor in one of the most controversial episodes in the history of baseball: the alleged corruption of the 1914 World Series. Despite being heavily favored going into the Series against the Boston Braves, the A’s lost four straight games. Kashatus offers compelling evidence that Bender intentionally compromised his performance in the Series as retribution for the poor treatment he suffered.

*Money Pitcher* is not just another baseball book. It is a book about social justice and Native Americans’ tragic pursuit of the white American Dream at the expense of their own identity. Having arrived in the major leagues only thirteen years after the Wounded Knee Massacre of 1890, Bender experienced the disastrous effects of governmental assimilation policies designed to quash indigenous Indian culture. Yet his remarkable athleticism and dignified behavior disproved popular notions of Native American inferiority and opened the door to the majors for more than 120 Indians who played baseball during the first half of the twentieth century.

**William C. Kashatus** is a professional historian who earned a doctorate at the University of Pennsylvania. A regular contributor to the *Philadelphia Daily News*, he is the author of several books, including *September Swoon: Richie Allen, the ‘64 Phillies, and Racial Integration* (Penn State, 2004), the winner of the 2005 Dave Moore Award presented by *Elysian Fields Quarterly*.

176 pages | 38 illustrations | 6 x 9 | March  
 ISBN 0-271-02862-9 | cloth: \$29.95t  
 A Keystone Book





“We are a strong, articulate voice.  
Through your efforts we will  
continue to be a dynamic force—  
without you we will degenerate  
to a few voices crying in the  
wilderness.”

—from a 1971 promotional brochure for  
the Association of Women Students

## We Are a Strong, Articulate Voice

A History of Women at Penn State

CAROL SONENKLAR

With a Foreword by Graham Spanier

Published in association with the Penn State Commission for Women

No history of Penn State is complete without the stories of its many achieving women. From Rebecca Ewing, the first female graduate, to early pioneering faculty members like Harriet McElwain and Lucretia Van Tuyl Simmons, to latter-day standouts Pat Farrell, Nina Federoff, Cynthia Baldwin, and Connie Moore, women have been an integral part of Penn State’s tradition of excellence. In *We Are a Strong, Articulate Voice*, Carol Sonenklar traces the collective path of female students, staff, and faculty at the University.

Women have overcome many obstacles in their march toward equal representation and professional recognition at Penn State. *We Are a Strong, Articulate Voice* provides a unique look at their struggle, revealing moments that have shaped the history and identity of the University. The clash between female undergrads and the housemothers charged with keeping them out of trouble, the rise of sororities, the invaluable contribution of the Curtiss-Wright Cadets during World War II, firsthand accounts of the infamous 1950s panty raids, the effect of Title IX on women’s athletic programs—events big and small, solemn and silly, are all recorded here.

Sonenklar also examines recent milestones in women’s progress at Penn State, including one of the most important events of the last twenty-five years: the formation in the 1980s of the Strategic Study Group on the Status of Women. She considers the gains made by women faculty, staff, and students in the years since, while looking ahead to the opportunities and challenges of the future.

Based on personal interviews and extensive research in the University Archives, *We Are a Strong, Articulate Voice* combines a lively narrative with dozens of striking photographs, making this book a fitting tribute to women’s progress at Penn State.

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184 pages | 83 illustrations | 7.5 x 8.5 | March  
ISBN 0-271-02857-2 | cloth: \$24.95t



## Conrad II, 990–1039

Emperor of Three Kingdoms

HERWIG WOLFRAM

Translated by Denise A. Kaiser

In this biography of the German emperor Conrad II (990–1039), internationally renowned medievalist Herwig Wolfram paints a fascinating portrait of a consummate politician set against the background of a Europe entering a new millennium. Conrad was the founder of the Salian Dynasty, under whose almost century-long dominion Germany became the most powerful state in Western Europe. He was also the first emperor of the High Middle Ages to rule the three kingdoms of Germany, Italy, and Burgundy.

Conrad's reign marked the triumph of the concept of "kingdom" and the zenith of what has been termed "German imperial grandeur." He broadened the internal bases of imperial power and brought the full weight of his office to bear upon popes, clerics, and abbots in the pursuit of his ecclesiastical policies. His astounding ability to achieve his political goals was practically unparalleled among the emperors of the High Middle Ages.

Wolfram sees Conrad as a politician in almost the modern sense of the word, capable of exploiting the political, social, and economic structures of his day in order to exert his authority and marginalize his opponents. The result is an intimate portrait filled with fresh insights about Conrad and his consort, Gisela, who—as Wolfram demonstrates—played an influential advisory role with her husband.

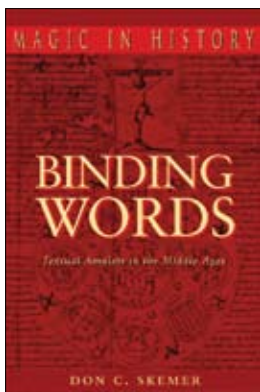
First published in Germany in 2000, this work demonstrates Wolfram's masterly command of the sources and the storyteller's craft, making *Conrad II* a compelling history of an emperor and his magnificent epoch.

**Herwig Wolfram** is Professor Emeritus of Medieval History and Director of the Institute for Austrian Historical Research at the University of Vienna. Of his many influential works, two have previously appeared in English: *History of the Goths* (1987) and *The Roman Empire and Its Germanic Peoples* (1997).

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400 pages | 18 illustrations/2 maps | 6.125 x 9.25 | July

ISBN 0-271-02738-X | cloth: \$60.00s



## Binding Words

Textual Amulets in the Middle Ages

DON C. SKEMER

*"Binding Words covers a wide territory, temporally and geographically, to show how amulets are embedded in the fabric of medieval European society as both physical and cultural artifacts. The book avoids artificial distinctions between magic and religion, prayer and charm, to show how an amulet can be simultaneously devotional and protec-*

*tive. This contextualized approach is a significant contribution to the field."*

—Karen Jolly, University of Hawai'i at Manoa

In the Middle Ages, textual amulets—short texts written on parchment or paper and worn on the body—were thought to protect the bearer against enemies, to heal afflictions caused by demonic invasions, and to bring the wearer good fortune. In *Binding Words*, Don C. Skemer provides the first book-length study of this once-common means of harnessing the magical power of words.

Textual amulets were a unique source of empowerment, promising the believer safe passage through a precarious world by means of an ever-changing mix of scriptural quotations, divine names, common prayers, and liturgical formulas. Although theologians and canon lawyers frequently derided textual amulets as ignorant superstition, many literate clergy played a central role in producing and disseminating them. The texts were, in turn, embraced by a broad cross-section of Western Europe. Saints and parish priests, physicians and village healers, landowners and peasants alike believed in their efficacy.

Skemer offers careful analysis of several dozen surviving textual amulets along with other contemporary medieval source material. In the process, *Binding Words* enriches our understanding of popular religion and magic in everyday medieval life.

**Don C. Skemer** is Curator of Manuscripts in the Department of Rare Books and Special Collections at Princeton University's Harvey S. Firestone Memorial Library.

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336 pages | 12 illustrations | 6.125 x 9.25 | February  
 ISBN 0-271-02722-3 | cloth: \$75.00s  
 ISBN 0-271-02723-1 | paper: \$25.00s  
 Magic in History Series



## Poets, Saints, and Visionaries of the Great Schism, 1378–1417

RENATE BLUMENFELD-KOSINSKI

For almost forty years, from 1378 to 1417, the Western Church was divided into rival camps headed by two—and eventually three—competing popes. The so-called Great Schism provoked a profound and long-lasting anxiety throughout Europe—an anxiety that reverberated throughout clerical circles and among the ordinary faithful. In *Poets,*

*Saints, and Visionaries of the Great Schism*, Renate Blumenfeld-Kosinski looks beyond the political and ecclesiastical storm and finds an outpouring of artistic, literary, and visionary responses to one of the great calamities of the late Middle Ages.

Modern historians have analyzed the Great Schism mostly from the perspective of church politics. Blumenfeld-Kosinski shifts our attention to several groups that have not before been considered together: saintly men and women (such as Catherine of Siena, Pedro of Aragon, Vincent Ferrer, and Constance de Rabastens), politically aware and committed poets (such as Philippe de Mézières and Christine de Pizan), and prophets (for example, the mysterious Telesphorus of Cosenza and the authors of the anonymous *Prophecies of the Last Popes*). Not surprisingly, these groups often saw the Schism as an apocalyptic sign of the end times. Images abounded of the divided Church as a two-headed monster or suffering widow.

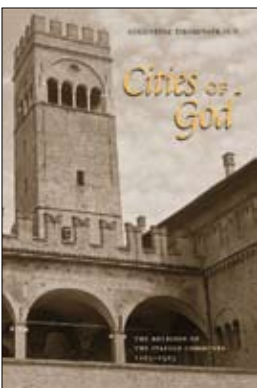
A twelfth-century “prelude” looks at the schism of 1159 and the role the famous visionaries Hildegard of Bingen and Elisabeth of Schönau played in this earlier crisis in order to define common threads of “mystical activism” as well as the profound differences with the later Great Schism.

*Poets, Saints, and Visionaries of the Great Schism* will be of interest to students and scholars of medieval and early modern history, religious studies, and literature.

**Renate Blumenfeld-Kosinski** is Professor of French at the University of Pittsburgh. Her books include *Not of Woman Born: Representations of Caesarean Birth in Medieval and Renaissance Culture* (1990) and *Reading Myth: Classical Mythology and Its Interpretations in Medieval French Literature* (1997).

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240 pages | 14 illustrations/2 maps | 6 x 9 | March  
 ISBN 0-271-02749-5 | cloth: \$45.00s



New in Paperback

### Cities of God

The Religion of the Italian Communes, 1125–1325

AUGUSTINE THOMPSON, O.P.

“Augustine Thompson’s *Cities of God* is a masterful introduction to the vibrant religious culture of the Italian republics in the twelfth and thirteenth centuries.”

—F. Thomas Luongo, *The Medieval Review*

“This brilliant, innovative, challenging, and often surprising book lays out every conceivable aspect of the religious lives of citizens of the medieval Italian commune. It is also a fascinating exposition of the unexpected ways in which civic communes of central and northern Italy from the late twelfth to the early fourteenth century were indeed ‘Cities of God.’”

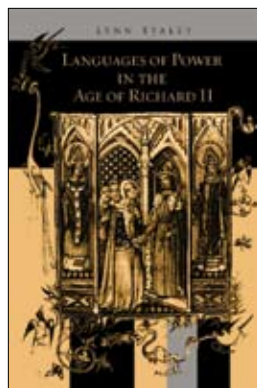
—William Bowsky, *History: Reviews of New Books*

We know much about the Italian city states—the “communes”—of the twelfth and thirteenth centuries. But historians have focused on their political accomplishments to the exclusion of their religious life, going so far as to call them “purely secular contrivances.” When religion is considered, the subjects are usually saints, heretics, theologians, and religious leaders, thereby ignoring the vast majority of those who lived in the communes. In *Cities of God*, Augustine Thompson gives a voice to the forgotten majority—orthodox lay people and those who ministered to them.

*Cities of God* is bold, revisionist history in the tradition of Eamon Duffy’s *Stripping of the Altars*. Drawing on a wide repertoire of ecclesiastical and secular sources, from city statutes and chronicles to saints’ lives and architecture, Thompson recaptures the religious origins and texture of the Italian republics and allows their inhabitants a spiritual voice that we have never heard before.

**Augustine Thompson, O.P.**, is Associate Professor of Religious Studies and History at the University of Virginia. He is the author of *Revival Preachers and Politics in Thirteenth-Century Italy* (1992) and, with James Gordley, *Gratian: The Treatise on Laws with the Ordinary Gloss* (1993).

520 pages | 61 illustrations | 6.125 x 9.25 | January  
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New in Paperback

### Languages of Power in the Age of Richard II

LYNN STALEY

“In *Languages of Power in the Age of Richard II*, Lynn Staley investigates various Middle English ‘attempts’ to articulate the concept of princely power’ during the twenty-three years of the reign of Richard II. . . . Staley’s arguments are expansive and complex, [offering] fascinating insights. . . . I want to single out for attention Staley’s exploration of French texts: late medieval Anglo-French

literary exchanges have tended to play second fiddle to Anglo-Italian contacts in recent years. *Languages of Power* reminds us once again of medieval England’s ‘French connection,’ but in an expansive (and non-courtly) sense that adds to earlier scholarship on Chaucer and his French sources. I therefore recommend the book enthusiastically.”

—Robert Barrett, *The Medieval Review*

“In recent years so much has been written about the works of Chaucer and his contemporaries that it is hard for anyone to say anything that is new. But Staley has managed it. In this richly textured and wide-ranging work she tells us much about writers’ attempts to articulate the concept of princely power.”

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“Lynn Staley’s new book is informed by an impressive command of Middle English culture and is chockablock with new insights. Few scholars could offer such a rich confrontation of literature and history for this important and distinctive period.”

—Ralph Hanna, Keble College, Oxford

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

408 pages | 22 illustrations | 6 x 9 | May  
 ISBN 0-271-02518-2 | cloth: \$55.00s (2005)  
 ISBN 0-271-02911-0 | paper: \$30.00s

## How St. Petersburg Learned to Study Itself

The Russian Idea of *Kraevedenie*

EMILY D. JOHNSON

### Co-published with the Harriman Institute

In the bookshops of present-day St. Petersburg, guidebooks abound. Both modern descriptions of Russia's old imperial capital and lavish new editions of pre-Revolutionary texts sell well, primarily attracting an audience of local residents. Why do Russians read one- and two-hundred-year-old guidebooks to a city they already know well? In *How St. Petersburg Learned to Study Itself*, Emily Johnson traces the Russian fascination with local guides to the idea of *kraevedenie*.

*Kraevedenie* (local studies) is a disciplinary tradition that in Russia dates back to the early twentieth century. Practitioners of *kraevedenie* investigate local areas, study the ways human society and the environment affect each other, and decipher the semiotics of space. They deconstruct urban myths, analyze the conventions governing the depiction of specific regions and towns in works of art and literature, and dissect both outsider and insider perceptions of local population groups. Practitioners of *kraevedenie* helped develop and popularize the Russian guidebook as a literary form.

Johnson traces the history of *kraevedenie*, showing how St. Petersburg-based scholars and institutions have played a central role in the evolution of the discipline. Distinguished from obvious Western equivalents such as cultural geography and the German *Heimatkunde* by both its dramatic history and unique social significance, *kraevedenie* has, for close to a hundred years, served as a key forum for expressing concepts of regional and national identity within Russian culture

*How St. Petersburg Learned to Study Itself* is published in collaboration with the Harriman Institute at Columbia University as part of its Studies of the Harriman Institute series.

**Emily Johnson** is Assistant Professor of Russian Language, Literature, and Culture at the University of Oklahoma.

312 pages | 6 illustrations | 6 x 9 | June  
ISBN 0-271-02872-6 | cloth: \$55.00s

Back in Print, New in Paperback

## 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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"By exhaustive and resourceful combing of archives and libraries throughout France, Tackett has unearthed far more evidence about the views of the members of the National Assembly than anybody before him. . . . In every sense, this book shows that, even on topics about which we thought we knew everything, the last word has not been said."

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**Timothy Tackett** is Professor of History at the University of California, Irvine. His most recent book is *When the King Took Flight* (2003).

376 pages | 11 illustrations | 6.125 x 9.25 | April  
ISBN 0-271-02888-2 | paper: \$30.00s

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## The Night the Old Regime Ended

August 4, 1789, and the French Revolution

MICHAEL P. FITZSIMMONS

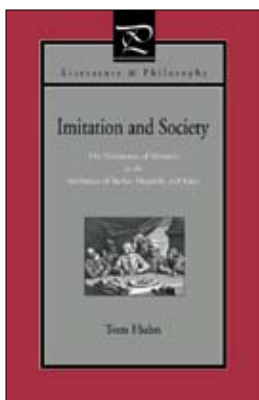
"Fitzsimmons's command of the Old Regime is . . . impressive. This book will quickly have an impact on our general understanding of the Revolution."

—Jack R. Censer, *Journal of Social History*

**Michael P. Fitzsimmons** is Professor of History at Auburn University Montgomery. He is the author of *The Parisian Order of Barristers and the French Revolution* (1987) and *The Remaking of France: The National Assembly and the Constitution of 1791* (1994).

256 pages | 6 x 9 | January  
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New in Paperback

## Imitation and Society

The Persistence of Mimesis in the Aesthetics of Burke, Hogarth, and Kant

TOM HUHN

"Huhn's study is exactly what one hopes for from scholarly monographs—it is a learned and incredibly well-informed exposition of major figures in intellectual and artistic history, coupled with an exciting and innovative new perspective. . . . This is one of those wonderful books that one can recommend to anyone interested in either Burke, Hogarth,

or Kant—as well as anyone interested in Adorno, contemporary aesthetics, or the theory of mimesis."

—S. Barnett, *Choice*

"Tom Huhn has written a riveting, brilliant book about mimesis in eighteenth-century aesthetic theory. In a series of nuanced analyses, Huhn demonstrates that Burke, Hogarth, and Kant were in effect producing aesthetic theories that were fully modernist. Art and/or aesthetic experience emerges in them as the revelation of the suppression of nature and sensuous experience, and of the conflictual social relations responsible for that suppression. Huhn's account of Hogarth on drawing is simply irreplaceable."

—Jay Bernstein, *The New School*

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

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

224 pages | 2 illustrations | 6 x 9 | March  
 ISBN 0-271-02468-2 | cloth: \$55.00s (2004)  
 ISBN 0-271-02912-9 | paper: \$24.50s  
 Literature and Philosophy Series



New in Paperback

## Plato's Dialectic at Play

Argument, Structure, and Myth in the *Symposium*

KEVIN CORRIGAN AND  
 ELENA GLAZOV-CORRIGAN

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"Its literary sensibility and systematic lucidity make this work a remarkable contribution to the debates concerning Plato's *Symposium* as well as the vexata quaestio of the relation between poetry and philosophy or, more broadly, art, literature, imagination, and thinking."

—Claudia Barrachi, *The New School*

The *Symposium* is one of Plato's most accessible dialogues, an engrossing historical document as well as an entertaining literary masterpiece. By uncovering the structural design of the dialogue, *Plato's Dialectic at Play* aims at revealing a Plato for whom the dialogical form was not merely ornamentation or philosophical methodology but the essence of philosophical exploration. His dialectic is not only argument; it is also play.

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

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

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

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

280 pages | 6 x 9 | July  
 ISBN 0-271-02462-3 | cloth: \$55.00s (2004)  
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New in Paperback

## What Things Do

Philosophical Reflections on Technology, Agency, and Design

PETER-PAUL VERBEEK

“Peter-Paul Verbeek is one of the up-and-coming philosophers of technology. He has been able to combine some of the best insights from both contemporary philosophy of technology and the newer strands of science studies. Looking at materiality, he extends the attentiveness to things that comes from

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“This is really a good book. The goal is to advance our philosophical and cultural understanding of technology with a focused interpretation of artifacts or material culture. . . . Verbeek demonstrates a solid appreciation of what has gone before him, fairly explicates and criticizes (his criticisms are always judicious and acknowledge others), and then creatively extends the movement toward a fuller appreciation of artifacts. If I were to give this book my own title, it would be ‘Artifacts Have Consequences’ (playing off the Richard Weaver book ‘Ideas Have Consequences’).”

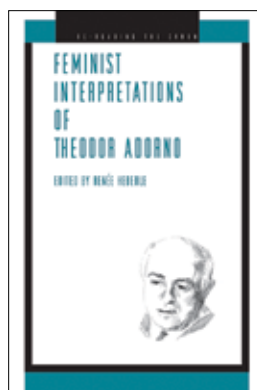
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Our modern society is flooded with all sorts of devices: TV sets, automobiles, microwaves, mobile phones. How are all these things affecting us? How can their role in our lives be understood? *What Things Do* answers these questions by focusing on how technologies mediate our actions and our perceptions of the world.

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**Peter-Paul Verbeek** is a teacher and researcher in the philosophy of technology at the University of Twente in the Netherlands. His book was originally published in Dutch under the title *De daadkracht der dingen: Over techniek, filosofie en vormgeving* (2000).

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## Feminist Interpretations of Theodor Adorno

EDITED BY RENÉE J. HEBERLE

“The essays are uniformly excellent and show exciting possibilities for Adorno’s relevance to feminism.”

—Judith Grant, Ohio University

Adorno is often left out of the “canon” of influences on contemporary feminist theory, but these essays show that his work can provide valuable material for feminist think-

ing about a wide range of issues. Theodor Adorno was a leading scholar of the Institute for Social Research in Frankfurt, Germany, otherwise known as the Frankfurt School. With Max Horkheimer he contributed to the advance of critical theorizing about Enlightenment philosophy and modernity. Inflected by Kant, Marx, Nietzsche, and Freud, Adorno’s thinking defies easy categorization. Ranging across the disciplines of philosophy, musicology, and sociology, his work has had an impact in many fields. His *Dialectic of Enlightenment* (written with Max Horkheimer) was profoundly influential as a critique of fascistic and authoritarian impulses in Enlightenment thinking in the context of late capitalism.

Questions addressed in the volume range from dilemmas in feminist aesthetic theory to the politics of suffering and democratic theory. The essays are exemplary as works in interdisciplinary scholarship, covering a wide range of issues and ideas in feminism as authors critically interpret the many facets of Adorno’s work. They take Adorno’s historical situatedness as a scholar into consideration while exploring the relevance of his ideas for post-Enlightenment feminist theory. His philosophical and cultural investigations inspire reconsideration of Enlightenment principles as well as a rethinking of “postmodern” ideas about identity and the self. *Feminist Interpretations of Theodor Adorno* will introduce feminists to Adorno’s work and Adorno scholars to modes of feminist critique. It will be especially valuable for senior undergraduate and graduate courses in contemporary political, social, and cultural theory.

In addition to the editor, contributors are Paul Apostolidis, Mary Caputi, Rebecca Comay, Jennifer Eagan, Mary Ann Franks, Eva Geulen, Sora Han, Andrew Hewitt, Gillian Howie, Lisa Yun Lee, Bruce Martin, and Lambert Zuidervaart.

**Renée J. Heberle** is Associate Professor of Political Science at the University of Toledo.

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## Challenging Liberalism

Feminism as Political Critique

LISA H. SCHWARTZMAN

"In her clear and engaging book, Lisa Schwartzman argues that liberalism fails as a theory of justice because it fails to uncover and resist oppression. Drawing on the work of Catharine MacKinnon, Judith Butler, and Wendy Brown, she offers original, feminist critiques of Nussbaum, Rawls, Okin, and Dworkin. This book will be of interest to

political philosophers from both liberal and feminist schools as well as legal theorists."

—Ann E. Cudd, University of Kansas

"Feminists often criticize liberalism as too abstract and individualistic. Lisa Schwartzman argues, in her balanced evaluation, that the real problems are instead that liberalism has been covertly and concretely patriarchal and ignored the power structures of sexual politics. Seeking to separate what is valuable in liberalism from what is downright oppressive, she examines leading contemporary texts (Rawls, Dworkin) and their feminist critics (Jaggar) and defenders (O'Neill, Nussbaum), differentiating her critique also from postmodernists (Brown, Butler). Her original approach often evokes the response, 'Of course!' This is a stimulating text for a seminar or advanced undergraduate course. It deserves to be read by feminist philosophers and by scholars in women's studies, political science, law, and sociology."

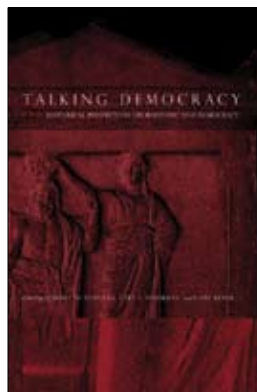
—Claudia F. Card, University of Wisconsin

Questions about the relevance and value of various liberal concepts are at the heart of important debates among feminist philosophers and social theorists. Although many feminists invoke concepts such as rights, equality, autonomy, and freedom in arguments for liberation, some attempt to avoid them, noting that they can also reinforce and perpetuate oppressive social structures. In *Challenging Liberalism* Schwartzman explores the reasons why concepts such as rights and equality can sometimes reinforce oppression. She argues that certain forms of abstraction and individualism are central to liberal methodology and that these give rise to a number of problems. Drawing on the work of feminist moral, political, and legal theorists, she constructs an approach that employs these concepts, while viewing them from within a critique of social relations of power.

**Lisa H. Schwartzman** is Assistant Professor of Philosophy at Michigan State University.

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## Talking Democracy

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"*Talking Democracy* is an excellent volume, not only because the essays recover forgotten sources of profound reflection on rhetoric and the true nature of democratic deliberation, but also because the contributors display a remarkable flexibility in

bringing historical perspectives to bear on contemporary issues. Perhaps the greatest virtue of this volume is the service it does in bridging the divide within political theory between the study of the history of political thought and contemporary attempts to construct new theoretical models. The contributors have not merely argued that even premodern sources can shed light on questions central to political theory today—they have demonstrated it."

—Devin Stauffer, *Perspectives on Politics*

"A fine scholarly volume, *Talking Democracy* is a salutary corrective to any conception of political theorizing as something of a straightforwardly progressive enterprise which has long ago surpassed the wisdom of the ancients, who remain only to be caricatured or pillaged. The editors accomplish this by assembling a diverse collection of essays that draw upon premodern political thought in order to assess the idea of deliberative democracy. The contributors illuminate the shortcomings of that present-day endeavor to design the best regime by retrieving an understanding of deliberative practices and democratic realities that deliberative democratic theory forgets or abstracts away from, whether neglectfully or willfully. Above all, the book demonstrates the wrongheadedness of imagining the possibility and supposing the desirability of liberating deliberation from rhetorical persuasion."

—Travis D. Smith, *Bryn Mawr Classical Review*

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

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

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

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

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## Welfare Reform in Persistent Rural Poverty

Dreams, Disenchantments, and Diversity

KATHLEEN PICKERING, MARK H. HARVEY, GENE F. SUMMERS, AND DAVID MUSHINSKI

Since the Personal Responsibility and Work Opportunity Reconciliation Act of 1996 was enacted, policy makers, agency administrators, community activists, and academics from a broad range of disciplines have debated and researched the implications of welfare reform in the United States. Most of the attention, however, has focused on urban rather than rural America. *Welfare Reform in Persistent Rural Poverty* examines welfare participants who live in chronically poor rural areas of the United States where there are few job opportunities and poor systems of education, transportation, and child care.

Kathleen Pickering and her colleagues look at welfare reform as it has been experienced in four rural and impoverished regions of the United States: American Indian reservations in South Dakota, the Rio Grande region, Appalachian Kentucky, and the Mississippi Delta. Throughout these areas the rhetoric of reform created expectations of new opportunities to find decent work and receive education and training. In fact, these expectations have largely gone unfulfilled as welfare reform has failed to penetrate poor areas where low-income families remain isolated from the economic and social mainstream of American society.

*Welfare Reform in Persistent Rural Poverty* sheds welcome light on the opportunities and challenges that welfare reform has imposed on low-income families situated in disadvantaged areas. Combining both qualitative and quantitative research, it will be an excellent guide for scholars and practitioners alike seeking to address the problem of poverty in rural America.

**Kathleen Pickering** is Associate Professor of Anthropology at Colorado State University.

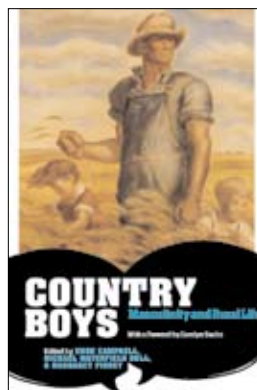
**Mark H. Harvey** is Postdoctoral Researcher at the Southern Rural Development Center, Mississippi State University.

**Gene F. Summers** is Professor Emeritus of Rural Sociology at the University of Wisconsin, Madison.

**David Mushinski** is Associate Professor of Economics at Colorado State University.

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## Country Boys

Masculinity and Rural Life

EDITED BY HUGH CAMPBELL, MICHAEL MAYERFELD BELL, AND MARGARET FINNEY  
With a Foreword by Carolyn Sachs

*“Country Boys* demonstrates how images and realities of the lives of rural men—from cowboys, farmers, and lumberjacks to militiamen, agrarian patriarchs, and the lads down at the local pub—play central roles in the social construction of masculinities of all sorts, as

well as in the gendered construction of rural life. Avoiding both idealization and denigration of rural masculinities, these essays indicate and excavate literally and figuratively underexplored locations to yield important and enlightening sociological insights. The contributors to this volume make a very significant contribution to our understandings of the economies, sexualities, politics, and health of rural life on a global scale.”

—Harry Brod, University of Northern Iowa

Rural masculinity is hardly a typical topic for a book. There is something unexpected, faintly disturbing, even humorous about investigating that which has long been seen and yet so often overlooked. But the ways in which we think about and socially organize masculinity are of great significance in the lives of both men and women. In *Country Boys* we also see that masculinity is no less significant in rural life than in urban life.

The essays in this volume offer much-needed insight into the myths and stereotypes as well as the reality of the lives of rural men. Interdisciplinary in scope, the contributions investigate what it means to be a farming man, a logging man, or a boy growing up in a country town and how this impacts both men and women in city and country. Chapters cover not only the United States but also Europe, the United Kingdom, Australia, and New Zealand, giving the book an unusually broad scope.

**Hugh Campbell** is Associate Professor of Social Anthropology and Director of the Centre for the Study of Agriculture, Food, and Environment at the University of Otago, New Zealand.

**Michael Mayerfeld Bell** is Associate Professor of Rural Sociology at the University of Wisconsin, Madison. His most recent book is *Farming for Us All: Practical Agriculture and the Cultivation of Sustainability* (Penn State, 2004).

**Margaret Finney** recently completed her Ph.D. thesis on gender and literature and is currently working at the Centre for the Study of Agriculture, Food, and Environment at the University of Otago, New Zealand.

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## Race and Multiraciality in Brazil and the United States

Converging Paths?

G. REGINALD DANIEL

*"Race and Multiraciality in Brazil and the United States extends our current and historical understandings of the topic beyond the United States and takes readers to a country in which multiracialism has long been an important component of national identity. Reginald Daniel's extensive knowledge of both cases along with his skillful comparison of the two adds theoretical depth to the emerging debates around race and multiracialism."*

—Edward Telles, UCLA,

author of *Race in Another America: The Significance of Skin Color in Brazil*

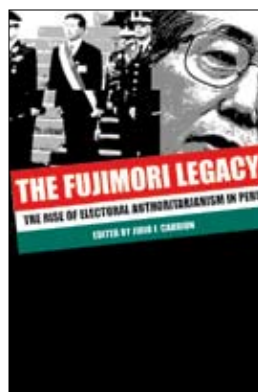
Although both Brazil and the United States inherited European norms that accorded whites privileged status relative to all other racial groups, the development of their societies followed different trajectories in defining white/black relations. In Brazil pervasive miscegenation and the lack of formal legal barriers to racial equality gave the appearance of its being a "racial democracy," with a ternary system of classifying people into whites (*brancos*), multiracial individuals (*pardos*), and blacks (*pretos*) supporting the idea that social inequality was primarily associated with differences in class and culture rather than race. In the United States, by contrast, a binary system distinguishing blacks from whites by reference to the "one-drop rule" of African descent produced a more rigid racial hierarchy in which both legal and informal barriers operated to create socioeconomic disadvantages for blacks.

But in recent decades, Reginald Daniel argues in this comparative study, changes have taken place in both countries that have put them on "converging paths." Brazil's black consciousness movement stresses the binary division between *brancos* and *negros* to heighten awareness of and mobilize opposition to the real racial discrimination that exists in Brazil, while the multiracial identity movement in the U.S. works to help develop a more fluid sense of racial dynamics that was long felt to be the achievement of Brazil's ternary system.

Against the historical background of race relations in Brazil and the U.S. that he traces in Part I of the book, including a review of earlier challenges to their respective racial orders, Daniel focuses in Part II on analyzing the new racial project on which each country has embarked, with attention to all the political possibilities and dangers they involve.

**G. Reginald Daniel** is Associate Professor of Sociology at the University of California, Santa Barbara. His previous publications include *More than Black? Multiracial Identity and the New Racial Order* (2001).

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## The Fujimori Legacy

The Rise of Electoral Authoritarianism in Peru

EDITED BY JULIO F. CARRIÓN

*"The Fujimori Legacy brings together a collection of insightful essays, which collectively document the steady rise of autocratic rule in Peru following the 1992 autogolpe and the ineffectiveness of oppositional actors and institutions in neutralizing this transition.*

*By discussing the role of public opinion, the absence of political parties, state reform, military backing, corruption, and media collusion, among other things, the book sheds new light on the complex and contradictory dynamics of Fujimorismo. This book makes an important contribution to the scholarly understanding of authoritarianism in an era of widespread democratization."*

—Moisés Arce, Louisiana State University

President Alberto Fujimori's sudden resignation in November 2000 brought an end to a highly controversial period in Peruvian history. His meteoric rise to power in 1990 fueled by widespread popular support, followed by his decision to dissolve Congress and rule by decree in 1992, has made his regime a focus of special attention by scholars trying to understand this complex and contradictory presidency.

This book offers a comprehensive assessment of Fujimori's regime in the context of Latin America's struggle to consolidate democracy after years of authoritarian rule. Setting the regime conceptually in a discussion of alternative forms of government—delegative democracy, neopopulism, and electoral authoritarianism—the essays study it from two different perspectives: external (in its relations with political parties, Lima's mayors, public opinion, women, the U.S. government) and internal (examining economic policies as determined by governing coalitions, networks of corruption, and Fujimori's unsavory relationship with his security advisor Vladimiro Montesinos). Overall, *The Fujimori Legacy* helps illuminate the persistent obstacles that Latin American countries face in establishing democracy.

In addition to the editor, contributors are Robert Barr, Maxwell Cameron, Catherine Conaghan, Henry Dietz, Philip Mauzeri, Cynthia McClintock, David Scott Palmer, Kenneth Roberts, Gregory Schmidt, John Sheahan, Kurt Weyland, and Carol Wise.

**Julio F. Carrión** is Associate Professor of Political Science and International Relations at the University of Delaware.

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## Out of the Shadows

Political Action and the Informal Economy  
in Latin America

EDITED BY PATRICIA FERNÁNDEZ-KELLY  
AND JON SHEFNER

“With few exceptions, scholars from Left to Right have presented simplistic accounts of the political ramifications of economic informality in the underdeveloped world. Such depictions have been curiously out of synch with the salutary influence of the ‘bringing the state back in’ scholarship of the last couple of

decades or so. This volume makes a crucial contribution to the scholarly and policy literatures by emphasizing the embeddedness of informal economies in state-society arrangements that cut across local, national, and transnational terrains of the Latin American and global political economies. The volume represents essential reading for scholars, policy specialists, students, and others who seek to make sense of the politico-social consequences of deepening inequality and poverty in the contemporary world.”

—Richard Tardanico, Florida International University

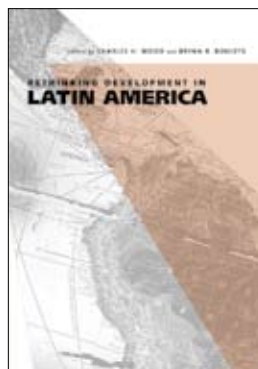
Since the beginning of scholarly writing about the informal economy in the mid-1970s, the debate has evolved from addressing survival strategies of the poor to considering the implications for national development and the global economy. Simultaneously, research on informal politics has ranged from neighborhood clientelism to contentious social movements basing their claims on a variety of social identities in their quest for social justice. Despite related empirical and theoretical concerns, these research traditions have seldom engaged in dialogue with one another. *Out of the Shadows* brings leading scholars of the informal economy and informal politics together to address how globalization has influenced local efforts to resolve political and economic needs—and how these seemingly separate issues are indeed deeply related.

In addition to the editor, contributors are Javier Auyero, Miguel Angel Centeno, Sylvia Chant, Robert Gay, Mercedes González de la Rocha, José Itzigsohn, Alejandro Portes, and Juan Manuel Ramírez Sáiz.

**Patricia Fernández-Kelly** is Senior Lecturer in Sociology at Princeton University, where she also holds an appointment with the Office of Population Research.

**Jon Shefner** is Associate Professor of Sociology at the University of Tennessee.

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## Rethinking Development in Latin America

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—Christopher Mitchell, New York University

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

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

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

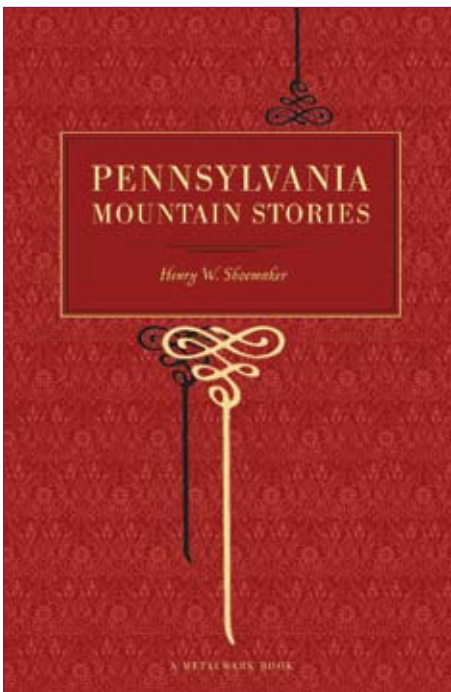
**Bryan R. Roberts** is C. B. Smith Centennial Chair in U.S.–Mexican Relations and Professor of Sociology at the University of Texas.

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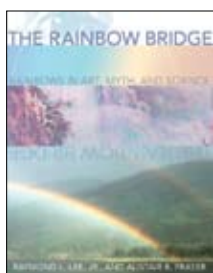
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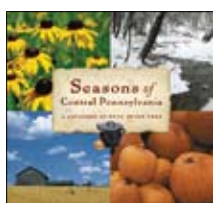
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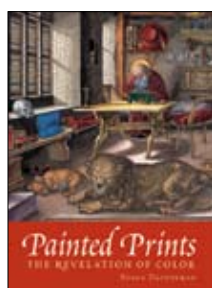
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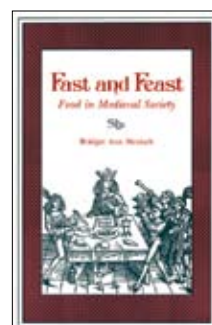


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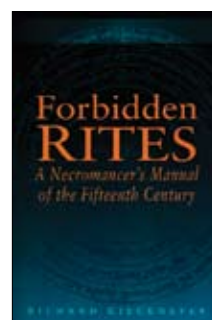
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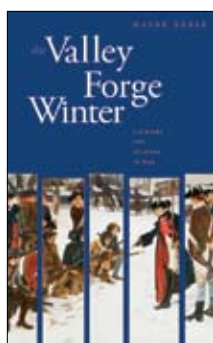
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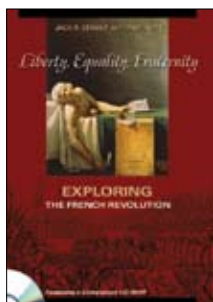
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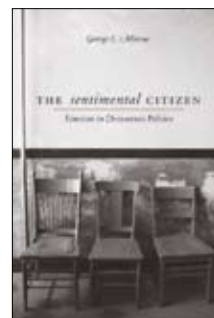


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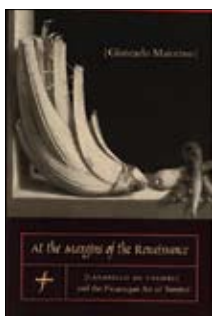
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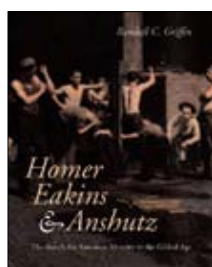
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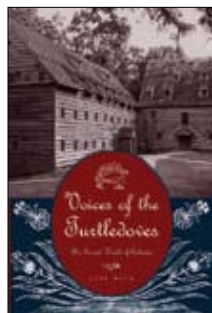
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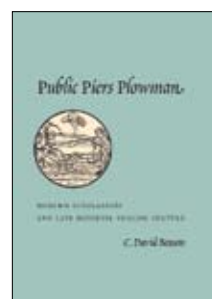
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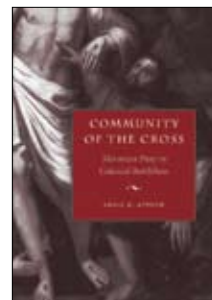
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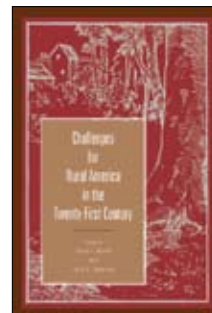
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