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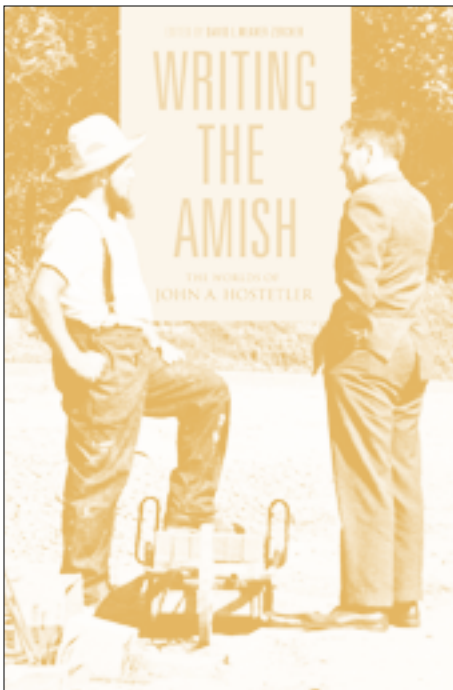
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“John Hostetler’s quiet influence has reached every aspect of Amish studies. He knows more about the Amish than anyone else, for he combines the experience of being raised Amish, of having Amish siblings, with academic studies on most aspects of Amish culture. . . . But his contributions have gone much farther than academia. By influencing the dominant culture, he has contributed to the growth and survival of the culture he chose to leave.”

—Gertrude E. Huntington

Writing the Amish

The Worlds of John A. Hostetler

EDITED BY DAVID WEAVER-ZERCHER

Co-published with the Pennsylvania German Society

From the early 1960s to the late 1980s, John A. Hostetler was the world’s premier scholar of Amish life. Hailed by his peers for his illuminating and sensitive portrayals of this oft-misunderstood religious sect, Hostetler successfully spanned the divide between popular and academic culture, thereby shaping perceptions of the Amish throughout American society. He was also outspoken in his views of the modern world and of the Amish world—views that continue to stir debate today.

Born into an Old Order Amish family in 1918, Hostetler came of age in an era when the Amish were largely dismissed as a quaint and declining culture, a curious survival with little relevance for contemporary American life. That perception changed during Hostetler’s career, for not only did the Amish survive during these decades, they demonstrated a stunning degree of cultural vitality—which Hostetler observed, analyzed, and interpreted for millions of interested readers.

Writing the Amish both recounts and assesses Hostetler’s Amish-related work. The first half of the book consists of four reflective essays—by Donald Kraybill, Simon Bronner, David Weaver-Zercher, and Hostetler himself—in which Hostetler is the primary subject. The second half reprints in chronological order fourteen key writings by Hostetler with commentaries and annotations by Weaver-Zercher.

Taken together, these writings, supplemented by a comprehensive bibliography of Hostetler’s publications, provide ready access to the Hostetler corpus and the tools by which to evaluate his work, his intellectual evolution, and his legacy as a scholar of Amish and American life. Moreover, by providing a window into the varied worlds of John A. Hostetler—his Amish boyhood, his Mennonite Church milieu, his educational pursuits, his scholarly career, and his vocation as a mediator and advocate for Amish life—this volume enhances the ongoing discussion of how ethnographic representation pertains to America’s most renowned folk culture, the Old Order Amish.

David L. Weaver-Zercher is Associate Professor of American Religious History at Messiah College. He is the author of *The Amish in the American Imagination* (2001).

368 pages | 34 illustrations | 6 x 9 | June

ISBN 0-271-02686-3 | cloth: \$34.95t

Pennsylvania German History and Culture Series



“The fact that release of this book coincides with the coming obsolescence of the medium of slide projection makes it especially timely and valuable.”

—Harry Cooper, The Fogg Art Museum

SlideShow

DARSIE ALEXANDER

With Essays by Charles Harrison and Robert Storr

Co-published with the Baltimore Museum of Art and in association with Tate Modern, London

“New babies just home from the hospital, children cavorting under the Christmas tree; weddings, receptions, birthday parties—these and many other happy memories live on through the magic of color slides.”

—Kodak instruction manual, 1967

Interview with Darsie Alexander, Curator, BMA, August 2004

Since the Renaissance, most art has been prized because of the prodigious skills that went into its making. Why would any artist choose to work with slides?

It's tempting to see slide projection as quick and easy. Indeed, many artists cite these qualities when explaining their initial attraction to the medium. But the process can be complicated, involving not only the creation of the transparency itself but also its arrangement, projected scale, and timing. A single carousel may contain as many as eighty images that must be numbered and ordered, a task that grows all the more complicated with the addition of each new slide grouping. When we rediscovered a piece by one of the performance artists in the exhibition, I thought he was going to cry. The prospect of putting the whole complex thing back together was painful, even though he was delighted to see his work again.

Of course, slide projection is low-tech and notoriously accident-prone. But I think the medium owes a lot of its immediacy to its tendency as an apparatus to jam, to burn out a bulb, to turn a well-planned show into a logistical nightmare. Good art often courts disaster.

Is the development of slide art connected to the ferment of the 60s?

During the 1960s and 1970s, public projection of slides became a vehicle for social and political activism. Slide projection's portability made this possible, enabling artists (Krzysztof Wodiczko, for example) to project powerful, challenging images onto public buildings. When Lucy Lippard wanted to publicize the exclusion of women from the Whitney Annual of 1970, she projected slides against the surface of the museum to protest its curatorial policies. This application of slides as critical commentary had historical precedents: in the 1880s, the photographer Jacob Riis used slides of the urban poor to arouse the concern of people who might have been able to help.

Did the strong associations of slides with family entertainment have any impact on the ways artists adapted the medium?

The fact that the medium promotes a collective viewing experience is important for both artists and popular users. The act of looking at images, especially still photographs, generally involves a single spectator and a stationary object, but with slides you are often sitting in the same room with other people, sharing the experience with them. People who watch Nan Goldin's *The Ballad of Sexual Dependency*, for example, find themselves on the same emotional rollercoaster. It's like the family slide show in a way; people participate in a joint emotional response to images of past events. Of course, the memories and feelings such a work stimulates are different for everyone, and that is the reason *The Ballad* is such a great piece.

Marcel Proust as well as Ingmar Bergman have called attention to the mesmerizing power of the magic lantern shows they saw as children. Is there any connection between those shows and slide shows by such artists as Dennis Oppenheim or James Coleman?

Projection is a mysterious process that evokes all kinds of fantasies. The ancient meaning of the term “to project” is related to the alchemical process for changing base metal into gold. Nearly every artist I interviewed remembers being fascinated by shadows on the wall as a kid, or lying in the dark using the beam of a flashlight to make patterns in the darkness. An artist like James Coleman extends this magical experience to viewers by manipulating the transformative properties of slides as images that are not quite real; indeed, the projections themselves are totally intangible. But all the works in the exhibition invite viewers to read meaning into translucent pictures.

Is slide technology a thing of the past?

Over the past five years, at least, PowerPoint presentations have supplanted slide shows. PowerPoint facilitates overlays, dissolves, syncopated fades, and collage. As consumers, we have become accustomed to a barrage of images and are easily bored. No matter how fancy your equipment, slide projection will always seem a slower, more regulated process. Slides and slide projectors are generally a monocular form of vision and, though users can combine projectors to multiply the frames they project, it is rare that people—including artists—use more than two.

And please remember: anyone who would like to use a projector must go to the secondhand market. The last slide projector was manufactured in September 2004.

How does the book *SlideShow* relate to the SlideShow exhibition?

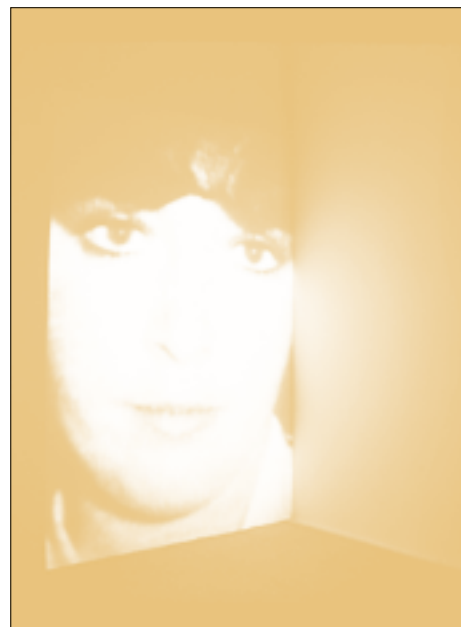
I am not trying to replicate the exhibition in a book; that’s impossible! The book cannot but give its reader a visual experience radically different from that afforded viewers of the exhibition. I think of the book *SlideShow* as a document, an expansion, a reflection, an interrogation of SlideShow the exhibition.

Darsie Alexander is Curator of Prints, Drawings, and Photographs at The Baltimore Museum of Art. A specialist in contemporary and vernacular photography, she has written on the development of posed photographs, representations of the body, and the role of documentation photographs in 1970s performance art.

Charles Harrison is Professor of History and Theory of Art at the Open University, London. From 1966 to 1975, he was a contributing editor to a leading contemporary art journal, *Studio International*, and he has published extensively on Conceptualism. He is a member of the artists’ group Art & Language.

Robert Storr is Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University. He is the curator of Site Santa Fe (2004); his exhibitions also include international retrospectives on Tony Smith, Chuck Close, Gerhard Richter, and Robert Ryman.

224 pages | 202 color illustrations | 8.75 x 9.5 | March
ISBN 0-271-02541-7 | paper: \$29.95t



Willie Doherty. Installation view of *Some Difference* (1990).
Courtesy the artist and Alexander & Bonin Gallery, New York.

“This finely conceived and timely exhibition catalogue offers an intelligent exploration of an important and intriguing, but also largely unexamined, aspect of post-sixties art: the slide display utilized as artwork in its own right rather than as a medium for viewing reproductions.”

—Alex Potts,
University of Michigan

Valenciennes, Daubigny, and the Origins of French Landscape Painting

MICHAEL MARLAIS, JOHN VARRIANO, AND WENDY M. WATSON

Distributed by the Penn State Press for the Mount Holyoke College Art Museum

"Though one may stay in Rome for many years, finally one has to return home."
—Pierre-Henri de Valenciennes

French painters have historically taken to landscape with a zeal unmatched by artists of any other nationality. This volume traces the history of that engagement with nature from the late Renaissance, when landscape painting first emerged from the background of narrative representation, up to the eve of Impressionism in the nineteenth century. French artists faced many choices as they made their way through the rural landscape. John Varriano's essay emphasizes the role the classicizing Italianate idiom of Poussin and Claude played in the French imagination for much of that time. Pierre-Henri de Valenciennes, who was for landscape painting what Jacques-Louis David was for history painting, constitutes a major turning point in that tradition. Wendy Watson's essay explores the intellectual foundations of his work and his renewal of the classical legacy in landscape painting.

With time, French landscape painters came to question the authority of the inherited tradition. Michael Marlais's essay not only demonstrates that Charles-François Daubigny was central to that conceptual change but also explains the reasons artists began rethinking, while not totally abandoning, classical formulas.

Valenciennes, Daubigny, and the Origins of French Landscape Painting contains 30 color illustrations as well as a checklist of the 2004 exhibition at the Mount Holyoke College Art Museum that occasioned its publication.

Michael Marlais is the James M. Gillespie Professor of Art History at Colby College. He is the author of *Conservative Echoes in Fin-de-Siècle Parisian Art Criticism* (Penn State, 1992).

John Varriano is the 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 *Caravaggio and the Art of Realism* (forthcoming, Penn State).

Wendy M. Watson is curator of the Mount Holyoke College Art Museum. She is the author of *Italian Renaissance Maiolica from the William A. Clark Collection* (1986), *Italian Renaissance Ceramics from the Howard I. and Janet H. Stein Collection and the Philadelphia Museum of Art* (2001), and the co-author of *Summit: Vittorio Sella, Mountaineer and Photographer, The Years 1879–1909* (1999).

64 pages | 68 illustrations | 11 x 8.5 | available now
ISBN 0-9721222-2-6 | paper: \$20.00s



Previously Announced

Pirro Ligorio

The Renaissance Artist, Architect, and Antiquarian

DAVID R. COFFIN

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

—Leon Satkowski, University of Minnesota

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

—Charles Burroughs, Binghamton University

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

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

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

David R. Coffin passed away in October 2003. He was Howard Crosby Butler Memorial Professor of the History of Architecture, Emeritus, at Princeton University.

242 pages | 145 illustrations | 8.5 x 10 | available now
ISBN 0-271-02293-0 | cloth: \$55.00s



Georges Seurat, *Two Men Walking in a Field*, 1882–84.
The Baltimore Museum of Art.

“Drawing is at once writing,
science, and art.”

—Felix Braquemond, 1885

The Essence of Line

French Drawings from Ingres to Degas

JAY M. FISHER, WILLIAM R. JOHNSTON, KIMBERLY SCHENCK, AND CHERYL K. SNAY

Co-published with The Baltimore Museum of Art and The Walters Art Museum

“Very full and solid, this work will be a valuable contribution to nineteenth-century studies and an essential reference for art libraries.”
—Colta Ives, Curator, The Metropolitan Museum of Art

“This book catalogues and analyzes a rich ensemble of nineteenth-century French drawings, which raise important issues of collecting, connoisseurship, and taste.”

—Alan Chong, Curator, Isabella Stewart Gardner Museum

Many patrons of the arts in nineteenth-century America built collections of paintings and sculpture imported primarily from England or Italy. Collectors in Baltimore—William Walters, George Lucas, the famous Cone sisters, among others—stand out in this milieu for having developed a strikingly different aesthetic for their homes and newly founded public institutions. These collectors looked to France for models of culture and, acting upon a remarkable understanding of the educational needs and working methods of artists, assembled extensive collections of drawings by French masters, from David to Daumier, Degas, and Cézanne.

The Essence of Line offers the first comprehensive discussion of the formation of these collections and their significance for the history of French art. The book begins with essays by Jay M. Fisher, William R. Johnston, and Cheryl K. Snay that trace the history of collecting in Baltimore and afford new insights into the acquisition, display, and interpretation of drawings. In her essay, conservator Kimberly Schenck bridges the worlds of the collector and of the artist by examining the production and the use of drawing materials in an epoch of radical changes as much in technique as style. This book also provides a fully illustrated, scholarly catalogue for one hundred of the most important of the nineteenth-century French drawings now held by The Baltimore Museum of Art, The Walters Art Museum, and the Peabody Art Collection.

Published on the occasion of an exhibition jointly organized by The Baltimore Museum of Art and The Walters Art Museum, this book presents a brilliant panorama of sketches, watercolors, and presentation drawings, many of them little known outside a small circle of experts. It is correlated with an on-line archive of the entire corpus of nineteenth-century French drawings in the holdings of these Baltimore museums.

Jay M. Fisher is Deputy Director of Curatorial Affairs at The Baltimore Museum of Art.

William R. Johnston is Associate Director and Curator of eighteenth- and nineteenth-century art at The Walters Art Museum.

Kimberly Schenck is Conservator at The Baltimore Museum of Art.

Cheryl K. Snay is Research Associate, Department of Prints, Drawings, and Photographs at The Baltimore Museum of Art.

360 pages | 195 color illustrations | 9 x 12 | July

ISBN 0-271-02682-0 | cloth: \$75.00s

ISBN 0-271-02692-8 | paper: \$39.95t



“This is a fine book and a good read. I can’t think of anything else that explores in such an original way the themes of pilgrimage and early asceticism from the age of Constantine to that of Charlemagne.”

—Constance Berman,
University of Iowa

Wandering Monks, Virgins, and Pilgrims

Ascetic Travel in the Mediterranean World, 300–800

MARIBEL DIETZ

“Maribel Dietz has captured the religious facets of a late antique world filled with movement, where administrative, legal, and strategic expectations already depended on complex systems of lodging, supply, and transportation. The resulting scenes of bustle and fatigue, of loneliness and excitement—the indispensable basis for more symbolic and imaginative displacement—carry us from the age of Constantine through the periods of barbarian settlement and Islamic expansion. The author is as careful as her sources in distinguishing between mere restlessness and a disciplined rejection of security. Spain provides a paradigm; the special interest of women is acknowledged; and a rich context is supplied for the familiar but narrower phenomenon of pilgrimage. To read the book is to embark on a fresh and exhilarating journey.”

—Philip Rousseau, Catholic University of America

Religious travelers were a common sight in the Mediterranean world during Late Antiquity and the early Middle Ages. In fact, as Maribel Dietz finds in *Wandering Monks, Virgins, and Pilgrims*, this formative period in the history of Christianity witnessed an explosion of travel, as both men and women took to the roads, seeking spiritual meaning in a life of itinerancy.

Much of this early Christian religious travel was not focused on a particular holy place, as in the pilgrimage of later centuries to Rome, Jerusalem, and Santiago de Compostela. Rather, the inspiration was more practical. Travel was a way of escaping hostility or social pressures or of visiting living and dead holy people. It was also a means of religious expression of homelessness and temporary exile. The wandering lifestyle mirrored an interior journey, an imitation of Christ and a commitment to the Christian ideal that an individual is only temporarily on this earth.

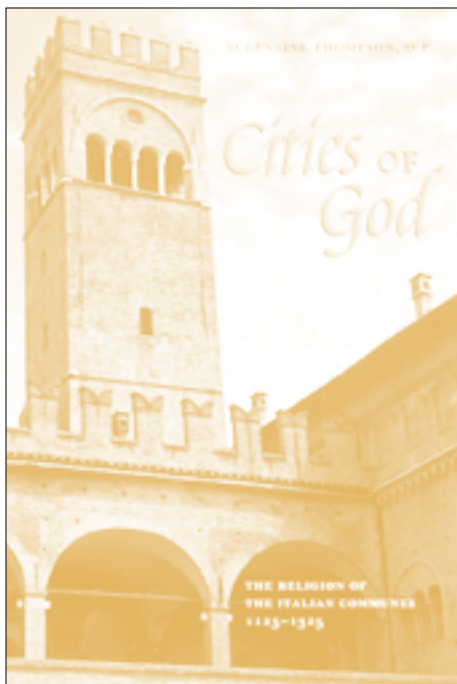
Women were especially attracted to religious travel. In the centuries before the widespread cloistering of women, a life of itinerancy offered an alternative to marriage and a religious vocation in a society that excluded women from positions of spiritual leadership.

Eventually ascetic travel gave way to full-fledged pilgrimage. Dietz explores how and why religious travel and monasticism diverged and altered so greatly. She examines the importance of the Cluniac reform movement and the creation of the pilgrimage center of Santiago de Compostela in the emergence of a new model of religious travel: goal-centered, long-distance pilgrimage aimed not at monks but at the laity.

Wandering Monks, Virgins, and Pilgrims is essential reading for those who study the history of monasticism, for it was in a monastic context that religious travel first claimed an essential place within Christianity. It will also be important for anyone interested in pilgrimage and the role of women in the history of Christianity.

Maribel Dietz is Associate Professor of History at Louisiana State University.

272 pages | 6 x 9 | May
ISBN 0-271-02677-4 | cloth: \$50.00s



Cities of God

The Religion of the Italian Communes

AUGUSTINE THOMPSON, O.P.

"Thompson's stimulating and well-researched volume fills an important gap in our understanding of lived religion in the Italian Middle Ages. His style is fluid and often entertaining, and he skillfully balances comprehensiveness with evocative detail. It deserves to be widely read and debated."

—Frances Andrews, University of St. Andrews

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.

Thompson positions the Italian republics in sacred space and time. He maps their religious geography as it was expressed through political and voluntary associations, ecclesiastical and civil structures, common ritual life, lay saints, and miracle-working shrines. He takes the reader through the rituals and celebrations of the communal year, the people's corporate and private experience of God, and the "liturgy" of death and remembrance. In the process he challenges a host of stereotypes about "orthodox" medieval religion, the Italian city-states, and the role of new religious movements in the world of Francis of Assisi, Thomas Aquinas, and Dante.

Cities of God is bold, revisionist history in the tradition of Eamon Duffy's *The 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 | March
ISBN 0-271-02477-1 | cloth: \$65.00s

Send Me God

The Lives of Ida the Compassionate of Nivelles, Nun of la Ramee, Arnulf, Lay Brother of Villers, and Abundus, Monk of Villers, by Goswin of Bossut

TRANSLATED, WITH AN INTRODUCTION, BY MARTINUS CAWLEY O. C. S. O.

Preface by Barbara Newman

"The Lives stemming from the thirteenth-century southern Low Countries, an area corresponding roughly to modern Belgium or the medieval diocese of Liège, form a canon probably unique in the annals of hagiography. . . . These saints were collectively celebrated not for their outstanding leadership, brilliant preaching or stupendous miracles, but for the intensity of their inner lives. . . . Whether we find this canon of saints' Lives attractive or alien, annoying or enticing, will depend very much on our own sensibilities. But the cantor of Villers confronts us with a distinctive, hitherto little known voice that deserves at last to be heard." —from the Preface by Barbara Newman

In the early thirteenth century the diocese of Liège witnessed an extraordinary religious revival, known to us largely through the abundant corpus of saints' lives from that region. Cistercian monks and nuns, along with beguines and recluses, formed close-knit networks of spiritual friendship that easily crossed the boundaries of gender, religious status, and even language. Holy women such as Mary of Oignies and Christina the Astonishing were held up by their biographers as models of orthodoxy and miraculous powers. Less familiar but no less fascinating are the male saints of the region. In this volume Martinus Cawley has translated a trilogy of Cistercian lives composed by the same hagiographer, Goswin, who was a monk and cantor at the celebrated abbey of Villers in Brabant. Although all three of these saints were connected with the same order, their versions of holiness represent a study in contrasts, from the compassionate nun Ida of Nivelles, remarkable for her Eucharistic raptures, to the fiercely ascetic lay brother Arnulf, to the gentle monk Abundus, renowned for his deep liturgical and Marian piety. The title *Send Me God* derives from a revealing catch-phrase that devout men and women used to request prayers from their spiritual friends.

Send Me God is published as part of the Brepols Medieval Women Series.

Martinus Cawley is a member of the community of Our Lady of Guadalupe Trappist Abbey in Lafayette, Oregon.

308 pages | 3 illustrations | 6 x 9 | August

ISBN 0-271-02683-9 | paper: \$25.00s

Brepols Medieval Women Series

New in Paperback

Public Piers Plowman

Modern Scholarship and Late Medieval English Culture

C. DAVID BENSON

"As valuable in its learned accuracy as it is provocative in its efforts to critique pursuits of the poem as a spiritual or literary autobiography, Benson's study selectively but successfully limns a 'public' culture where the phenomenon of Piers was at home."

—Andrew Galloway, *Choice*

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

—Derek Pearsall, Harvard University

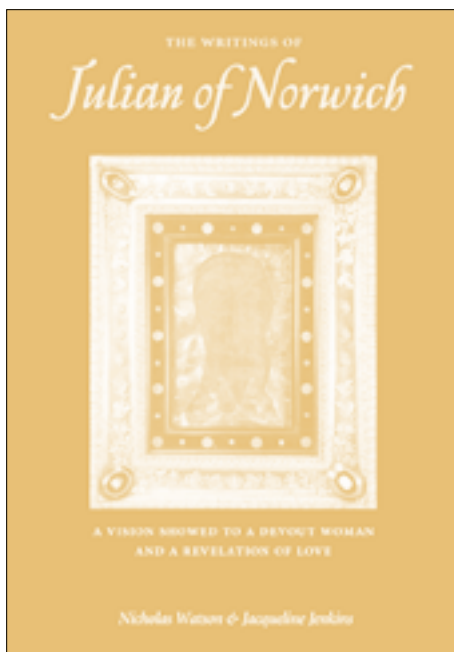
The fourteenth-century alliterative poem *Piers Plowman* was widely popular in its own day. The number of its surviving manuscripts ranks just below that of Chaucer's *Canterbury Tales*. Although the poem has been the subject of some interesting recent critical scholarship, it continues to be marginalized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

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

304 pages | 19 illustrations | 6 x 9 | March

ISBN: 0-271-02315-5 | cloth: \$45.00s

ISBN: 0-271-02475-5 | paper: \$25.00s



“A new scholarly edition of Julian is long overdue, and it is very good news that we shall have a solid critical text and commentary for what may well be the most important work of Christian reflection in the English language.”

—Rowan Williams,
Archbishop of Canterbury

The Writings of Julian of Norwich

A Vision Showed to a Devout Woman and A Revelation of Love

EDITED BY NICHOLAS WATSON AND JACQUELINE JENKINS

Julian of Norwich (c. 1343–c. 1416), a contemporary of Geoffrey Chaucer, William Langland, and John Wyclif, is the earliest woman writer of English we know about. Although she described herself as “a simple creature unlettered,” Julian is now widely recognized as one of the great speculative theologians of the Middle Ages, whose thinking about God as love has made a permanent contribution to the tradition of Christian belief. Despite her recent popularity, however, Julian is usually read only in translation and often in extracts rather than as a whole.

This book presents a much needed new edition of Julian’s writings in Middle English, one that makes possible the serious reading and study of her thought not just for students and scholars of Middle English but for those with little or no previous experience with the language.

Some of the key features of this edition are:

- Separate texts of both Julian’s works, *A Vision Showed to a Devout Woman* and *A Revelation of Love*, with modern punctuation and paragraphing and partly regularized spelling.
- A second, analytic edition of *A Vision* printed underneath the text of *A Revelation* to show what was left out, changed, or added as Julian expanded the earlier work into the later one.
- Facing-page explanatory notes, with translations of difficult words and phrases, cross-references to other parts of the text, and citations of biblical and other sources.
- A thoroughly accessible introduction to Julian’s life and writings.
- An appendix of medieval and early modern records relating to Julian and her writings.
- An analytic bibliography of editions, translations, scholarly studies, and other works.

The most distinctive feature of this volume is the editors’ approach to the manuscripts. Middle English editions habitually retain original spellings of their base manuscript intact and only emend that manuscript when its readings make no sense. At once more interventionist and more speculative, this edition synthesizes readings from all the surviving manuscripts, with careful justification of each choice involved in this process. For readers who are not concerned with textual matters, the result will be a more readable and satisfying text. For Middle English scholars, the edition is intended both as a hypothesis and as a challenge to the assumptions the field brings to the business of editing.

Nicholas Watson is Professor of English at Harvard University. He is co-editor of two Penn State Press books: *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280–1520* (1999) and *The Vulgar Tongue: Medieval and Postmedieval Vernacularity* (2003).

Jacqueline Jenkins is Associate Professor of English at the University of Calgary. She co-edited *St Katherine of Alexandria: Texts and Contexts in Western Medieval Europe* (2003).

416 pages | 6 illustrations | 7 x 10 | June
ISBN 0-271-02547-6 | cloth: \$65.00s
Brepols Medieval Women Series



The Fabric of Gender

Working-Class Culture in Third Republic France

HELEN HARDEN CHENUT

"The Fabric of Gender is an extraordinary work of labor history, notable for its remarkable erudition and thoroughness. Chenut takes seriously the multiple identities of the category we call 'workers.' I know of no other study that so fully integrates the impact of politics, gender, social conditions, labor relations,

private life, and culture into the narrative of labor history."

—Lenard R. Berlanstein, University of Virginia

"The Fabric of Gender is a ground-breaking book that reflects years of learning, impeccable research, a deep familiarity with France, and work in an exceptionally broad range of sources—visual, archival, and oral history."

—Judith Coffin, University of Texas

The years of the Third Republic (1870–1940) in France were ones of intense social and economic transformation as workers struggled to defend their rights in the face of growing industrial capitalism. In *The Fabric of Gender*, Helen Chenut paints a vivid picture of working life during these years by following four generations of laboring women and men in one community, the textile town of Troyes in the Champagne region.

In Troyes workers were locked in an adversarial relationship with mill owners, whose monopoly over the labor market in a single-industry town largely determined the workers' future. And yet workers managed to create a counterculture of resistance by founding labor unions, consumer cooperatives, and socialist parties through which they were gradually able to implement change. Women were key actors in this struggle as their garment-making skills became increasingly important to the growing productivity of the knitted textile industry. Drawing upon rich archival records, oral histories, and highly evocative illustrations, Chenut tells a fascinating story of this fight for a "social republic," one in which both men and women had the right to work for a living wage and to partake in a consumer society.

The Fabric of Gender appears at a time when European labor historians are reexamining their field. Chenut's innovative study of working-class culture—integrating gender, class, politics, and consumption—stands as a model for the expansion of labor history beyond traditional lines of inquiry.

Helen Chenut is Lecturer in the Department of History at the University of California at Irvine.

448 pages | 17 illustrations/ 2 maps | 6 x 9 | February
ISBN 0-271-02520-4 | cloth: \$60.00s



From the Salon to the Schoolroom

Educating Bourgeois Girls in Nineteenth-Century France

REBECCA ROGERS

"From the Salon to the Schoolroom makes an important and original contribution to the literature on France and French women. Rogers shows that girls' education was not so much about girls as about women and the role presumed proper for them. It was also

about the family and the hopes and anxieties that French men and women placed on the family to reconstruct the nation in the post-Napoleonic era. It was also about men and men's roles in public and private life; about nation and nationalism; about race and the 'civilizing mission.'"

—Claire G. Moses, University of Maryland

How a nation educates its children tells us much about the values of its people. *From the Salon to the Schoolroom* examines the emerging secondary school system for girls in nineteenth-century France and uncovers how that system contributed to the fashioning of the French bourgeois woman.

Rebecca Rogers explores the variety of schools—religious and lay—that existed for girls and paints portraits of the women who ran them and the girls who attended them. Drawing upon a wide array of public and private sources—school programs, prescriptive literature, inspection reports, diaries, and letters—she reveals the complexity of the female educational experience as the schoolroom gradually replaced the salon as the site of French women's special source of influence.

From the Salon to the Schoolroom also shows how France as part of its civilizing mission transplanted its educational vision to other settings: the colonies in Africa as well as throughout the Western world, including England and the United States. Historians are aware of the widespread ramifications of Jesuit education, but Rogers shows how French education for girls played into the cross-cultural interactions of modern society, producing an image of the Frenchwoman that continues to tantalize and fascinate the Western world today.

Rebecca Rogers is Maître de Conférences in history at the Université Marc Bloch Strasbourg. Her first book, *Les Demoiselles de la Légion d'Honneur: Les Maisons d'éducation de la Légion d'honneur au dix-neuvième siècle*, was published in France in 1992.

368 pages | 6 illustrations/3 maps | 6.125 x 9.25 | August
ISBN 0-271-02680-4 | cloth: \$65.00s



T. S. Eliot

The Making of an American Poet

JAMES E. MILLER, JR.

Late in his life T. S. Eliot, when asked if his poetry belonged in the tradition of American literature, replied: "I'd say that my poetry has obviously more in common with my distinguished contemporaries in America than with anything written in my generation in England. That I'm sure of. . . . In its sources, in its emotional springs, it comes from America." In *T. S. Eliot: The Making of an American Poet*, James Miller offers the first sustained account of Eliot's early years, showing that the emotional springs of his poetry did indeed come from America.

Born in 1888 in St. Louis, Missouri, T. S. Eliot grew up along the Mississippi River, only a few miles down river from Hannibal, the boyhood home of another great American writer, Mark Twain. Miller recounts Eliot's early years in St. Louis schools and follows him in the summers as he vacationed with his family in their Gloucester, Massachusetts, home perched on the Atlantic Ocean's edge. In 1905 at the age of seventeen, Eliot left the Midwest for what would prove to be a lasting separation—attending Milton Academy in Massachusetts for one year and then Harvard for nine years, as an undergraduate and as a graduate student in philosophy. The first time he ventured abroad was 1910, when he spent a crucial year studying in Paris and forming a deep friendship with the Frenchman Jean Verdenal. It was not until 1914, when Eliot was 26 years old, that he left America for England—and found reasons to stay there permanently, becoming a British citizen in 1927.

Miller challenges long-held assumptions about Eliot's poetry and his life. Eliot himself always maintained that his poems were not based on personal experience, and thus should not be read as personal poems. But Miller convincingly combines a reading of the early work—from his earliest poems through 1922, the year *The Waste Land* was published—with careful analysis of surviving early correspondence, accounts from Eliot's friends and acquaintances, and new scholarship that delves into Eliot's Harvard years. Ultimately, Miller demonstrates that Eliot's poetry is filled with reflections of his personal experiences: his relationships with family, friends, and wives; his sexuality; his intellectual and social development; his influences.

Publication of *T. S. Eliot: The Making of an American Poet* marks a milestone in Eliot scholarship. At last we have a balanced portrait of the poet and the man, one that takes seriously his American roots. In the process, we gain a fuller appreciation for some of the best-loved poetry of the twentieth century. Eliot may have lived most of his life abroad, but he was and continued to be an American poet.

James E. Miller, Jr. is the Helen A. Regenstein Professor Emeritus of English at the University of Chicago. Penn State Press also published his earlier book, *T. S. Eliot's Personal Wasteland* (1977). He is also the author of *The American Quest for a Supreme Fiction: Whitman's Legacy in the Personal Epic* (1979) and *Leaves of Grass: America's Lyric-Epic of Self and Democracy* (1992).

464 pages | 6.125 x 9.25 | August
ISBN 0-271-02681-2 | cloth: \$39.95t



The Sparrows Point Company Store.
Courtesy, Dundalk-Patapsco Neck Historical Society

"Wives of Steel makes a compelling and sure-to-be-noticed contribution to a very rich and lively literature on the community experience of deindustrialization. Employing rich ethnographic and interview data, Olson demonstrates forcefully the need for a more gendered appreciation of the impact of large-scale economic transformation."

—Michael Frisch, SUNY–Buffalo

Wives of Steel

Voices of Women from the Sparrows Point Steelmaking Communities

KAREN OLSON

*"Wives of Steel addresses a key failure of most studies of industrial communities. Too often scholars assume that male-dominated industries and their communities are shaped by men who hold the industrial jobs. By placing women at the forefront of the Sparrows Point story, Olson shows how women experienced deindustrialization differently than men. Forced to join the workforce to help families survive the loss of well-paying union jobs, many women discovered the rewards of increased independence and autonomy. The result is a more complicated, and more persuasive, picture of America's postindustrial communities. *Wives of Steel* will find an eager audience among labor, women's, community studies scholars; students; and the general public."* —Laurie Mercier, Washington State University, Vancouver

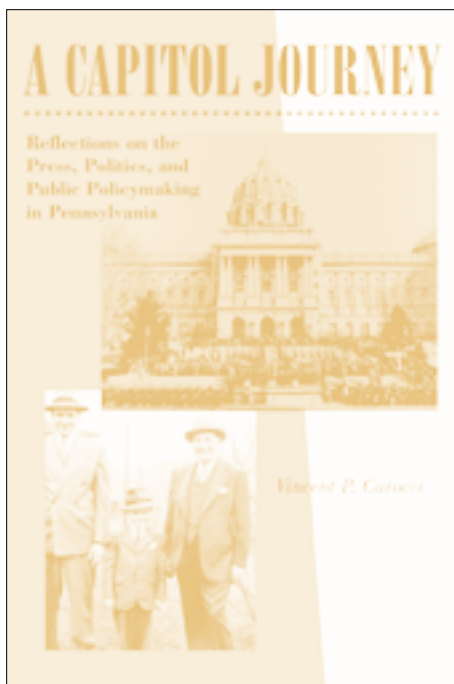
During its heyday in the 1950s and 1960s, the Bethlehem Steel mill at Sparrows Point near Baltimore was one of the world's largest steel plants, employing as many as 30,000 workers. But these glory years were short-lived as the American steel industry soon collapsed, taking with it the high-income industrial jobs that many Sparrows Point workers had come to enjoy. This familiar tale of decline in America's industrial heartland is only part of the story, however. In response to downsizing and job loss at Sparrows Point, many women entered the workforce to fulfill the needs of their families living in the adjacent communities of Turners Station and Dundalk. *Wives of Steel* tells the story of these women who broke traditional gender roles and, in the process, contributed to the economic survival of their communities.

Wives of Steel is based on more than eighty formal interviews conducted over a fifteen-year period with women and some men, both white and black, all of whom were part of Sparrows Point as workers, spouses, or longtime residents of the local communities. Through the stories they tell, we see how a male-dominated industry has influenced personal, family, and social experiences over several generations. We also see the distinct differences and surprising similarities between the lives of black and white women, which often reflect the complicated relationships among black and white steelworkers in the plant.

Deindustrialization has transformed many of America's cities and communities, often in devastating ways. For women in particular, the changes in family and work life have been far more complex and in many ways more positive in their consequences than many studies have led us to expect. Combining consummate research with vivid firsthand accounts, *Wives of Steel* tells a story that continues to be played out in communities across America as working-class families are forced to cope with a globalizing economy.

Karen Olson is Professor of History and Anthropology at the Community College of Baltimore County.

240 pages | 20 illustrations | 6 x 9 | September
ISBN 0-271-02685-5 | cloth: \$40.00s



“Whether you are happy about—
or horrified by—the hardball
politics played in Harrisburg, you
will learn much from *A Capitol
Journey* about the ‘stories behind
the stories’ of Pennsylvania
government over the past four
decades. As an outsider looking
in, and as an insider looking out,
Vince Carocci is the perfect guy
to write this book.”

—Russell E. Eshleman Jr.,
former Harrisburg Bureau chief,
The Philadelphia Inquirer

A Capitol Journey

Reflections on the Press, Politics, and the Making of Public Policy in Pennsylvania

VINCENT P. CAROCCI

“When one crosses the line of acceptable conduct in most professions, there usually is a price to pay. . . . Pennsylvania’s Senate Democrats in the latter half of the 1970s suffered from more than their share of line crossings or transgressions. Some were individual in nature; others reflected on the body as an institution. Taken cumulatively, however, over time, they inevitably lost the party its public trust and, with it, its majority status in the chamber. That was almost a quarter of a century ago. Almost twenty-five years later, Pennsylvania Democrats were consigned still to minority party status in the Senate, with no apparent light at the end of this political tunnel. The laundry lists of Democratic woes that brought the party to such a perilous point in the short span of five, six years, were almost as exhausting as it seemed endless at the time.”

—from *A Capitol Journey*

The last half of the twentieth century was a time of great social and economic change for Pennsylvanians. It was also a tumultuous time in state politics. Vincent Carocci lived through these years, spending the last four decades of the century as a journalist and political insider, rising to the post of Press Secretary to Governor Robert P. Casey in 1989. In *A Capitol Journey*, this veteran journalist and political insider offers a colorful and honest look at the ups and downs of state politics, Pennsylvania-style.

Carocci’s story is the story of a professional lifetime in and around Pennsylvania state government. He was part of the State Capitol press corps during an era that is now long gone, and never likely to return. He describes the characters who covered the news in the State Capitol, their work habits, their character, their strengths, and their foibles.

Carocci’s story is also the story of the legislative process and those who gave it life and breath. He describes an unpredictable, sometimes unsightly process of politics, personal machinations, and legislative reorganizations. Of particular note, Carocci recounts his appearance before a federal grand jury and testimony at a federal corruption trial. He also describes how an innocent Christmas lunch between an unpredictable Senate Majority Leader and three of his staff set off a chain of events that ultimately cost the Democrats political control of the Senate, a blow from which they still have not recovered.

Finally, Carocci’s story is the story of Pennsylvania governors, six in all, who assumed the pinnacle of political power in the state—their successes, their shortcomings, and, above all, their legacies. Having worked most closely with Robert Casey, Carocci recounts the many trials and tribulations of his two terms in office, including the 1992 Democratic convention when Casey’s steadfast opposition to abortion made him a virtual outcast within his own party, and the recurring medical problems that challenged him throughout his tenure.

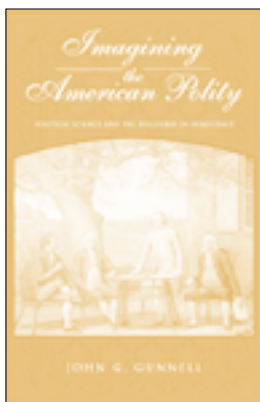
All of this and more Carocci measures up from a very personal vantage point, making *A Capitol Journey* both a lively and a satisfying introduction to the political culture of the Keystone state.

Vincent P. Carocci covered state politics in Harrisburg during the 1960s for UPI and AP and then again in the early 1970s for *The Philadelphia Inquirer*. He then served on the Senate staff of the Democratic Party for thirteen years. From 1987 to 1995 he was a senior staffer for Governor Robert Casey during his two terms in office. From 1995 to 2003 he was Director of Government Affairs for Capital Blue Cross. Now retired, he lives near Harrisburg.

296 pages | 6 b&w illustrations | 6 x 9 | May

ISBN 0-271-02546-8 | cloth: \$39.95s

A Keystone Book



New in Paperback

Imagining the American Polity

Political Science and the Discourse of Democracy

JOHN G. GUNNELL

"Imagining the American Polity is a vivid and engaging study of the discourse of pluralist democracy in the history of political science. It tracks the varieties of twentieth-century pluralism out of debates over 'the state' and convincingly demonstrates the genealogical ties that bind Laski and the Progressive Era

to the behavioral revolutionaries of the fifties to today's multiculturalists. There is nothing quite like it in the literature on democratic theory, much less on the history of political science that John Gunnell has already done so much to advance."

—James Farr, University of Minnesota

Americans have long prided themselves on living in a country that serves as a beacon of democracy to the world, but from the time of the founding they have also engaged in debates over what the criteria for democracy are as they seek to validate their faith in the United States as a democratic regime. In this book John Gunnell shows how the academic discipline of political science has contributed in a major way to this ongoing dialogue, thereby playing a significant role in political education and the formulation of popular conceptions of American democracy.

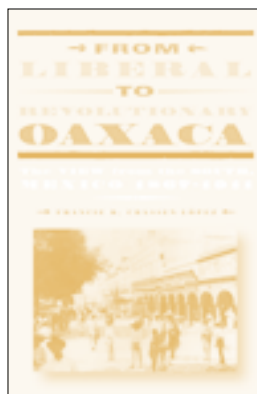
Using the distinctive "internalist" approach he has developed for writing intellectual history, Gunnell traces the dynamics of conceptual change and continuity as American political science evolved from a focus in the nineteenth century on the idea of the state, through the emergence of a pluralist theory of democracy in the 1920s and its transfiguration into liberalism in the mid-1930s, up to the rearticulation of pluralist theory in the 1950s and its resurgence, yet again, in the 1990s. Along the way he explores how political scientists have grappled with a fundamental question about popular sovereignty: Does democracy require a people and a national democratic community, or can the requisites of democracy be achieved through fortuitous social configurations coupled with the design of certain institutional mechanisms?

John G. Gunnell is Distinguished Professor of Political Science at SUNY-Albany and the author of six other books, including *The Descent of Political Theory: The Genealogy of an American Vocation* (1993).

296 pages | 6 x 9 | March

ISBN 0-271-02352-X | cloth: \$40.00s

ISBN 0-271-02353-8 | paper: \$25.00s



New in Paperback

From Liberal to Revolutionary Oaxaca

The View from the South, Mexico 1867–1911

FRANCIE R. CHASSEN-LÓPEZ

"The book represents many years of remarkable excavations in local, state, and national archives. No other regional history of any other Mexican state exhibits this thorough a survey of sources. The book is encyclopedic in its coverage."

—Mark Wasserman, Rutgers University

"This is a critical, seminal work on Mexican history. . . . One of the greatest strengths of the book is its debunking of myths and poorly documented claims that permeate writing about Oaxaca."

—Howard Campbell,
University of Texas at El Paso

"This magnificently researched work is the most comprehensive, in-depth study to date of a Mexican region in the critically important period of economic growth and nation- and state-building between 1880 and 1910. It elucidates for Mexico's 'forgotten south' the complexity, modernity, and national integration it has long been denied."

—Mary Kay Vaughan, University of Maryland

"Twenty years in the making, Chassen-López's new study is certain to claim an important place in the regional literature on modern Mexico. Finally we have a fine-grained social, economic, and political history of Porfirian modernization in Don Porfirio's backyard! This fine volume showcases Chassen-López's mastery of political economy, peasant and resistance studies, and regional historiography and methodology."

—Gilbert M. Joseph, Yale University

From Liberal to Revolutionary Oaxaca aims at finally setting Mexican history free of stereotypes about the southern state of Oaxaca, long portrayed as a traditional and backward society resistant to the forces of modernization and marginal to the Revolution. Chassen-López challenges this view of Oaxaca as a negative mirror image of modern Mexico, presenting in its place a much more complex reality. Her analysis of the confrontations between Mexican liberals' modernizing projects and Oaxacan society, especially indigenous communal villages, reveals not only conflicts but also growing linkages and dependencies. She portrays them as engaging with and transforming each other in an ongoing process of contestation, negotiation, and compromise.

Francie R. Chassen-López is Associate Professor of History at the University of Kentucky, where she has also served as Director of the Latin American Studies Program.

512 pages | 12 b&w illustrations/5 maps | 6 x 9 | January

ISBN 0-271-02370-8 | cloth: \$85.00s

ISBN 0-271-02512-3 | paper: \$30.00s



“Most contemporary work in political theory that relates to deliberative democracy has become far too abstract. Ethan Leib goes to the heart of the matter by asking how deliberative democracy can really work under existing conditions. In doing this, he has written an important book for anyone concerned about the future of democracy.”

—Kevin Mattson, Ohio University

New in Paperback

Deliberative Democracy in America

A Proposal for a Popular Branch of Government

ETHAN J. LEIB

“The careful and nuanced thinking that Leib brings to this institutional context of checks and balances is the principal merit of the book. . . . By positioning his popular branch as an alternative to referenda, and by situating it in a context in which most of our current institutional structure is preserved, he contributes to quasi-utopian political theorizing. Perhaps, in the very long term, if interest in this sort of institution persists, he will even contribute to changes in how we actually govern.”

—James Fishkin, *Political Science Quarterly*

“Leib makes a bold foray into the realm of Constitutional design that adds sorely needed suggestions for fundamental institutional change into debates about deliberative democracy. With uncommon insight and creativity, he draws upon practical innovations in local deliberation such as citizen juries and deliberative polls to construct a proposal for an entirely new branch of government that would inject direct popular deliberation into law-making. His book is highly profitable and provocative for anyone interested in the deeply democratic reform of American government.”

—Archon Fung, Harvard University

We are taught in civics class that the Constitution provides for three basic branches of government: executive, judicial, and legislative. While the President and Congress as elected by popular vote are representative, can they really reflect accurately the will and sentiment of the populace? Or do money and power dominate everyday politics to the detriment of true self-governance? Is there a way to put “We the people” back into government? Ethan Leib thinks there is and offers this blueprint for a fourth branch of government as a way of giving the people a voice of their own.

While drawing on the rich theoretical literature about deliberative democracy, Leib concentrates on designing an institutional scheme for embedding deliberation in the practice of American democratic government. At the heart of his scheme is a process for the adjudication of issues of public policy by assemblies of randomly selected citizens convened to debate and vote on the issues, resulting in the enactment of laws subject both to judicial review and to possible veto by the executive and legislative branches. The “popular” branch would fulfill a purpose similar to the ballot initiative and referendum but would avoid the shortcomings associated with those forms of direct democracy. Leib takes special pains to show how this new branch would be integrated with the already existing governmental and political institutions of our society, including administrative agencies and political parties, and would thus complement rather than supplant them.

Ethan J. Leib is a Ph.D. candidate in the Department of Political Science at Yale University. A recent graduate of Yale Law School, he is a law clerk for the chief judge of the U.S. Court of Appeals for the Second Circuit.

168 pages | 6 x 9 | February

ISBN 0-271-02363-5 | cloth: \$27.50t

ISBN 0-271-02697-9 | paper: \$21.00s

The Infortunate

The Voyage and Adventures of William Moraley, an Indentured Servant
Second Edition

EDITED BY SUSAN E. KLEPP AND BILLY G. SMITH

First published by Penn State Press in 1992, *The Infortunate* has become a staple for teachers and students of American history. William Moraley's firsthand account of bound servitude provides a rare glimpse of life among the lower classes in England and the American colonies during the eighteenth century. In the decade since its original publication, Susan Klepp and Billy Smith have unearthed new information on Moraley's life, both before his ill-fated venture as an indentured servant from England to the "American Plantations" and after his return to England. This revised edition features this additional information while presenting the autobiography in a new way, offering more explicit emphasis for students and teachers in college, university, and high school about how to read and interpret Moraley's autobiography.

Praise for the First Edition:

"Those of us who have too long savored the autobiography of Benjamin Franklin as being an account of a typical poor man's rise to wealth and power in the new United States will welcome this account of the more usual fate of a common ordinary person in Colonial and Federal America. . . . Filled with half-truths and whole lies, it nevertheless is a valuable—almost priceless—document about life in the early U.S."

—Ray B. Browne, *Journal of American Culture*

"The adventures of William Moraley depict not the rags-to-riches tale, the model so often used to describe mobility in colonial America, but rather the saga of one who never earned a decent competency. . . . Klepp and Smith have provided readers with a valuable glimpse of how those on the margins struggled, however in vain, in the 'best poor man's country.'"

—Sharon V. Salinger, *Journal of American History*

Susan E. Klepp is Professor of Colonial American History and American Women's History at Temple University. She contributed the essay on Colonial Pennsylvania to *Pennsylvania: A History of the Commonwealth*, edited by Randall Miller and William Pencak (Penn State, 2002).

Billy G. Smith is Michael P. Malone Professor of History at Montana State University. He has edited two other Penn State Press books: *Life in Early Philadelphia: Documents from the Revolutionary and Early National Periods* (1995) and *Down and Out in Early America* (2004).

208 pages | 6 x 9 | April

ISBN 0-271-02676-6 | paper: \$16.00s

Back to Africa

Benjamin Coates and the Colonization Movement in America, 1848–1880

EDITED BY EMMA LAPSANSKY-WERNER AND MARGARET HOPE BACON

"*Back to Africa* is a terrific collection of letters, one of the most important to emerge on nineteenth-century reform in years. The numerous letters from well-known black and white abolitionists, coupled with the retrieval of letters written as well as received by Coates, makes this an indispensable book for anyone interested in nineteenth-century race relations and reform."

—John Stauffer, Harvard University

Benjamin Coates was one of the best-known white supporters of African colonization in nineteenth-century America. A Quaker businessman from Philadelphia, and a sometime officer of the Pennsylvania Abolition Society, he was committed to helping Black Americans relocate to West Africa. This put him at the center of a discourse with abolitionists, at home and abroad, that included such leading thinkers as Joseph Jenkins Roberts, Mary Ann Shadd Cary, Henry Highland Garnet, Frederick Douglass, Alexander Crummell, George L. Stearns, and William Coppinger. Creative and restless, cantankerous and charismatic, these men and women dominated the struggle to end slavery and to achieve respect for African Americans. *Back to Africa* sheds new light on these remarkable personalities and their tireless efforts at reform.

At the heart of the volume is a collection of over 150 recently recovered letters, either written by Coates or addressed to him between 1848 and 1880, the years when Coates was most active in racial reform. Lapsansky-Werner and Bacon have provided a far-reaching essay that places them in the context of nineteenth-century African American colonization ideas, and the editors have led a team of young scholars who annotated the letters. Taken together, the letters provide fascinating insight into the alliances and divisions within America's antislavery movement, making *Back to Africa* essential reading for every student of black studies, abolitionism, Quaker history, and nineteenth-century reform in general.

Emma Lapsansky-Werner is Professor of History and Curator of Special Collections at Haverford College. Her recent publications include *Quaker Aesthetics: Reflections on a Quaker Ethic in American Design and Consumption, 1720–1920*, a collection of essays edited with Anne Verplanck (2002), and a contributed essay to *Pennsylvania: A History of the Commonwealth*, edited by Randall Miller and William Pencak (Penn State Press, 2002).

Margaret Hope Bacon is the author of numerous books, including *One Woman's Passion for Peace and Freedom: The Life of Mildred Scott Olmsted* (1993) and *Mothers of Feminism: The Story of Quaker Women in America* (1986).

352 pages | 2 illustrations | 6 x 9 | August

ISBN 0-271-02684-7 | cloth: \$50.00s



Activist Faith

Grassroots Women in Democratic Brazil and Chile

CAROL ANN DROGUS AND HANNAH W. STEWART-GAMBINO

"An extensive and powerful literature on religion, society, and politics in Latin America in recent years has begun with the assumption that most of the movements that surged in the struggle against military rule are dead, that most of the activists are scattered and burned out, and that the promise of civil society as a source of new values and a new kind of citizenship and political life was illusory. Many have assumed that the religiously inspired activism of that period left little lasting impact, but hardly anyone has actually looked at the activists themselves to see what remains, how they cope in a different, more open environment, and how they see and act on the present and future.

"*Activist Faith* addresses these issues with a wealth of empirical detail from two key cases and with a richly interdisciplinary argument that draws on theorizing about social movements. The authors strive to understand what sustains activism and movements in radically different circumstances from those in which they arose. Their analysis is enriched by systematic attention to the impact of gender and gender-related issues on activism and movements. In the process, they shed much needed light on the fate of the activists and social movements that rose to prominence throughout Latin America during the 1980s.

"This beautifully written book is a major achievement that gives us analytical tools for studying how movements and activists survive in the doldrums and when a cycle of protest peaks and societies move on."

—Daniel H. Levine, University of Michigan

"Two of today's leading authorities on religion and politics in Latin America have teamed up to produce the first comprehensive study of women's grassroots religious movements since the transition to democracy in Brazil and Chile. On a theoretical level, the book compels us to rethink the conventional wisdom about the 'death' of social movements in Latin America. On a more human level, the interviews with women activists give voice to 'ordinary heroes' so often absent from the literature. The tremendous access Drogus and Stewart-Gambino had with these women gives the analysis a degree of depth and insight that is hard to match."

—Philip J. Williams, University of Florida

Carol Ann Drogus is Professor of Government at Hamilton College.

Hannah W. Stewart-Gambino is Professor of Political Science and Associate Dean of the College of Arts and Sciences at Lehigh University.

272 pages | 6 x 9 | June

ISBN 0-271-02549-2 | cloth: \$55.00s



New in Paperback

Democratization Without Representation

The Politics of Small Industry in Mexico

KENNETH C. SHADLEN

"This first-rate account of small industry politics in Mexico shows how democratization can actually hinder effective representation for weak actors. Meticulously researched and argued, *Democratization Without Representation* sets the standard for the Mexican case and will be required reading for

students of business politics more generally."

—Strom C. Thacker, Boston University

"By deftly weaving together new archival evidence and interview material, Shadlen provides a fresh—and provocative—angle on the challenges that free-market economic reforms and political democratization pose for small business in developing countries. The book makes a convincing case that the democratization of authoritarian-corporatist regimes can ironically weaken the representation of small business in the policy arena. This, in turn, has sobering implications both for the quality of democracy and for overall economic performance, especially in terms of employment generation."

—Richard Snyder, Brown University

When countries become more democratic, new opportunities arise for individuals and groups to participate in politics and influence the making of policy. But democratization does not ensure better representation for everyone, and indeed some sectors of society are ill-equipped to take advantage of these new opportunities. Small industry in Mexico, Kenneth Shadlen shows, is an excellent example of a sector whose representation decreased during democratization.

Shadlen uses extensive interviews and archival research to provide new evidence and insights into the difficult challenges of interest aggregation and representation for small industry. He conducted interviews with a wide range of owners and managers of small firms, state and party officials, and leaders of business associations and civil society organizations. He also did research at the National Archives in Mexico City and in the archives of the most important business organizations for small industry in the post-World War II period.

Kenneth C. Shadlen is Lecturer in Development Studies at the Development Studies Institute of the London School of Economics and Political Science.

248 pages | 6 x 9 | July

ISBN 0-271-02391-0 | cloth: \$65.00s

ISBN 0-271-02696-0 | paper: \$27.00s



New in Paperback

Downsizing the State

Privatization and the Limits of Neoliberal Reform in Mexico

DAG MacLEOD

"This is sociology of development as it should be practiced: close to the ground and unafraid of complexities."

—Alejandro Portes, Princeton University

"I very much like this book. It is the best account of Mexican privatization I have read. It is a masterful account of how the Mexican bureaucracy operates and has fantastic data to support its overall points."

—Miguel Angel Centeno, Princeton University

"The book is not only about privatization in Mexico; it is about the *significance* of privatization in Mexico, and how to understand state-market relations more generally. The book is an impressive achievement." —F. S. Weaver, *Choice*

"There are few books on the contemporary Mexican political economy that combine the theoretical sophistication, analytical insight, and wealth of information that this study brings to its exploration of privatization and of the implications of neoliberal reform for state-market relations. I'm not aware of any book that deals with the Mexican privatization process at this level; in this sense it is in a class by itself."

—Nora Hamilton, University of Southern California

Beginning in 1983, the Mexican government implemented one of the most extensive programs of market-oriented reform in the developing world. *Downsizing the State* examines a key element of this reform program: the privatization of public firms.

Drawing upon interviews with government officials, business executives, and labor leaders as well as data from government archives and corporate documents, MacLeod highlights the difficulties of linking market reforms to improved public welfare. Privatization failed to live up to its promise of raising living standards or decentralizing the economy. Indeed, privatization actually increased the concentration of wealth in Mexico while redirecting the economy toward foreign markets.

These findings contribute to theoretical debates regarding state autonomy and the embeddedness of economic action. MacLeod calls into question the autonomy of the Mexican state in its privatization program. He shows that the creation of markets where public firms once dominated has involved both the destruction of social relations and the construction of new relations and institutions to regulate the market.

Dag MacLeod is Senior Research Analyst with the Judicial Council of California.

320 pages | 6 x 9 | July

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Gendered Paradoxes

Women's Movements, State Restructuring,
and Global Development in Ecuador

AMY LIND

"A nuanced and critical reading of gender, development, and globalization issues. Lind's panoramic analysis of Ecuadorian women's negotiations with development projects, the state, neoliberal adjustment policies, and NGOs provides a theoretical framework and an ethnographic account of issues with

a global resonance. Exploring the gendered political cultures of development in Ecuador, she analyses the contradictory processes by which gender, institutions, and political movements come together in the uneven process of neoliberal restructuring." —Sarah A. Radcliffe, University of Cambridge

"Amy Lind provides an excellent account of the paradoxes of gendered neoliberal politics in a country about which little on this topic has been published. Through a detailed analysis of women's organizational and community survival strategies, the author ably demonstrates how women's politics both reshape and are shaped by the dynamics of neoliberalism. Tackling the essential task of 'making feminist sense of neoliberalism,' Lind's timely study provides invaluable insights into the contradictions of development and globalization." —Lynne Phillips, University of Windsor

Since the early 1980s Ecuador has experienced a series of events unparalleled in its history. Its "free market" strategies exacerbated the debt crisis, and in response new forms of social movement organizing arose among the country's poor, including women's groups. *Gendered Paradoxes* focuses on women's participation in the political and economic restructuring process of the past twenty-five years, showing how in their daily struggle for survival Ecuadorian women have both reinforced and embraced the neoliberal model yet also challenged its exclusionary nature.

Drawing on her extensive ethnographic fieldwork and employing an approach combining political economy and cultural politics, Amy Lind charts the growth of several strands of women's activism and identifies how they have helped redefine, often in contradictory ways, the real and imagined boundaries of neoliberal development discourse and practice. In her analysis of this ambivalent and "unfinished" cultural project of modernity in the Andes, she examines state policies and their effects on women of various social sectors; women's community development initiatives and responses to the debt crisis; and the roles played by feminist "issue networks" in reshaping national and international policy agendas in Ecuador and in developing a transnationally influenced, locally based feminist movement.

Amy Lind teaches in the Studies in Women and Gender program at the University of Virginia.

224 pages | 6 x 9 | June
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Market Reform in Society

Post-Crisis Politics and Economic Change
in Authoritarian Peru

MOISÉS ARCE

"A superb exercise in comparative political economy, Moisés Arce's book fills a void in the Latin American literature, given the paucity of book-length studies that have been published on Peru since 1980. By focusing an in-case comparison on the complicated impact of market reforms from

a societal perspective, the author has very creatively wielded insights that actually bring the reform process to life. This book also contributes to the literature on research methodology, as the author has designed an analytical framework that is both compelling and parsimonious. I predict that this approach will be embraced by other students of market reform, for it offers a blend of qualitative and quantitative analysis that draws closely from the reform experience itself." —Carol Wise, University of Southern California

"A book to be read by Latin Americanists interested in discovering how political regimes and economic policymaking interact at a time when countries like Peru under Fujimori shifted in the direction of globalization, attempted to reform the state, but revealed the resilience of authoritarianism, elitism, and widespread corruption."

—Francisco Durand, University of Texas, San Antonio

Going beyond the usual state-centric approach to the study of the politics of neoliberal reform, Moisés Arce emphasizes the importance of understanding the interaction between state reformers and collective actors in society. In *Market Reform in Society* he helpfully focuses our attention on how various societal groups are affected by different types of reform and how their responses in turn affect the state's subsequent pursuit of reform.

As a country characterized by strong state autonomy and widespread disintegration of civil society and representative institutions during the 1990s when Alberto Fujimori was president, Peru serves as an excellent case for examining how collective actors can succeed in influencing the reform process. Arce compares reforms in three areas: taxation, pension privatization, and social-sector programs in poverty alleviation and health decentralization. Differences in the concentration or dispersion of costs and benefits, he shows, affected incentives for groups to form and engage in collective action for supporting, opposing, or modifying the reforms.

Moisés Arce is Assistant Professor of Political Science at Louisiana State University.

176 pages | 6 x 9 | May
ISBN 0-271-02542-5 | cloth: \$45.00s



Cultural Revolutions

Reason versus Culture in Philosophy,
Politics, and Jihad

LAWRENCE E. CAHOONE

"Cahoon rethinks all the basic categories of philosophy of culture in a breathtaking critical analysis of the major contending positions and articulates a clear, though complicated, new theory. It pays off brilliantly in his concluding analysis of Islam in the contentious battle of cultures (and arms). This book should be required reading

not only for philosophers of culture but also for social scientists, theologians, historians, journalists, and political leaders." —Robert Cummings Neville, author of *Normative Cultures* and *Boston Confucianism*

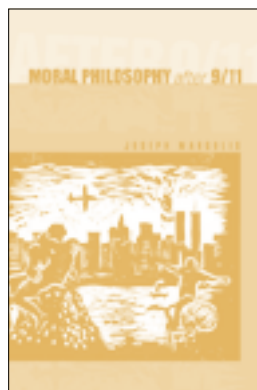
In this probing examination of the meaning and function of culture in contemporary society, Lawrence Cahoon argues that reason itself is cultural, but no less reasonable for it. While recent political and philosophical movements have recognized that cognition, the self, and politics are embedded in culture, most fail to appreciate the deep changes in rationalism and liberal theory this implies, others leap directly into relativism, and nearly all fail to define culture. *Cultural Revolutions* systematically defines culture, gauges the consequences of the ineradicably cultural nature of cognition and action, yet argues that none of this implies relativism.

After showing where other "new culturalists" have gone wrong, Cahoon offers his own definition of culture as teleologically organized practices, artifacts, and narratives and analyzes the notion of cultural membership in relation to race, ethnicity, and "primordialism." He provides a theory of culture's role in how we form our sense of reality and argues that the proper conception of culture dissolves "the problem" of cultural relativism.

Applying this perspective to Islamic fundamentalism, Cahoon identifies its conflict with the West as representing the break between two of three historically distinctive forms of reason. Rather than being "irrational," he shows, fundamentalism embodies a rationality only recently devalued—but not entirely abandoned—by the West. The persistence of plural forms of reason suggests that modernization in various world cultures is compatible with continued, even magnified, cultural differences.

Lawrence E. Cahoon is Associate Professor of Philosophy at the College of the Holy Cross.

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Moral Philosophy After 9/11

JOSEPH MARGOLIS

"Margolis's book is a serious contribution to a new and valuable approach to moral philosophy. Rightly suspicious of approaches that attempt to ground morality in ultimate principles, Margolis seeks a way of understanding morality that heeds the data of the moral experience of individuals and groups of individuals. Focusing on intractable moral disputes, such as the Palestinian/Israeli conflict, Margolis provides a conceptual

framework for a mode of moral reasoning that can move toward a *modus vivendi*, as opposed to a final moral judgment."

—J. Kellenberger, California State University, Northridge

Were the perpetrators of the 9/11 attacks courageous "freedom fighters" or despicable terrorist murderers? These opposing characterizations reveal in extreme form the incompatibility between different moral visions that underlie many conflicts in the world today, conflicts that challenge us to consider how moral disputes may be resolved. Eschewing the resort to universal moral principles favored by traditional Anglo-American analytic philosophy, Joseph Margolis sets out to sketch an alternative approach that accepts the lack of any neutral ground or privileged normative perspective for deciding moral disputes. This "second-best" morality, nevertheless, aspires to achieve an "objectively" valid resolution through a dialectical procedure of reasoning toward a *modus vivendi*, an accommodation of prudential interests that are rooted in the customs and practices of the societies in conflict.

In working out this approach, Margolis engages with a wide range of thinkers, from Plato, Aristotle, Kant, and Hegel through Nietzsche, Heidegger, Levinas, Rawls, Habermas, MacIntyre, Rorty, and Nussbaum, and his argument is enlivened by reference to many specific moral issues such as abortion, female circumcision, the control of Kashmir, and the continuing struggle between the Muslim world and the West.

Joseph Margolis is Laura H. Carnell Professor of Philosophy at Temple University. With Penn State Press he has also published *What, After All, Is a Work of Art?* (1999), *Selves and Other Texts: The Case for Cultural Realism* (2001), and the co-edited volume *The Quarrel Between Invariance and Flux* (2001).

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“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 these movements. His own original insights show forth in this book.”

—Don Ihde, SUNY-Stony Brook

What Things Do

Philosophical Reflections on Technology, Agency, and Design

PETER-PAUL VERBEEK

Translated by Robert P. Crease

“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. As Verbeek correctly argues, previous modern philosophies of technology (Jaspers and Heidegger) have inadequately appreciated artifacts as artifacts. More contemporary philosophers of technology (Ihde, Latour, and Borgmann) have taken steps toward more adequate appreciations and understanding of artifacts, but their work calls for development and especially application to the real world of design. 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’).”

—Carl Mitcham, Colorado School of Mines

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Peter-Paul Verbeek develops this innovative approach by first distinguishing it from the classical philosophy of technology formulated by Jaspers and Heidegger, who were concerned that technology would alienate us from ourselves and the world around us. Against this gloomy and overly abstract view, Verbeek draws on and extends the work of more recent philosophers of technology like Don Ihde, Bruno Latour, and Albert Borgmann to present a much more empirically rich and nuanced picture of how material artifacts shape our existence and experiences. In the final part of the book Verbeek shows how his “postphenomenological” approach applies to the technological practice of industrial designers.

Its systematic and historical review of the philosophy of technology makes *What Things Do* suitable for use as an introductory text, while its innovative approach will make it appealing to readers in many fields, including philosophy, sociology, engineering, and industrial design.

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).

Robert P. Crease is Associate Professor of Philosophy at SUNY-Stony Brook.

248 pages | 3 illustrations | 6 x 9 | May
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New in Paperback

Private Selves, Public Identities

Reconsidering Identity Politics

SUSAN J. HEKMAN

"In *Private Selves, Public Identities*, Susan Hekman explores one of the most important political developments within the United States in the past thirty years, the emergence of group-based or 'identity' politics. Her lucid critiques of the liberalism versus multiculturalism debates, as well as her

insights into the limitations of modernist and poststructuralist conceptions of identity and agency, make this book well worth reading. Moreover, her sophisticated analysis of the problems generated by conflation of personal identity and political identity is an important contribution to contemporary debates in political theory and feminist theory."

—Mary E. Hawkesworth, Rutgers University

"Taking the insights offered by a performative understanding of identity, Hekman demonstrates how identity can be fluid while retaining a core that avoids the problem of relativism. In the light of a careful development of the political concerns surrounding identity, Hekman offers a new understanding of identity politics that enables her to make some valuable suggestions about how identity might be articulated and a richer politics achieved. Feminists interested in theories of politics will find this a very important contribution to the field."

—Eloise A. Buker, Saint Louis University

In an age when "we are all multiculturalists now," as Nathan Glazer has said, the politics of identity has come to pose new challenges to our liberal polity and the presuppositions on which it is founded. Just what identity means, and what its role in the public sphere is, are questions that are being hotly debated. In this book Susan Hekman aims to bring greater theoretical clarity to the debate by exposing some basic misconceptions—about the constitution of the self that defines personal identity, about the way liberalism conceals the importance of identity under the veil of the "abstract citizen," and about the difference and interrelationship between personal and public identity.

Susan J. Hekman is Professor of Political Science and Director of the Graduate Humanities Program at the University of Texas, Arlington. She has published two previous books with Penn State Press: *Moral Voices, Moral Selves: Carol Gilligan and Feminist Moral Theory* (1995) and an edited volume, *Feminist Interpretations of Michel Foucault* (1996).

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

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

Alan Singer is Professor of English at Temple University.

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Though virtually unknown today, this material in fact relates closely to Reid's published works and in particular to the late *Essays on the Intellectual Powers of Man* and *Essays on the Active Powers of Man*. When composing these works, Reid drew primarily on his lectures on "pneumatology," which presented a theory of the mental powers, broadly conceived. These lectures were basic to the course on the culture of the mind that explained the cultivation of the mental powers. Although the *Essays* also included some elements from the material on the culture of the mind, the bulk of the latter was left in manuscript form, and Alexander Broadie's edition restores this important extension of Reid's overall work.

In addition, this volume continues the attractive combination of manuscript material and published work, in this case Reid's important and well-known essay on Aristotle's logic. This text was corrupted in earlier editions of Reid's works and is now restored to the state in which Reid left it.

This volume underscores Reid's great and growing significance, viewed both as a historical figure and as a philosopher. At the same time, it is of great interdisciplinary importance. While the material emerges directly from the core of Reid's philosophy, as now understood, it will appeal widely to people in literary, cultural, historical, and communications studies. In this regard, the present volume is a true fruit of the Scottish Enlightenment.

Alexander Broadie is Professor of Logic and Rhetoric at the University of Glasgow.

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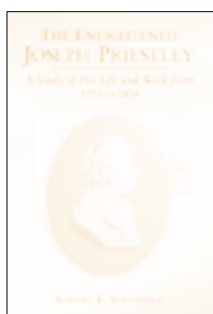


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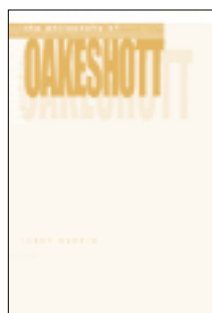


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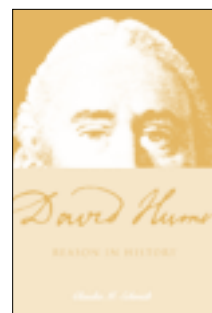


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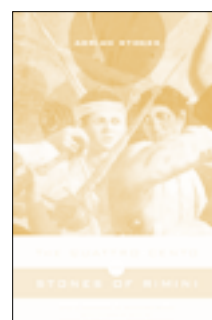
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