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On the cover:
Portrait of Maurice Sendak and his German shepherd Herman,
named after Melville, photographed at Sendak’s house in Ridgefield,
Connecticut. © Annie Leibovitz/Contact Press Images, originally for
Vanity Fair.

About the Press

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

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“[Cech] meshes a variety of critical approaches with biographical and autobiographical substance to progress through Sendak’s work. . . . The largely chronological organization of the book traces the emergence of Sendak’s child archetype and maps the exploration and expansion of it. Cech consistently alludes to the historical and cultural influences on the artist, from family to self, from Mickey Mouse to Judy Garland, from Blake to Mozart. In Sendak, Cech divines the child as empowered and vulnerable, as innocent and experienced—a liberating idea.”

—Cathryn M. Mercier,
Horn Book Magazine

Angels and Wild Things

The Archetypal Poetics of Maurice Sendak
New Edition

John Cech

Winner, 1997 Honor Book Award, Children’s Literature Association

“Cech delivers a sophisticated analysis that delves into Sendak’s writing and pictures and the rich symbolism of his work, all for the purpose of capturing the ‘unique Sendakian child.’ . . . Sendak, Cech claims, ‘takes adults back to their [childhoods] and allows children to fully claim their own.’ This fascinating study, which includes a generous supply of black-and-white illustrations, a twelve-page inset of full-color reproductions, and a complement of notes, will give students of children’s literature and devotees of Sendak the chance to follow the trail.”

—Barbara Elleman, *Booklist*

Over the course of more than ninety books, in a career that spanned six decades, Maurice Sendak became the most influential and, at times, the most controversial creator of works for children. Each of the books in his trilogy—*Where the Wild Things Are*, *In the Night Kitchen*, and *Outside Over There*—was precedent setting, dramatically expanding the boundaries of subject matter and images that have been conventionally accepted in books for younger children. In this first comprehensive reading of Sendak’s key works, John Cech considers the symbolic child who was developed in Sendak’s books and who remained at the center of his vision.

By fusing biographical, historical, cultural, and literary materials with the insights of depth psychology and archetypal theory, this study traces the evolution of Sendak’s work—from its first, bold steps in the 1950s, to its liberating breakthroughs of the 1960s and early 1970s, to the rich complexity of his later books. Cech concentrates on those books that Sendak has both written and illustrated. It is in these books that we can see most clearly the *poesis* of Sendak’s art, the alchemy of his creative process that has woven together the remembrances of his own things past, the spirit of his times, the history of children’s literature, and Sendak’s animating concern with the archetypal figure of the child—a symbol of creative potential, emotional vitality, and spiritual renewal.

This new edition includes a preface by the author covering the life, work, and cultural impact of Sendak in the years since 1994.

John Cech is Professor of English at the University of Florida, Director of the University of Florida’s Center for Children’s Literature and Culture, and a past president of the Children’s Literature Association.

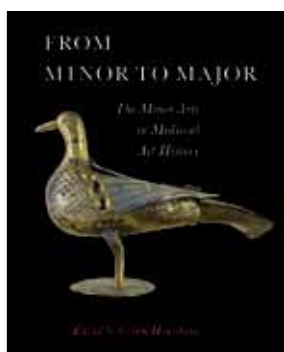
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General Interest/Art/Literature

From Minor to Major

The Minor Arts in Medieval Art History

Edited by Colum Hourihane



Whether we care to admit it or not, we have always distinguished between those arts that we consider superior and the lesser or minor forms. Giorgio Vasari is usually credited with formally structuring the primary nature of architecture, painting, and sculpture in his *Lives of the Most Eminent Painters,*

Sculptors, and Architects, which was first published in 1568. Even though this division was initially applied to Italian art, it was not long before it gained more widespread currency. All of the other arts—such as ivory carving, glass, enamels, and goldsmiths' work—were lumped together into a secondary group that took on pejorative associations, especially in the eighteenth and nineteenth centuries. Other labels have been used over time to describe these minor arts, and we have spoken of them as the decorative, applied, ornamental, luxury, sumptuous, or even mechanical arts. This collection explores the way in which these minor arts have fought back to gain wider acceptance in our holistic approach to studying the arts of the Middle Ages. No longer considered secondary, they are now firmly incorporated into our studies. This collection, written by some of the most eminent scholars in the field, looks at minor media from a historiographical perspective and shows how they are gaining wider acceptance.

The contributors are David S. Areford, Brigitte Bedos-Rezak, Frédéric Billiet, Paul Binski, John Cherry, Michael W. Cothren, Thomas E. Dale, Sharon Gerstel, Cynthia Hahn, Jos Koldeweij, Welleda Muller, Alan M. Stahl, Alicia Walker, Laura Weigert, Harald Wolter-von dem Knesebeck, and Kim Woods.

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

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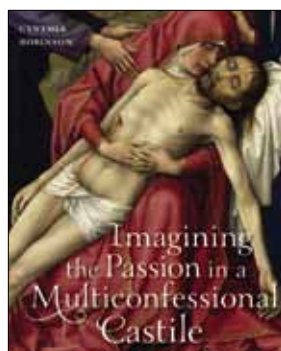
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Art History

Imagining the Passion in a Multiconfessional Castile

The Virgin, Christ, Devotions, and Images in the Fourteenth and Fifteenth Centuries

Cynthia Robinson



“This is an impressive book that will profoundly alter our understanding of late medieval culture and late medieval Iberia and will chart the directions for future research in a range of areas. It is a groundbreaking work, or, more accurately, a frame-breaking work, for medievalists, Hispanists, art historians,

students of religious devotion and mysticism, and, most generally, scholars interested in the complex mechanisms of cultural exchange.”

—James D’Emilio, University of South Florida

Recent research into the texts, practices, and visual culture of late medieval devotional life in western Europe has clearly demonstrated the centrality of devotions to Christ’s Passion. The situation in Castile, however, could not have been more different. Prior to the final decades of the fifteenth century, individual relationships to Christ established through the use of “personalized” Passion imagery simply do not appear to have been a component of Castilian devotional culture. In *Imagining the Passion in a Multiconfessional Castile*, Cynthia Robinson argues that it is necessary to reorient discussions of late medieval religious art produced and used in Castile toward a more contextualized consideration, placing Iberian devotional art in the context of Iberian devotional practice. Instead of focusing on the segregation of the religious lives of members of late medieval Iberia’s much-discussed “Three Confessions” (Judaism, Christianity, and Islam), Robinson offers concrete evidence of the profound impact of each sect on the other two.

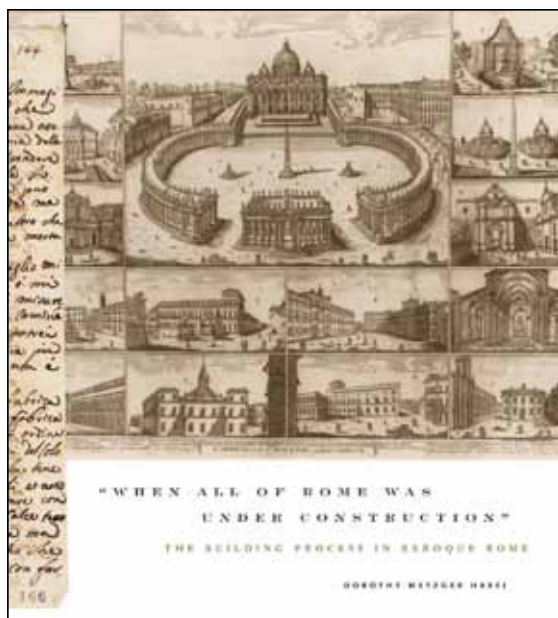
Cynthia Robinson is Professor of History of Art and Visual Studies at Cornell University, where she also serves as Director of Undergraduate Studies in the History of Art.

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Art History/Religion



“Based on the eloquent voices of personal diaries, the pleadings of interested parties, and essays dedicated to the public good, Habel’s richly textured account of mid-seventeenth-century Rome’s urban development is only minimally a story of the great patrons and grand architecture. We learn instead about the negotiations necessary to get things done. Tax policy, financing strategy, and the conflicts among powerful stakeholders structure this history of development. Taking a citywide view, Habel spells out the financial and material connections among projects across the city. This account is reinforced by the author’s extensive knowledge of Roman topographic imagery and has the great virtue of reintegrating the visual documents with the problems and proposals that give them meaning.”

—David Friedman,
Massachusetts Institute of Technology

“When All of Rome Was Under Construction”

The Building Process in Baroque Rome

Dorothy Metzger Habel

“*When All of Rome Was Under Construction*’ brings the study of Roman baroque urbanism to a new level. It makes future writing on such matters much harder and more challenging, but also more engaging and pertinent than ever before. This is benchmark scholarship.”

—Tod Marder, Rutgers University

In “*When All of Rome Was Under Construction*,” architectural historian Dorothy Metzger Habel considers the politics and processes involved in building the city of Rome during the baroque period. Whereas she, like many historians of the period, had previously focused on the grand schemes of patronage, Habel now reconstructs the role of the “public voice” in the creation of the city. Habel presents the case that Rome’s built environment was not simply the result of the vision of the patron and the architect, and that buildings and spaces were not simply imposed upon the city’s populace. Through careful examination of a tremendous range of archival material—from depositions and budgets to memoranda and the minutes of confraternity meetings—Habel foregrounds what she describes as “the incubation of architecture” in the context of such building projects as additions to the Palazzo Doria-Pamphili and S. Carlo ai Catinari as well as the construction of Piazza Colonna. She considers matters of the financing of buildings, discusses the availability of building materials and of labor, and offers a fresh investigation of the writings of Lorenzo Pizzatti, who advocates for “the social implications” of building in the city. Taken as a whole, Habel’s examination of the documented voices and the resulting buildings offers the reader a deeper and more nuanced understanding of the shape and will of the public in seventeenth-century Rome.

Dorothy Metzger Habel is Distinguished Professor of the Humanities and Professor of Art History at the University of Tennessee.

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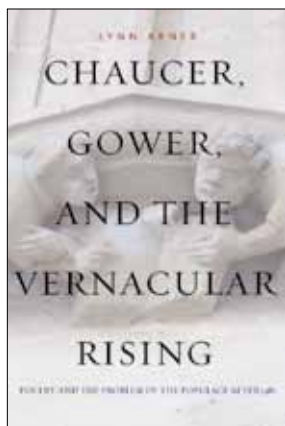
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Architecture/Art History

Chaucer, Gower, and the Vernacular Rising

Poetry and the Problem of the Populace After 1381

Lynn Arner



“Chaucer, Gower, and the Vernacular Rising is an original and provocative study that reorients our sense of the fourteenth-century audience for vernacular English literature. Lynn Arner shows how the writings of Chaucer and Gower shaped complex new hierarchies of cultural expertise and authority. Through a series of wonderful readings,

drawing fruitfully on Pierre Bourdieu, among others, this book makes an important contribution to the social and cultural study of medieval literature, vernacular literacy, and access to cultural capital in the later medieval period.”

—Stephanie Trigg, University of Melbourne

Chaucer, Gower, and the Vernacular Rising examines the transmission of Greco-Roman and European literature into English during the late fourteenth and early fifteenth centuries, while literacy was burgeoning among men and women from the non-ruling classes. This dissemination offered a radically democratizing potential for accessing, interpreting, and deploying learned texts. Focusing primarily on an overlooked sector of Chaucer's and Gower's early readership, namely, the upper strata of non-ruling urban classes, Lynn Arner argues that Chaucer's and Gower's writings engaged in elaborate processes of constructing cultural expertise. These writings helped define gradations of cultural authority, determining who could contribute to the production of legitimate knowledge and granting certain socioeconomic groups political leverage in the wake of the English Rising of 1381. *Chaucer, Gower, and the Vernacular Rising* simultaneously examines Chaucer's and Gower's negotiations—often articulated at the site of gender—over poetics and over the roles that vernacular poetry should play in the late medieval English social formation. This study investigates how Chaucer's and Gower's texts positioned poetry to become a powerful participant in processes of social control.

Lynn Arner is Associate Professor of English and of Women's and Gender Studies at Brock University in Canada.

192 pages | 6 x 9 | March

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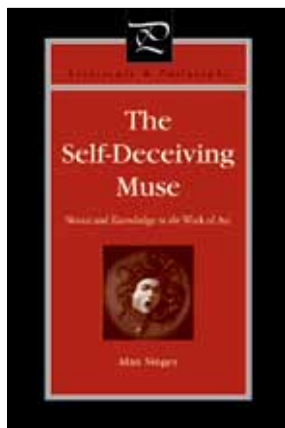
Literature

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The Self-Deceiving Muse

Notice and Knowledge in the Work of Art

Alan Singer



“Raising the scandalous proposition that the ‘self-deceiver’ should be seen less as the condemnable antagonist of Reason than as the perpetrator of the active imagination that gives rise to genuine aesthetic experience, Singer tests his claim with a series of brilliant arguments grounded in literary, philosophical, and art studies extending

from familiar classics—Parmigianino, Tintoretto, Flaubert, and Hegel—to such moderns as Jeff Wall, Bill Viola, Gerhard Richter, and Peter Greenaway. The Self-Deceiving Muse should add significantly to contemporary debate on the relations between reason, aesthetics, and ethics in a language thoroughly conversant with recent critical theory.”

—Josef Chytry, University of California, Berkeley, and California College of the Arts

Current philosophical discussions of self-deception remain steeped in disagreement and controversy. In *The Self-Deceiving Muse*, Alan Singer proposes a radical revision of our commonplace understanding of self-deception. Singer asserts that self-deception, far from being irrational, is critical to our capacity to be acute “noticers” of our experience. The book demonstrates how self-deception can be both a resource for rational activity generally and, more specifically, a prompt to aesthetic innovation. It thereby provides new insights into the ways in which our imaginative powers bear on art and life. The implications—philosophical, aesthetic, and ethical—of such a proposition indicate the broadly interdisciplinary thrust of this work, which incorporates “readings” of novels, paintings, films, and video art.

Alan Singer is Professor of English at Temple University. His previous books include *Aesthetic Reason: Artworks and the Deliberative Ethos* (Penn State, 2003).

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Philosophy

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Sex, Violence, and the Avant-Garde

Anarchism in Interwar France

Richard D. Sonn



"In this detailed and comprehensive study, Richard Sonn finds that anarchists played surprisingly important roles in a variety of social and cultural phenomena in 1920s France, even as their political influence waned."

—Eliza Earle Ferguson,
Journal of Modern History

"*Sex, Violence, and the Avant-Garde* is an illuminating study, the

eclectic nature of which seems to reflect the individualism so prevalent in the interwar anarchist movement and the personal liberties its followers held dear."

—Robyn Roslak, *H-France Book Reviews*

"In this continuation of his study of French anarchism, Richard Sonn demonstrates persuasively that anarchism as theory and practice survived in some of its characteristic forms throughout the 1920s and '30s and later provided a remote but genuine inspiration for the radical and personal experiments of the 1960s. His history is a series of lively portraits of the declining fortunes or tragic failures of individual anarchists whose efforts to reform or destabilize the social and political order ranged from aesthetic experiments and eugenics to schemes for transforming human sexuality and gender."

—Robert A. Nye, Oregon State University

"I am aware of no fuller treatment of French interwar anarchism than Richard Sonn's *Sex, Violence, and the Avant-Garde*. In addition to providing a rich examination of anarchism's engagement with the politics of sexuality and the body, it demonstrates how important the movement was to surrealism as well."

—Christopher E. Forth, University of Kansas

Richard D. Sonn is Professor of History at the University of Arkansas.

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History

The Politics of the Provisional

Art and Ephemera in Revolutionary France

Richard Taws



"This brilliant and profoundly original book makes us see the French Revolution with new eyes. Richard Taws is emerging as one of the major new voices in writing about the French Revolution and visual politics in general."

—Lynn Hunt,
University of California, Los Angeles

In revolutionary France the life of things could not be assured. War, shortage of materials, and frequent changes in political authority meant that few large-scale artworks or permanent monuments to the Revolution's memory were completed. On the contrary, visual practice in revolutionary France was characterized by the production and circulation of a range of transitional, provisional, ephemeral, and half-made images and objects, from printed paper money, passports, and almanacs to temporary festival installations and relics of the demolished Bastille. Addressing this mass of images conventionally ignored in art history, *The Politics of the Provisional* contends that they were at the heart of debates on the nature of political authenticity and historical memory during the French Revolution. Thinking about material durability, this book suggests, was one of the key ways in which revolutionaries conceptualized duration, and it was crucial to how they imagined the Revolution's transformative role in history.

The Politics of the Provisional is the first book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book will be available in the following e-book editions: Kindle, Nook Study, Google Editions, ebrary, EBSCO, Project MUSE, and JSTOR.

Richard Taws is Lecturer in the History of Art Department, University College London.

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Art History

New in Paperback

Internationalizing the History of American Art

Views

Edited by Barbara Groseclose and Jochen Wierich



American art history is a remarkably young, but rapidly growing, discipline. Membership in the Association of Historians of American Art, founded in 1979, now totals nearly 600. As a result of this growth, geographical and cultural borders no longer contain the field. American art history has become “international-

ized,” represented by scholars and exhibitions around the globe. While this international transmission and exchange of ideas will certainly prove to be valuable, it has been left largely unexamined. *Internationalizing the History of American Art* begins a critical examination of this exchange, showing how it has become part of the maturation of American art history.

In this volume, a distinguished group of scholars considers the shaping and dissemination of the history of American art domestically and internationally, past and present, theoretically and practically, from a variety of intellectual positions and experiences. To do so, they draw on a literature that, collectively, constitutes a bibliography for the future of the field. Three sections—“American Art and Art History,” “Display and Exposition,” and “Post-1945 Investments”—provide the structure in which the contributors examine the existing narrative framework for the history of American art. This examination indicates a direction for the field and a future historiography that is shaped by international dialogue.

Barbara Groseclose is Professor Emerita in the Department of the History of Art at Ohio State University.

Jochen Wierich is Curator at Cheekwood Botanical Garden and Museum of Art. His book *Grand Themes: Emanuel Leutze, “Washington Crossing the Delaware,” and American History Painting* was published by Penn State Press in 2011.

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Art History

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What Is an Image?

Edited by James Elkins and Maja Naef



“What Is an Image?”

offers a richly informative, wide-ranging, and open-ended ensemble of ideas and viewpoints that significantly advances the scholarly conversation. One of the great virtues of the volume is that it breaks with the standardized format of much academic writing to allow the coexistence of a plurality of voices and

opinions. The reader is allowed to ‘listen in’ on a discussion that takes place at the cutting edge of current research and thereby gains a clear overview of the issues at stake in reconceptualizing the image.”

—Jason Gaiger, The University of Oxford

“What Is an Image?” is bursting with incisive debate and suggestive commentary about the nature, diversity, and peculiarity of images, ranging from brief remarks to focused critiques to a sustained analytic afterword. In navigating the thicket of past and contemporary image theory, it juxtaposes an astonishing range of views—sometimes compatible, sometimes contradictory, always distinctive. But it never loses sight of core concerns, and it productively reopens and reorients some of the most challenging questions about our reception and representation of the visible world.”

—Whitney Davis, University of California at Berkeley

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

Maja Naef is an art historian and art critic based in Basel, Switzerland.

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Art History



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The New Spirit

American Art in the Armory Show, 1913

Gail Stavitsky, Laurette E. McCarthy, and
Charles H. Duncan



The International Exhibition of Modern Art, better known as the Armory Show, consisted of more than 1,300 works of art by American and European artists. During its original run in New York, Chicago, and Boston from mid-February to mid-May of 1913 and in the subsequent scholarship on the topic, most attention has

centered on the avant-garde European artists, particularly Marcel Duchamp, Constantin Brancusi, and Henri Matisse, even though art by Americans comprised two-thirds of the works on view in this legendary show. *The New Spirit* is the first exhibit and catalogue to focus primarily on the American art in the Armory Show. While works by such renowned artists as Edward Hopper, Robert Henri, John Marin, Charles Sheeler, and George Bellows are included, *The New Spirit* highlights paintings, sculpture, watercolors, and prints by artists like Leon Kroll, Middleton Manigault, D. Putnam Brinley, Jerome Myers, Allen Tucker, Jonas Lie, E. Ambrose Webster, Chester Beach, and George Grey Barnard—talented individuals who remain at the periphery of mainstream American art history.

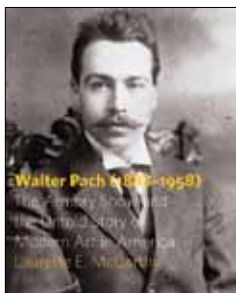
Gail Stavitsky is Chief Curator at the Montclair Art Museum.

Laurette E. McCarthy is an independent scholar and curator.

Charles H. Duncan is Collections Specialist for the Archives of American Art.

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Art History



Also of Interest
Walter Pach (1883–1958): The Armory Show and the Untold Story of Modern Art in America
Laurette E. McCarthy
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Chaim Potok

Confronting Modernity Through the Lens of Tradition

Edited by Daniel Walden



“I can think of nobody better than Daniel Walden to edit this outstanding collection of essays about the late writer Chaim Potok. As the founding editor of *Studies in American Jewish Literature*, Walden has been a shaping hand for the direction of American Jewish literary study. Chaim Potok was a popular writer during his lifetime; this collection

makes a persuasive case that he is also an important one.”

—Sanford Pinsker, Franklin and Marshall College

Chaim Potok was a world-class writer and scholar, a Conservative Jew who wrote from and about his tradition and his conflicts between observance and acculturation. With a plain, straightforward style, his novels were set against the moral, spiritual, and intellectual currents of the twentieth century. This collection aims to further widen the lens through which we read Chaim Potok, to establish him as an authentic American writer who created unforgettable characters forging American identities for themselves while also retaining their Jewish nature. The essays illuminate the central struggle in Potok’s novels, which results from a profound desire to reconcile the appeal of modernity with the pull of traditional Judaism. The volume concludes with a memoir by Adena Potok and Chaim Potok’s “My Life as a Writer,” a speech he gave at Penn State in 1982.

Aside from the editor, the contributors are Victoria Aarons, Nathan Devir, Jane Eisner, Susanne Klingenstein, S. Lillian Kremer, Jessica Lang, Sanford Marovitz, Kathryn McClymond, Hugh Nissenson, Adena Potok, and Jonathan Rosen.

Daniel Walden is Professor Emeritus of American Studies, English, and Comparative Literature at Penn State. He founded the Jewish Studies Program at Penn State as well as the journal *Studies in American Jewish Literature*.

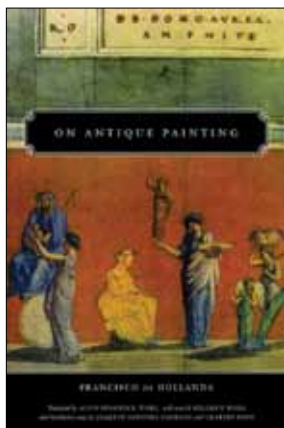
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Literature/Jewish Studies

On Antique Painting

Francisco de Hollanda

Translated by Alice Sedgwick Wohl, with notes by Hellmut Wohl, and introductory essays by Joaquim Oliveira Caetano and Charles Hope



“Alice Wohl’s long-awaited translation of Francisco de Hollanda’s *On Antique Painting* in its entirety (which includes not only the four dialogues, but the treatise!) is an excellent addition to the distinguished Penn State series of translations of primary sources in Renaissance and Baroque art. A valuable contribution to the study of Renaissance

art history, literature, theory, and many other topics of interest, including the culture of Renaissance Portugal and the classical revival of the Renaissance, this translation should renew interest in Michelangelo’s fascinating and controversial role in de Hollanda’s dialogues. Introductory essays and endnotes provide the reader with a rich context for understanding this important work.”

—Paul Barolsky, University of Virginia

Francisco de Hollanda completed *Da pintura antiga* in 1548, eight years after the young Portuguese humanist, painter, and architect had spent two years in Italy. Part one is the first Portuguese treatise on the theory and practice of painting. In contrast to Italian texts on artistic theory, which define painting as the imitation of nature, Francisco’s treatise, influenced by Neo-Platonism, develops a theory of the painter as an original creator guided by divine inspiration. Part two, “Dialogues in Rome,” is a record of three conversations with Michelangelo, Vittoria Colonna, and members of their circle and a fourth with Giulio Clovio. It is the most informative and intimate intellectual portrait of Michelangelo before the biographies by Vasari and Condivi.

Alice Sedgwick Wohl is an independent scholar and translator.

Hellmut Wohl is Professor Emeritus of Art History at Boston University.

Joaquim Oliveira Caetano is Curator of the Museu Nacional de Arte Antiga in Lisbon.

Charles Hope is the retired former director of the Warburg Institute in London.

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Art History

Lorenzo de’ Medici at Home

The Inventory of the Palazzo Medici in 1492

Edited and translated by Richard Stapleford



“This translation will be welcomed by teachers and scholars in every corner of the English-speaking world, and will provide a useful and, in many ways, inexhaustible resource for many years to come.”

—Brian A. Curran,
Pennsylvania State
University

Lorenzo il Magnifico de’
Medici was the head of

the ruling political party at the apogee of the Golden Age of Quattrocento Florence. Born in 1449, his life was shaped by privilege and responsibility, and his deeds as a statesman were legendary even while he lived. At his death he was master of the largest and most famous private palace in Florence, a building crammed full of the household goods of four generations of Medici as well as the most extraordinary collections of art, antiquities, books, jewelry, coins and cameos, and rare vases in private hands. His heirs undertook an inventory of the estate, a usual procedure following the demise of an important head of the family. An anonymous clerk, pen and paper in hand, walked through the palace from room to room counting and recording the barrels of wine and the water urns, opening cabinets and chests, unfolding and examining clothes, fabrics, and tapestries, describing the paintings he saw on the walls, unlocking jewel boxes, and weighing and evaluating coins, medals, necklaces, brooches, rings, and cameos. The original document he produced has been lost, but a copy was made by another clerk in 1512. Richard Stapleford’s critical translation of this document offers the reader a window into the world of the Medici family, their palace, and the material culture that surrounded them.

Richard Stapleford is Professor of Art History at Hunter College.

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Art History

Idea of the Temple of Painting

Giovan Paolo Lomazzo

Edited and translated by Jean Julia Chai



Perhaps the most imaginative writer on art in the sixteenth century, Giovan Paolo Lomazzo was also an ambitious painter, well-informed critic, and sarcastic wit: he proved a lively adversary for Vasari, Dolce, and even Aretino. His greatest contribution to the history of art is his special treatment of expression and, in

its more mature form, self-expression. The image of the Temple of Painting embodies all his essential thoughts about art. Housing statues of Michelangelo, Gaudenzio Ferrari, Polidoro da Caravaggio, Leonardo, Raphael, Mantegna, and Titian—paradigms of style and, for Lomazzo, the seven greatest painters in the world—it guides the novice in the discovery of a unique style that matches his own temperament. *Idea of the Temple of Painting* (1590), written as a pithy introduction to the encyclopedic *Trattato dell'arte della pittura*, demonstrates why art is all about expressing an individual style or *maniera*. Neither spontaneous nor unconscious, style reflects the rational process of adapting all the elements of painting into a harmonious whole. This treatise also represents a rare historical document. Presiding over an original confraternity of artists and humanists, Lomazzo actively participated in the Milan art scene, which is vividly brought to life by his personal commentaries. This is the first translation of any of his treatises into English.

Jean Julia Chai is a translator and lives in Paris. She received her Ph.D. in Art History from Harvard University.

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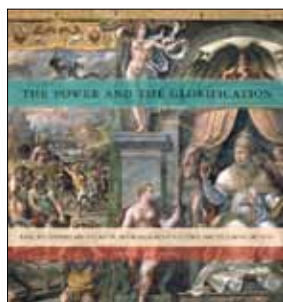
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Jan L. de Jong



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Jan L. de Jong is Associate Professor of Art History at the University of Groningen.

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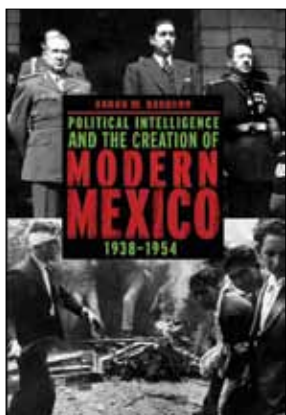
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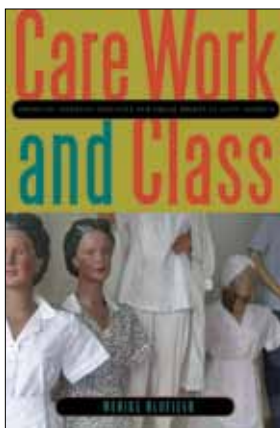
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Merike Blofield is Associate Professor of Political Science at the University of Miami. Her edited volume *The Great Gap: Inequality and the Politics of Redistribution in Latin America* was published by Penn State University Press in 2011.

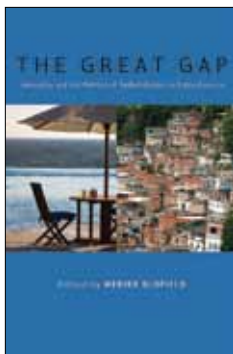
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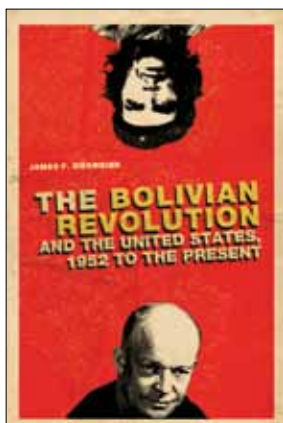
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James F. Siekmeier is Associate Professor of History at West Virginia University.

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Francisco R. Rodríguez



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Aside from the editors, the contributors are Omar Bello, Adriana Bermúdez, Matias Braun, Javier Corrales, Jonathan Di John, Rafael Di Tella, Javier Donna, Samuel Freije, Dan Levy, Robert MacCulloch, Francisco Monaldi, Osmel Monzano, María Antonia Moreno, Daniel Ortega, Michael Penfold, José Pineda, Lant Pritchett, Cameron A. Shelton, and Dean Yang.

Ricardo Hausmann is Professor of the Practice of Economic Development and Director of the Center for International Development at Harvard University's Kennedy School of Government. He served as Venezuela's Minister of Planning in 1992–93.

Francisco R. Rodríguez is Assistant Professor of Economics and Latin American Studies at Wesleyan University. From 2000 to 2004 he served as Chief Economist of the Venezuelan National Assembly.

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Marcelo Bergman is Associate Professor in the Department of Legal Studies at CIDE in Mexico City and Director of PESED (Program for the Study of Security and the Rule of Law). He has served as a consultant to tax administrations in Argentina, Chile, and Mexico.

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Robert S. Taylor is Associate Professor of Political Science at the University of California, Davis.

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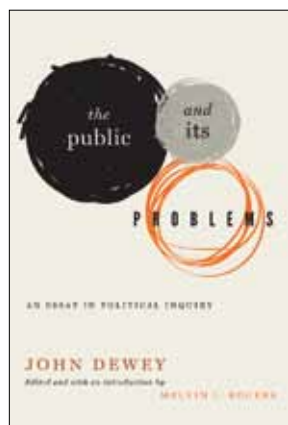
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Melvin L. Rogers is Assistant Professor of Philosophy at Emory University.

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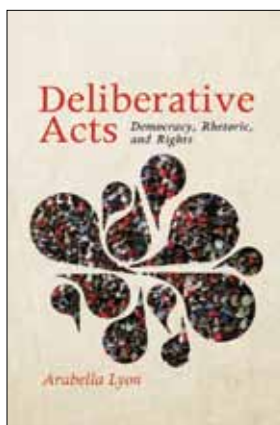
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Philosophy/Political Science

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Arabella Lyon is Associate Professor of Rhetoric and Communications at the University at Buffalo. Her 1998 book *Intentions: Negotiated, Contested, and Ignored* (Penn State) won the W. Ross Winterowd Award from the Association of Teachers of Advanced Composition.

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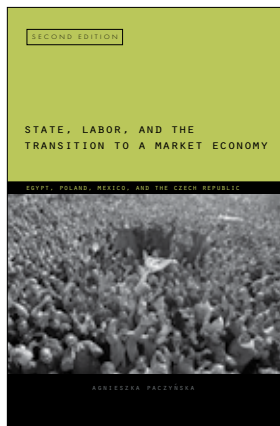
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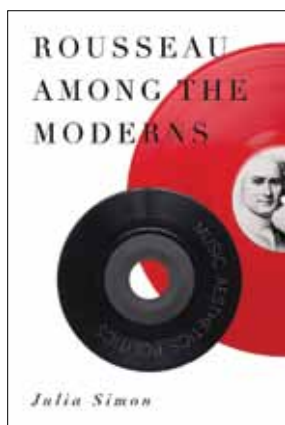
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Renowned for his influence as a political philosopher, a writer, and an autobiographer, Jean-Jacques Rousseau is known also for his lifelong interest in music. He composed operas and other musical pieces, invented a system of numbered musical notation, engaged in public debates about music, and wrote at length about musical theory. Critical analysis of Rousseau's work in music has been principally the domain of musicologists, rarely involving the work of scholars of political theory or literary studies. In *Rousseau Among the Moderns*, Julia Simon puts forth fresh interpretations of *The Social Contract*, *The Discourse on the Origin of Inequality*, and *The Confessions*, as well as other texts. She links Rousseau's understanding of key concepts in music, such as tuning, harmony, melody, and form, to the crucial problem of the individual's relationship to the social order. The choice of music as the privileged aesthetic object enables Rousseau to gain insight into the role of the aesthetic realm in relation to the social and political body in ways often associated with later thinkers. Simon argues that much of Rousseau's "modernism" resides in the unique role that he assigns to music in forging communal relations.

Julia Simon is Professor of French at the University of California, Davis.

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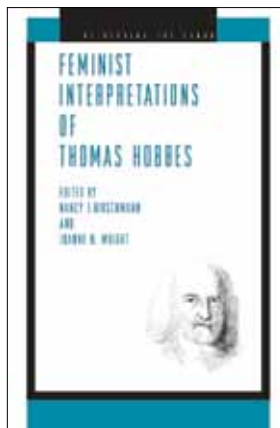
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Philosophy

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As a theorist whose trademark is a compelling argument for absolute sovereignty, Hobbes may seem initially to have little to offer twenty-first-century feminist thought. Yet, as the contributors to this collection demonstrate, Hobbesian political thought provides fertile ground for feminist inquiry. Indeed, in engaging Hobbes, feminist theory engages with what is perhaps the clearest and most influential articulation of the foundational concepts and ideas associated with modernity: freedom, equality, human nature, authority, consent, coercion, political obligation, and citizenship.

Aside from the editors, the contributors are Joanne Boucher, Karen Detlefsen, Karen Green, Wendy Gunther-Canada, Jane S. Jaquette, S. A. Lloyd, Su Fang Ng, Carole Pateman, Gordon Schochet, Quentin Skinner, and Susanne Sreedhar.

Nancy J. Hirschmann is Professor of Political Science at the University of Pennsylvania. She is also co-editor, with Kirstie McClure, of *Feminist Interpretations of John Locke* (Penn State, 2007).

Joanne H. Wright is Associate Professor of Political Science at the University of New Brunswick.

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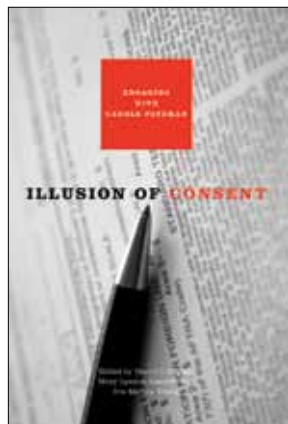
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—Ruth Sample, *Social Theory and Practice*

Daniel I. O'Neill is Associate Professor of Political Science at the University of Florida and the author of *The Burke-Wollstonecraft Debate: Savagery, Civilization, and Democracy* (Penn State, 2007).

Mary Lyndon Shanley is Professor of Political Science at Vassar College and co-editor (with Carole Pateman) of *Feminist Interpretations and Political Theory* (Penn State, 1991) and (with Uma Narayan) *Reconstructing Political Theory* (Penn State, 1997).

Iris Marion Young was, until her untimely death in 2006, Professor of Political Science at the University of Chicago.

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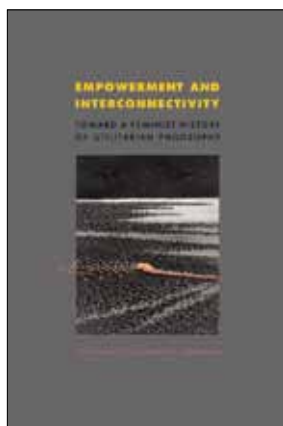
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and revitalizes a philosophical heritage of justice-seeking feminists no longer marginalized, even erased, from 'patrimonial' histories."

—Elizabeth K. Minnich, founding member of the
Society for the Study of Women Philosophers

Feminist history of philosophy has successfully focused thus far on canon revision, canon critique, and the recovery of neglected or forgotten women philosophers. However, the methodology remains underexplored, and it seems timely to ask larger questions about how the history of philosophy is to be done and whether there is, or needs to be, a specifically feminist approach to the history of philosophy. In *Empowerment and Interconnectivity*, Catherine Gardner examines the philosophy of three neglected women philosophers, Catharine Beecher, Frances Wright, and Anna Doyle Wheeler, all of whom were British or American utilitarian philosophers of one stripe or another. Gardner's focus in this book is less on accounting for the neglect or disappearance of these women philosophers and more on those methodological (or epistemological) questions we need to ask in order to recover their philosophy and categorize it as feminist.

Catherine Villanueva Gardner is Associate Professor of Philosophy and Women's Studies at the University of Massachusetts Dartmouth.

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Philip Boobbyer is Senior Lecturer and Deputy Head in the School of History, University of Kent.

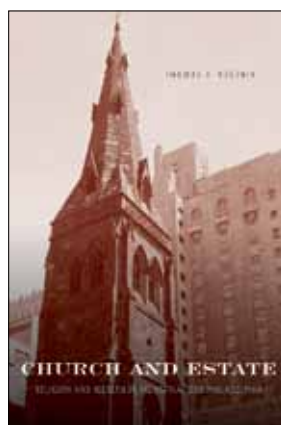
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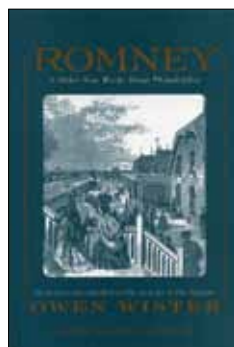
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In *Church and Estate*, Thomas Rzeznik examines the lives and religious commitments of the Philadelphia elite during the period of industrial prosperity that extended from the late nineteenth century through the 1920s. The book demonstrates how their religious beliefs informed their actions and shaped their class identity, while simultaneously revealing the ways in which financial influences shaped the character of American religious life. In tracing those connections, it shows how religion and wealth shared a fruitful, yet ultimately tenuous, relationship.

Thomas F. Rzeznik is Associate Professor of History at Seton Hall University.

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Through innovative interdisciplinary methodologies and fresh avenues of inquiry, the nine essays collected in *A Peculiar Mixture* endeavor to transform how we understand the bewildering multiplicity and complexity that characterized the experience of German-speaking people in the middle colonies. They explore how the various cultural expressions of German speakers helped them bridge regional, religious, and denominational divides and eventually find a way to partake in America's emerging national identity. Instead of thinking about early American culture and literature as evolving continuously as a singular entity, the contributions to this volume conceive of it as an ever-shifting and tangled "web of contact zones." They present a society with a plurality of different native and colonial cultures interacting not only with one another but also with cultures and traditions from outside the colonies, in a "peculiar mixture" of Old World practices and New World influences.

Aside from the editors, the contributors are Rosalind J. Beiler, Patrick M. Erben, Cynthia G. Falk, Marie Basile McDaniel, Philip Otterness, Liam Riordan, Matthias Schönhof, and Marianne S. Wokeck.

Jan Stievermann is Professor of the History of Christianity in North America at the University of Heidelberg.

Oliver Scheiding is Professor of American Literature at Johannes-Gutenberg University in Mainz.

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Hermann Wellenreuther is Professor of Modern History at the Georg-August University in Göttingen.

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Henry W. Shoemaker



In this 1917 guidebook from the pre-automobile era, Henry Shoemaker breaks from his typical literary folklore style to chronicle the natural and social landscapes of central Pennsylvania. The reader is introduced to the wildlife and geographic features of Clinton, Centre, Mifflin, Union, Lycoming, Cameron, and Snyder Counties through

Shoemaker's detailed narration and anecdotal notes. A staunch opponent of automobile tourism, Shoemaker urges his 1917 readers to avoid this "deadly, soul destroying machine . . . fatal to the lover of scenery or the naturalist." As the roads of the time were not suitable for travel by automobile, this volume gives the modern reader a glimpse into the touring norms of the early twentieth century—on foot, by carriage, or on horseback.

In the text, Shoemaker points to supposed locations for numerous legends found in his collected works. The text is heavily illustrated with scenic turn-of-the-century photographs. *Eldorado Found* presents a window onto the past, an atlas that brings central Pennsylvania's history to life.

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

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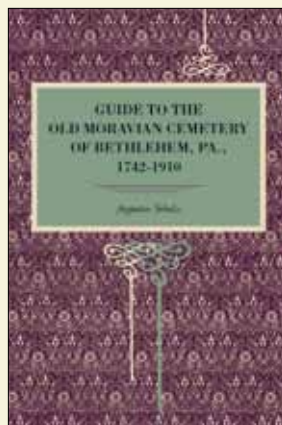
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Augustus Schultze



Augustus Schultze writes in the preface to this guide, "Of the interesting and attractive places in historic Bethlehem there is perhaps none which is more sought out by strangers and which we hold in greater veneration than the old Moravian Cemetery." One hundred years later, Schultze's words hold true: this cemetery, and others like it,

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Published in 1912, this volume contains the names, gravesite locations, and available personal details for over twenty-six hundred Moravian men, women, and children interred at the Old Moravian Cemetery in Bethlehem, Pennsylvania, between 1742 and 1910. The names within represent a wide range of families and individuals from 170 years of Bethlehem's history, from prominent community members and church leaders to farmers and merchants, and including many converts from the Moravian missions to the Native Americans. A map of the primary graveyard and a comprehensive name index add to the volume's accessibility as a guide for visits and research.

Augustus Schultze, D.D. (1840–1918), was a professor at Moravian Theological Seminary and served as president of Moravian College.

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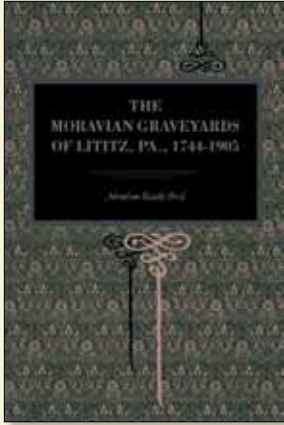
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Abraham Reinke Beck



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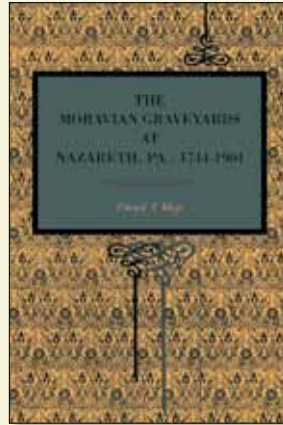
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Abraham Reinke Beck (1833–1928) was an educator and prominent community member in Lititz, Pennsylvania. He ran the Beck Family School for boys in Lititz from 1865 to 1895.

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Edward T. Kluge (1831–1912) was a Moravian pastor and professor at the Moravian Theological Seminary.

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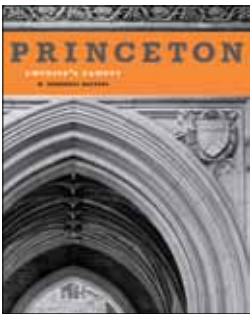
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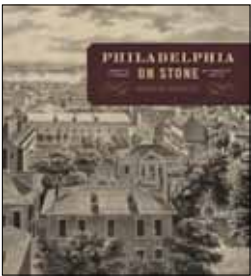
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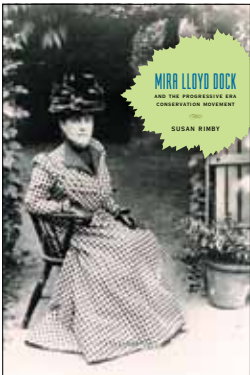
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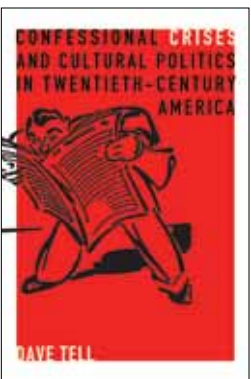
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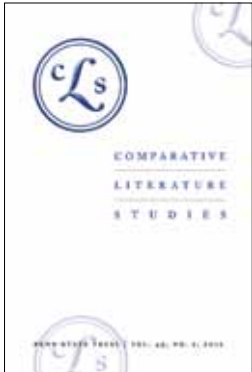
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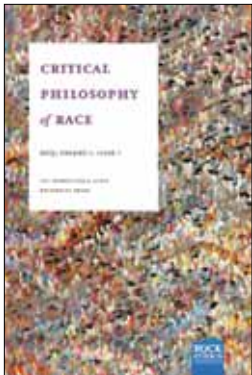
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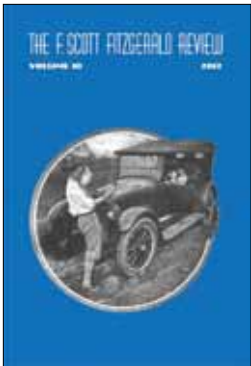
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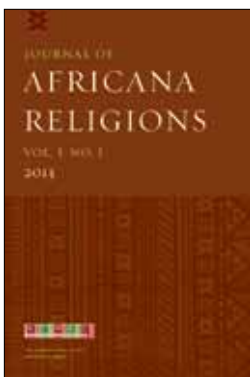
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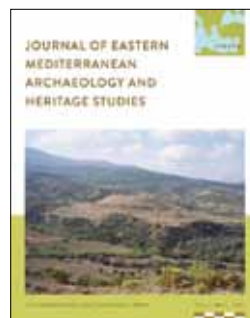
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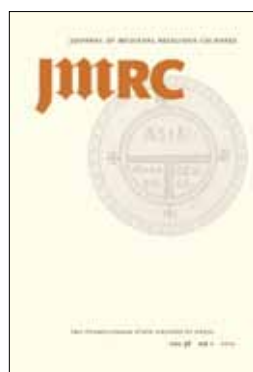


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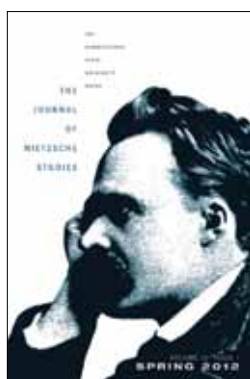


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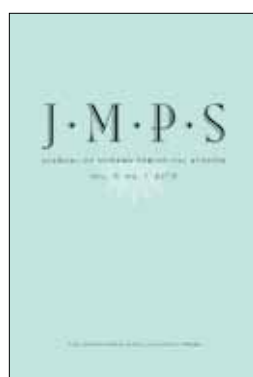


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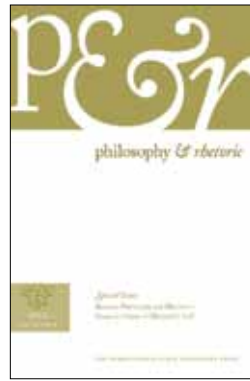


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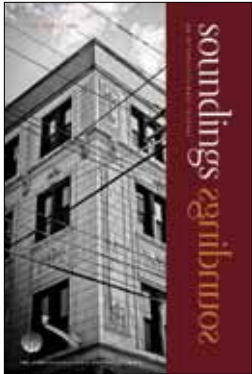
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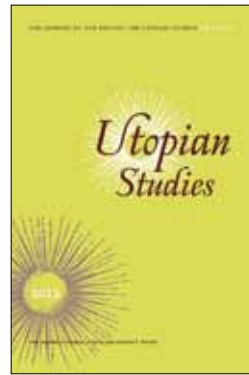
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