How do we respond in the face of evil, especially to those who inflict grave evil upon us? *Abducted in Iraq* is Bishop Saad Sirop Hanna’s first-hand account of his abduction in 2006 by a militant group associated with al-Qaeda. As a young parish priest and visiting lecturer on philosophy at Babel College near Baghdad, Fr. Hanna was kidnapped after celebrating Mass on August 15 and released on September 11. Hanna’s plight attracted international attention after Pope Benedict XVI requested prayers for the safe return of the young priest.

The book charts Hanna’s twenty-eight days in captivity as he struggles through threats, torture, and the unknown to piece together what little information he has in a bid for survival. Throughout this time, he questions what a post-Saddam Hussein Iraq means for the future, as well as the events that lead the country on that path. Through extreme hardship, the young priest gains a greater knowledge both of his faith and of remaining true to himself.

This riveting narrative reflects the experience of persecuted Christians all over the world today, especially the plight of Iraqi Christians who continue to live and hold their faith against tremendous odds, and it sheds light on the complex political and spiritual situation that Catholics face in predominantly non-Christian nations. More than just a personal story, *Abducted in Iraq* is also Hanna’s portrayal of what has happened to the ancient churches of one of the oldest Christian communities and how the West’s reaction and inaction have affected Iraqi Christians. More than just a story of one man, it is also the story of a suffering and persecuted people. As such, this book will be of great interest to those wanting to learn more about the violence in the Middle East and the threats facing Christians there, as well all those seeking to strengthen their own faith.

“It is a fact of journalism that distant tragedies are not taken seriously unless a face, a personal experience, makes it real. This is such a personal story, and told perhaps better than any trained journalist might.”

—Carl Anderson, Supreme Knight, Knights of Columbus
ALEKSANDR SOLZHENITSYN (1918–2008) is widely acknowledged as one of the most important figures—and perhaps the most important writer—of the last century. A Soviet political prisoner from 1945 to 1953, he set himself firmly against the anti-human Soviet system, and all anti-human ideologies, from that time forward. His novel One Day in the Life of Ivan Denisovich (1962) made him famous, and The Gulag Archipelago, published to worldwide acclaim in 1973, further unmasked communism and played a critical role in its eventual defeat. Solzhenitsyn won the Nobel Prize in 1970 and was exiled to the West in 1974. He ultimately published dozens of plays, poems, novels, and works of history, nonfiction, and memoir, including Cancer Ward, In the First Circle, and The Oak and the Calf (a memoir that is continued in Between the Millstones). Few authors have so decisively shaped minds, hearts, and world events as did Solzhenitsyn.

To commemorate the 100th anniversary of the Russian Revolution, the University of Notre Dame Press is proud to publish Nobel Prize–winner Aleksandr Solzhenitsyn’s epic work March 1917, Node III, Book 1, of The Red Wheel. The Red Wheel is Solzhenitsyn’s magnum opus about the Russian Revolution. Solzhenitsyn tells this story in the form of a meticulously researched historical novel, supplemented by newspaper headlines of the day, fragments of street action, cinematic screenplay, and historical overview. The first two nodes—August 1914 and November 1916—focus on Russia’s crises and recovery, on revolutionary terrorism and its suppression, on the missed opportunity of Pyotr Stolypin’s reforms, and how the surge of patriotism in August 1914 soured as Russia bled in World War I.

March 1917—the third node—tells the story of the Russian Revolution itself, during which not only does the Imperial government melt in the face of the mob, but the leaders of the opposition prove utterly incapable of controlling the course of events. The action of book 1 (of four) of March 1917 is set during March 8–12. The absorbing narrative tells the stories of more than fifty characters during the days when the Russian Empire begins to crumble. Bread riots in the capital, Petrograd, go unchecked at first, and the police are beaten and killed by mobs. Efforts to put down the violence using the army trigger a mutiny in the numerous reserve regiments housed in the city, who kill their officers and rampage. The anti-Tsarist bourgeois opposition, horrified by the violence, scrambles to declare that it is provisionally taking power, while socialists immediately create a Soviet alternative to undermine it. Meanwhile, Emperor Nikolai II is away at military headquarters and his wife Aleksandra is isolated outside Petrograd, caring for their sick children. Suddenly, the viability of the Russian state itself is called into question.

THE CENTER FOR ETHICS AND CULTURE SOLZHENITSYN SERIES

The Center for Ethics and Culture Solzhenitsyn Series showcases the contributions and continuing inspiration of Aleksandr Solzhenitsyn (1918–2008), the Nobel Prize–winning novelist and historian. The series makes available works of Solzhenitsyn, including previously untranslated works, and aims to provide the leading platform for exploring the many facets of his enduring legacy. In his novels, essays, memoirs, and speeches, Solzhenitsyn revealed the devastating core of totalitarianism and warned against political, economic, and cultural dangers to the human spirit. In addition to publishing his work, this new series features thoughtful writers and commentators who draw inspiration from Solzhenitsyn’s abiding care for Christianity and the West, and for the best of the Russian tradition. Through contributions in politics, literature, philosophy, and the arts, these writers follow Solzhenitsyn’s trail in a world filled with new pitfalls and new possibilities for human freedom and human dignity.
The Red Wheel has been compared to Tolstoy’s War and Peace, for each work aims to narrate the story of an era in a way that elevates its universal significance. In much the same way as Homer’s Iliad became the representative account of the Greek world and therefore the basis for Greek civilization, these historical epics perform a parallel role for our modern world.

“As the great Solzhenitsyn scholar Georges Nivat has written, Solzhenitsyn is the author of two great ‘literary cathedrals,’ The Gulag Archipelago and The Red Wheel. The first is the definitive exposé of ideological despotism and all of its murderous works. The Red Wheel is the definitive account of how the forces of revolutionary nihilism came to triumph in the first place. It is a sprawling and fascinating mix of philosophical and moral discernment, literary inventiveness, and historical insight that sometimes strains the novelistic form, but is also one of the great works of moral and political instruction of the twentieth century.”

—Daniel J. Mahoney, co-editor of The Solzhenitsyn Reader: New and Essential Writings

“The Red Wheel, Aleksandr Solzhenitsyn’s epic of World War I and the Russian revolution, belongs to the Russian tradition of vast, densely plotted novels of love and war set during a time of social upheaval. An extended act of author-to-nation communication, this multivolume saga poses the question, ‘Where did we go wrong?’ and answers it in human and political terms, but with a mystical twist that is unlike anything else in Solzhenitsyn. This translation beautifully conveys the distinctive flavor of Solzhenitsyn’s prose, with its preternatural concreteness of description, moments of surreal estrangement, and meticulous detailing of the nuances of human relationships in the shadow of encroaching chaos. The novel’s reliable, unreliable, and even mendacious character voices, its streams-of-consciousness, and its experimental flourishes possess the same vividness and freshness as they do in Russian. Think Anna Karenina and Doctor Zhivago, with Dostoevsky’s Demons thrown in for good measure.”

—Richard Tempest, University of Illinois at Urbana-Champaigne
Charles Lamb is senior archivist for photograph and audio-visual collections at the University of Notre Dame Archives. 

Elizabeth Hogan is photograph archivist at the University of Notre Dame Archives.

This year marks the 175th anniversary of the founding of the University of Notre Dame. To celebrate this milestone, Charles Lamb and Elizabeth Hogan, both photograph archivists for the university, have chosen 175 images that illustrate the evolution of campus culture and its physical environment. Important pieces of Notre Dame’s rich history are highlighted, along with depictions of everyday life on the beautiful campus. Each image is accompanied by a caption explaining why it is historically and artistically significant. Lamb and Hogan have taken care to find images that have not been featured in previous pictorial collections; even longtime and diehard Notre Dame fans will find new and unexpected images here.

From a photo of a baseball game in 1888 on Brownson Field, to one of iconic chemistry professor Emil T. Hofman strolling with his students in 1983, to the photo of the spontaneous mass held on South Quad on September 11, 2001, and with a foreword by current University President Rev. John I. Jenkins, C.S.C., the treasures found in Notre Dame at 175 will fascinate and engage the entire Notre Dame family of students, faculty, staff, alumni, and fans, as well as amateur and professional photographers, historians, and art historians.
“A picture is indeed worth a thousand words, and both Charles Lamb and Elizabeth Hogan have unsurpassed qualifications to pursue this visual history of Notre Dame. Their years of experience working with images related to the university, combined with their thorough knowledge and deep affection for the institution, have produced a lasting contribution to our understanding of the University of Notre Dame.”

—Mark Pilkinton, professor emeritus, University of Notre Dame

“What a rich selection of amazing images. Charles Lamb and Elizabeth Hogan weave a tapestry of history through their informed selection of a wide variety of illustrations. The book combines the documentary power of photographs with the aesthetic and emotional impact of handwritten documents, printed ephemera, and other graphics carefully chosen from the archives of Notre Dame. The result is a lively and memorable portrait of a place and an institution.”

—Amy Rule, former head of research, Center for Creative Photography, University of Arizona

“This is a unique collection in which many new sights may be glimpsed among familiar icons. In this compilation of images, Charles and Elizabeth draw our collective memory to the great and the common, to the proud and the prosaic moments in the long, fabled history of Notre Dame. . . . Now we must dream the future.”

—Rev. John I. Jenkins, C.S.C., president, University of Notre Dame, from the foreword
Black Domers
African-American Students at Notre Dame in Their Own Words

EDITED BY DON WYCLIFF AND DAVID KRASHNA

Foreword by
Rev. Theodore M. Hesburgh, CSC

AUGUST
384 pages | 6x9 | 39 photos
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DON WYCLIFF, Notre Dame Class of 1969, is the former public editor of the Chicago Tribune.

DAVID KRASHNA, Notre Dame Class of 1971, is a judge of the Alameda County, California, Superior Court.

“Black Domers is a remarkable read. Through the contributors’ masterful balance of narrative depth and historical breadth, readers are able to witness the trials, tribulations, brilliance, and resilience of black students at Notre Dame over the past seven decades. Reading this book left me emotional at times. Still, I remained inspired with a resolute sense of pride to walk the campus where these trailblazers broke down barriers. Black Domers serves not only as a testament to how far we have come, but as a charge to continue the important work of ensuring that the experiences of every member of the Notre Dame family are consistent and reflect well of Our Lady.”
—Eric Love, director of staff diversity and inclusion, University of Notre Dame

Black Domers tells the compelling story of racial integration at the University of Notre Dame in the post–World War II era. In a series of seventy-five essays, beginning with the first African-American to graduate from Notre Dame in 1947 to a member of the class of 2017 who also served as student body president, we can trace the trials, tribulations, and triumphs of the African-American experience at Notre Dame through seven decades.

Don Wycliff and David Krashna’s book is a revised edition of a 2014 publication. With a few exceptions, the stories of these graduates are told in their own words, in the form of essays on their experiences at Notre Dame. The range of these experiences is broad; joys and opportunities, but also hardships and obstacles, are recounted. Notable among several themes emerging from these essays is the importance of leadership from the top in successfully bringing African-Americans into the student body and enabling them to become fully accepted, fully contributing members of the Notre Dame community. The late Rev. Theodore Hesburgh, president of the university from 1952 to 1987, played an indispensable role in this regard and also wrote the foreword to the book.

This book will be an invaluable resource for Notre Dame graduates, especially those belonging to African-American and other minority groups, specialists in race and diversity in higher education, civil rights historians, and specialists in race relations.
“This anthology is a significant and original contribution to scholarship in several related fields: anthropology, ethnology, folkloristics, history, sociology, religious history, and others. The essays are well organized and contextualize each other beautifully. Together they furnish the reader (not least the reader from outside of Ireland) with many inroads to understanding Ireland (North and South), Irish culture, religion, history, and the development of the ‘ethnological sciences’ in Ireland and comparatively.”

—Barbro Klein, Uppsala University

Irish Ethnologies gives an overview of the field of Irish ethnology, covering representative topics of institutional history and methodology, as well as case studies dealing with religion, ethnicity, memory, development, folk music, and traditional cosmology. This collection of essays draws from work in multiple disciplines including but not limited to anthropology and ethnomusicology.

These essays, first published in French in the journal Ethnologie française, illuminate the complex history of Ireland and exhibit the maturity of Irish anthropology. Martine Segalen contends that these essays are part of a larger movement that “galvanized the quiet revolution in the domain of the ethnology of France.” They did so by making specific examples, in this instance Ireland, inform a larger definition of a European identity. The essays, edited by Ó Giolláin, also significantly explain, expand, and challenge “Irish ethnography.” From twelfth-century accounts to Anglo-Irish Romanticism, from topographical surveys to statistical accounts, the topographical, statistical and literary description of Ireland and the Irish has prefigured the ethnography of Ireland. This collection of articles on the ethnographic disciplines in Ireland provides an instructive example of how a local anthropology can have lessons for the wider field.

This book will interest academics and students of anthropology, folklore studies, history, and Irish Studies, as well as general readers.

Contributors: Martine Segalen, Diarmuid Ó Giolláin, Hastings Donnan, Anne Byrne, Pauline Garvey, Adam Drazin, Gearóid Ó Cruaolaíoch, Joseph Ruane, Ethel Crowley, Dominic Bryan, Helena Wulff, Guy Beiner, Sylvie Muller, and Anthony McCann.
KELLIE WELLS is the author of a previous collection of short fiction, *Compression Scars*, which was the winner of the Flannery O'Connor Award, and two novels, *Skin* and *Fat Girl, Terrestrial*, a finalist for the Paterson Prize in Fiction. Her work has appeared in the *Kenyon Review*, *Ninth Letter*, the *Fairy Tale Review*, and was selected for inclusion in the 2010 *Best American Fantasy*. A congenital Midwesterner, she currently lives in Tuscaloosa, where she is associate professor of English at the University of Alabama.

“Ms. Wells is the only writer currently residing on earth who can be trusted to write serious fiction about God, death, and the suffering body—to say nothing of Little Miss Time—as adorable cartoon characters. Her language is at once fey and surgically precise. She is a philosopher who mines and undermines the commonplaces and popular ideas of her day like a news-addled mole wearing a diamond headlamp. She is one of a kind in her generation, maybe in any generation, and should be as famous as Isadora Duncan and Annie Oakley, whom she somewhat resembles.”

—Jaimy Gordon, winner of the National Book Award for her novel, *Lord of Misrule*

“God, the Moon, and Other Megafauna is populated with the world’s castoffs, cranks, and inveterate oddballs, the deeply aggrieved, the ontologically challenged, the misunderstood mopes that haunt the shadowy wings of the world’s main stage. Here you will find a teacup-sized aerialist who tries to ingest the world’s considerable suffering; a lonely god growing ever lonelier as the Afterlife swells with monkeys and other improbable occupants; a father fluent in the language of the Dead who has difficulty communicating with his living son; and Death himself, a moony adolescent with a tender heart and a lack of ambition. God-haunted and apocalyptic, comic and formally inventive, these stories give lyrical voice to the indomitability of the everyday underdog, and they will continue to resonate long after the last word has been read.”

—Michael Martone, author of *Michael Martone* and co-author of *Winesburg, Indiana*
ROBERT GIBB was born in the steel town of Homestead, Pennsylvania. He is the author of eleven books of poetry, including *The Origins of Evening*, which was a National Poetry Series winner. He has received numerous awards, including two National Endowment for the Arts grants, seven Pennsylvania Council on the Arts grants, a Best American Poetry Prize, a Pushcart Prize, and The Marsh Hawk Poetry Prize, among others. He lives on New Homestead Hill above the Monongahela River.

“Once again Robert Gibb has found a gritty, searing, haunting, bluesy lyricism in the heart of industrial America. His poems remember growing up in and around Pittsburgh where he still lives amid the ruins and art and photos and repurposed structures where memories remain most available, most scalding. Whether dealing with the danger of steel or steam, the inescapable clamor of machinery, or the shenanigans of youth shadowed and bounded by factory life, Gibb’s fiercely elegant poems explore how a city, a landscape, a person ‘could / heal and yet still be broken.’”

—Floyd Skloot, author of *In the Shadow of Memory*

Among Ruins

ROBERT GIBB

Ernest Sandeen Prize in Poetry 2017

Among Ruins is the final volume of *Homestead Works*, a collection of four books of poetry that explore the industrial past and legacy of the old steel town of Homestead, Pennsylvania, and, by extension, Pittsburgh. National Poetry Series–winner Robert Gibb’s haunting historical narratives capture the Steel City, “Where the crucible mills poured fire, / Slag erupted nightly above the other shore.” The ruins in this book are various—personal, historical, cultural—and are filtered through a variety of perspectives, including the poet’s own as well as those of visual artists (Aaron Harry Gorson and Lewis Hine) who have made Pittsburgh their subject and artists (James Whistler, Eugène Atget, J. M. W. Turner) who have been imagined here.

The town of Homestead exists as a kind of Memory Theater in which what has been lost takes place either directly or in the ghosts of pentimento: “I look down a block / Of Homestead,” as one poem has it, “from which Homestead is gone.” Situating itself in the immediate aftermath of the Industrial Revolution, *Among Ruins* also concerns itself with labor history, life in the shadows of the now-phantom steel mills, and economic recovery that has gone missing as well. Readers will be captivated by Gibb’s plaintive, spare poems and memories of this beloved city: “‘Pittsburgh meant everything to me / and it still does.’”
FRED DALLMAYR is Packey J. Dee Professor Emeritus in philosophy and political science at the University of Notre Dame. He is the author of Peace Talks—Who Will Listen? (University of Notre Dame Press, 2004), In Search of the Good Life (2007), and Mindfulness and Letting Be (2014).

“Spiritual Guides: Pathfinders in the Desert continues Fred Dallmayr’s already significant and insightful analysis of where we are today by offering an account of lives that provide hope in a time that often seems hopeless. . . . Dallmayr’s presentation of the four [central figures] is quite moving because this is a book that is rightly thought of as ‘spiritual.’ That could be a dismissive description, but the way Dallmayr presents the work is really quite profound.”

—Stanley Hauerwas, Gilbert T. Rowe Professor Emeritus of Divinity and Law, Duke Divinity School

In Spiritual Guides: Pathfinders in the Desert, Fred Dallmayr challenges the “desert character” of modern culture. Political and economic corruption, incessant warmongering, spoliation of natural resources, and, above all, mindless consumerism and greedy self-satisfaction are all symptoms of what he contends is an expanding wasteland or desert where everything creative and nourishing decays and withers. Through an alternative interpretation of Nietzsche’s saying “the desert grows,” this book calls for spiritual renewal, invoking in particular four prominent guides or pathfinders in the desert: Paul Tillich, Raimon Panikkar, Thomas Merton, and Pope Francis. What links all four guides together is the view of spiritual life as an itinerarium, a pathway along difficult and often uncharted roads.

Dallmayr begins by drawing a connection between Nietzsche’s characterization of the desert in Thus Spoke Zarathustra and the present culture of consumerism, in which a nearly-exclusive emphasis on productivity, efficiency, profitability, and the transformation of everything valuable into a useful resource prevails over all other goals. He also draws attention to another sense of “desert,” namely, as a place of solitude, meditation, and retreat from affliction. Aply defined, it becomes a place where spirituality arises from a painful “turning-about”: a wrenching effort to extricate human life from the decay of late modernity. Spirituality becomes critical in the dominant political and cultural wasteland because it provides a bond linking humanity together. In the spirit of global ecumenism, Spiritual Guides also includes a discussion of Muslim, Hindu, and Buddhist forms of spirituality. This book will interest students and scholars of philosophy, political theory, and religion.
**D. C. SCHINDLER** is associate professor of metaphysics and anthropology at the John Paul II Institute. He is the author of a number of books, including *The Catholicity of Reason*.

“This is a brilliant, incredibly erudite, and rigorously argued book. D. C. Schindler’s fundamental contribution is the working out of autonomy described as the flight from reality. Nobody has defended this account of the trajectory of modern liberalism more ably than he has. It is a huge and complete accomplishment by one of the most magnificent thinkers of our time.”

—Peter Lawler, Dana Professor in Government, Berry College

It is commonly observed that behind many of the political and cultural issues that we face today lies an impoverished conception of freedom, which, according to D. C. Schindler, we have inherited from the classical liberal tradition without a sufficient awareness of its implications. *Freedom from Reality* presents a critique of the deceptive and ultimately self-subverting character of the modern notion of freedom, retrieving an alternative view through a new interpretation of the ancient tradition. While many have critiqued the inadequacy of identifying freedom with arbitrary choice, this book seeks to penetrate to the metaphysical roots of the modern conception by going back, through an etymological study, to the original sense of freedom.

Schindler begins by uncovering a contradiction in John Locke’s seminal account of human freedom. Rather than dismissing it as a mere “academic” problem, Schindler takes this contradiction as a key to understanding the strange paradoxes that abound in the contemporary values and institutions founded on the modern notion of liberty: the very mechanisms that intend to protect modern freedom render it empty and ineffectual. In this respect, modern liberty is “diabolical”—a word that means, at its roots, that which “drives apart” and so subverts. This is contrasted with the “symbolical” (a “joining-together”), which, he suggests, most basically characterizes the premodern sense of reality. This book will appeal to students and scholars of political philosophy (especially political theorists), philosophers in the continental or historical traditions, and cultural critics with a philosophical bent.
CHRISTOPHER BEN SIMPSON is professor of philosophical theology at Lincoln Christian University.

BRENDAN THOMAS SAMMON is assistant professor of systematic theology at St. Joseph’s University.

“The themes covered in this book are especially to be welcomed, and should provide a major starting point for any scholars wishing to explore in greater detail the significance of Desmond’s work for contemporary theological and theoretical developments. This is an impressive and well-paced collection of essays.”

—Catherine Pickstock, University of Cambridge

“The essays in this book are of a uniformly high standard. They are unified by a direct interest in Desmondian metaphysics of existence with strong aesthetic highlights. The essays are well written and the book coheres around enthusiasm for the renewal of metaphysics. This is an important book, signaling a new direction in theological philosophy.”

—Francesca Aran Murphy, University of Notre Dame

In William Desmond and Contemporary Theology, Christopher Simpson and Brendan Sammon coordinate, through a collection of scholarly essays, a timely exploration of William Desmond’s work on theology and metaphysics, bringing the disciplines of philosophy and theology together in new and vital ways. The book examines the contribution that Desmond’s metaphysics makes to contemporary theological discourse and to the renewal of metaphysics.

A central issue for the contributors is the renewal of metaphysics within the post-metaphysical, or anti-metaphysical, context of late modernity. This volume not only capably demonstrates the viability of the metaphysical tradition but also illuminates its effectiveness and value in dealing with the many issues in contemporary theological conversation. William Desmond and Contemporary Theology presents Desmond’s contemporary, yet historically aware, continental metaphysics as able to provide revealing insights for the discussion of the relation between philosophy and theology. Simpson and Sammon argue, moreover, that Desmond’s contribution to linking these two fields makes his an important voice in the academic conversation. Students and scholars of Desmond, contemporary philosophy, theology, and literature will find much to provoke thought in this collection.
Nicholas Rescher is Distinguished University Professor of Philosophy at the University of Pittsburgh. He is the author of 175 books, including Objectivity: The Obligations of Impersonal Reason (University of Notre Dame Press, 1997).

“Nicholas Rescher’s Metaphysical Perspectives is a magisterial work, in both depth and breadth. The proposed metaphysical theory is novel, though Leibnizean in spirit. It rests on axiological considerations, hence much of the book consists of discussion, brief but unfailingly erudite, of topics not usually regarded as strictly metaphysical. This is why an extended and highly interesting ethical theory is also proposed, succinctly but clearly and eloquently.”

—Panayot Butchvarov, professor emeritus, University of Iowa

In Metaphysical Perspectives, Nicholas Rescher offers a grand vision of how to conceptualize, and in some cases answer, some of the most fundamental issues in metaphysics and value theory. Rescher addresses what he sees as the three prime areas of metaphysical concern: (1) the world as such and the architecture of nature at large, (2) ourselves as nature’s denizens and our potential for learning about it, and (3) the transcendent domain of possibility and value. Rescher engages issues across a wide range of metaphysical themes, from different world views and ultimate questions to contingency and necessity, intelligent design and world-improvability, personhood and consciousness, empathy and other minds, moral obligation, and philosophical methodology. Over the course of this book, Rescher discusses, with his characteristic fusion of idealism and pragmatism, an integrated overview of the key philosophical problems grounded in an idealistically value-oriented approach. His discussion seeks to shed new light on philosophically central issues from a unified point of view.
Constructing Civility
The Human Good in Christian and Islamic Political Theologies

RICHARD S. PARK

OCTOBER
256 pages | 6x9
HARDBACK • 978-0-268-10273-9
$45.00 USD (SX)

RICHARD S. PARK teaches theology at Biola University and Vangard University.

“In Constructing Civility, Richard Park bridges Christian and Islamic political theologies on the basis of an Aristotelian ethics. He argues that modern secularism entails ideological commitments that can work against the promotion of public civility in pluralistic societies. A corrective outlook on public life and the public sphere is necessary, an outlook that aligns with and recovers the notion of the human good. Park develops a framework for a universally applicable public civility in multifaith and multicultural contexts by engaging the central concepts of the “image of God” (imago Dei) and “human nature” (fitra) in Roman Catholicism and Islam.

The study begins with a critique of the social fragmentation and decline of public life found in modernity. Park’s central contention is that the construction of public civility within Christian and Islamic political theologies is more promising and sustainable if it is reframed in terms of the human good rather than the common good. The book offers an illustration of the proposed framework of public civility in Mindanao, Philippines, an area that represents one of the longest-standing conflicts between Christian and Muslim communities. Park’s sophisticated treatment brings together theology, philosophy, religious studies, intellectual history, and political theory, and will appeal to scholars in all of those fields.”

—Abdulaziz Sachedina, IIIT Chair in Islamic Studies, George Mason University

“Richard Park advances a crucial and variant aspect of public civility, which is based on an articulation of the human good that transcends tradition and offers conceptual resources and motivations for intercommunal engagement, [which] is stultified by a modernist view of the state that admits of no universal conception of the human self. Park correctly argues that without such an articulation peace building in conflict-torn regions of the world is next to impossible.”

—Abdulaziz Sachedina, IIIT Chair in Islamic Studies, George Mason University
GARY A. ANDERSON is Hesburgh Professor of Catholic Theology at the University of Notre Dame.

MARKUS BOCKMUEHL is Dean Ireland Professor in the Exegesis of Holy Scripture at the University of Oxford and a Fellow of Keble College.

“All the essays in this book are at the highest level of sophistication; they ask a lot of the reader, and assume engagement in and knowledge of Christian theology. Anyone who wants a conspectus of what’s in the Christian archive on this topic will turn to this collection.”

—Paul J. Griffiths, Duke Divinity School

The phrase “creation ex nihilo” refers to the primarily Christian notion of God’s creation of everything from nothing. Creation ex nihilo: Origins, Development, Contemporary Challenges presents the findings of a joint research project at Oxford University and the University of Notre Dame in 2014–2015. The doctrine of creation ex nihilo has met with criticism and revisionary theories in recent years from the worlds of science, theology, and philosophy. This volume concentrates on several key areas: the relationship of the doctrine to its purported biblical sources, how the doctrine emerged in the first several centuries of the Common Era, why the doctrine came under heavy criticism in the modern era, how some theologians have responded to the objections, and the relationship of the doctrine to claims of modern science, for example, the fundamental law of physics that matter cannot be created from nothing.

Although the Bible never expressly states that God made everything from nothing, various texts are taken to imply that the universe came into existence by divine command and was not assembled from preexisting matter or energy. The contributors to this volume approach this topic from a range of perspectives, from exposition to defense of the doctrine itself.

This is a unique and fascinating work whose aim is to present the reader with a compelling set of arguments for why the doctrine should remain central to the grammar of contemporary Christian theology. As such, the book will appeal to theologians as well as those interested in the relationship between theology and science.

NICHOLAS DENYSENKO is associate professor of theological studies at Loyola Marymount University. He is the author of *Theology and Form: Contemporary Orthodox Architecture in America* (University of Notre Dame Press, 2017).

“The collection contains significant research for specialist and student alike, and it is further unique and important by bringing together a healthily ecumenical gathering of scholars, which is rare in books on iconography.”

—Adam A. J. DeVille, chair, Department of Philosophy and Theology, University of Saint Francis, and editor of *Logos: A Journal of Eastern Christian Studies*

“I find all the essays very clearly written, I enjoyed reading them, and I found much to admire. This book offers such a diversity of scholarship.”

—Robin Jensen, Patrick O’Brien Professor of Theology, University of Notre Dame

*Icons and the Liturgy, East and West: History, Theology, and Culture* is a collection of nine essays developed from papers presented at the 2013 Huffington Ecumenical Institute’s symposium “Icons and Images,” the first of a three-part series on the history and future of liturgical arts in Catholic and Orthodox churches. Catholic and Orthodox scholars and practitioners gathered at Loyola Marymount University to present papers discussing the history, theology, ecclesiology, and hermeneutics of iconology, sacred art, and sacred space in the Orthodox and Catholic traditions.

Nicholas Denysenko’s book offers two significant contributions to the field of Eastern and Western Christian traditions: a critical assessment of the status of liturgical arts in postmodern Catholicism and Orthodoxy and an analysis of the continuity with tradition in creatively engaging the creation of sacred art and icons. The reader will travel to Rome, Byzantium, Armenia, Chile, and to other parts of the world to see how Christians of yesterday and today have experienced divine encounters through icons. Theologians and students of theology and religious studies, art historians, scholars of Eastern Christian Studies, and Catholic liturgists will find much to appreciate in these pages.
PERRY T. HAMALIS is the Cecelia Schneller Mueller Professor of Religion at North Central College.

VALERIE A. KARRAS is professor of church history at St. James of Jerusalem School of Theology.

“This book brings together a number of Orthodox perspectives that are timely, informative yet original, and constructive. Most theological treatments of the ethics of war are Catholic and Protestant, and Orthodox Christians offer a fascinating perspective that might stimulate imaginative thinking and chisel away at some impasses. The volume provides a wonderful springboard for a serious conversation to happen.”

—Tobias Winright, Hubert Mader Endowed Chair of Health Care Ethics, Saint Louis University

Many regions of the world whose histories include war and violent conflict have or once had strong ties to Orthodox Christianity. Yet policy makers, religious leaders, and scholars often neglect Orthodoxy’s resources when they reflect on the challenges of war.

Through essays written by prominent Orthodox scholars in the fields of biblical studies, church history, Byzantine studies, theology, patristics, political science, ethics, and biology, Orthodox Christian Perspectives on War presents and examines the Orthodox tradition’s nuanced and unique insights on the meaning and challenges of war with an eye toward their contemporary relevance. This volume is structured in three parts: “Confronting the Present Day Reality,” “Reengaging Orthodoxy’s Tradition,” and “Constructive Directions in Orthodox Theology and Ethics.” Each exemplifies the value of interdisciplinary reflection on “war” and the potential for the Eastern Orthodox tradition to enhance ecumenical and interfaith discussions surrounding war in both domestic and international contexts.

The contributors do not advance a single account of “the meaning of war” or a comprehensive and normative stance purporting to be “the Orthodox Christian teaching on war.” Instead, this collection presents the breadth and depth of Orthodox Christian thought in a way that engages Orthodox and non-Orthodox readers alike. In addition to offering fresh resources for all people of good will to understand, prevent, and respond faithfully to war, this book will appeal to Christian theologians who specialize in ethics, to libraries of academic institutions, and to scholars of war/peace studies, international relations, and Orthodox thought.
Beyond High Courts
The Justice Complex in Latin America

EDITED BY MATTHEW C. INGRAM AND DIANA KAPISZEWSKI

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MATTHEW C. INGRAM is assistant professor of political science at the University of Albany. He is the author of Crafting Courts in New Democracies: The Politics of Subnational Judicial Reform in Brazil and Mexico.

DIANA KAPISZEWSKI is associate professor of government at Georgetown University. She is author, co-editor, and co-author of a number of books, including High Courts and Economic Governance in Argentina and Brazil.

“As is true in most of the democratic world, justice institutions in Latin America other than the Supreme Court are important yet understudied. Beyond High Courts: The Justice Complex in Latin America is an excellent contribution that helps address that lacuna.” —Scott Mainwaring, Jorge Paulo Lemann Professor of Brazil Studies, Harvard Kennedy School

Beyond High Courts: The Justice Complex in Latin America is a much-needed volume that will make a significant contribution to the growing fields of comparative law and politics and Latin American legal institutions. The book moves these research agendas beyond the study of high courts by offering theoretically and conceptually rich empirical analyses of a set of critical supranational, national, and subnational justice sector institutions that are generally neglected in the literature. The chapters examine the region’s large federal systems (Argentina, Brazil, and Mexico), courts in Chile and Venezuela, and the main supranational tribunal in the region, the Inter-American Court of Human Rights. Aimed at students of comparative legal institutions while simultaneously offering lessons for practitioners charged with designing such institutions, the volume advances our understanding of the design of justice institutions, how their form and function change over time, what causes those changes, and what consequences they have. The volume also pays close attention to how justice institutions function as a system, exploring institutional interactions across branches and among levels of government (subnational, national, supranational) and analyzing how they help to shape, and are shaped by, politics and law. Incorporating the institutions examined in the volume into the literature on comparative legal institutions deepens our understanding of justice systems and how their component institutions can both bolster and compromise democracy and the rule of law.
PEDRO MEIRA MONTEIRO is professor of Spanish and Portuguese at Princeton University. He is the author, editor, and co-editor of numerous books, including a critical edition of Raízes do Brasil.

“The Other Roots: Wandering Origins in Roots of Brazil and the Impasses of Modernity in Ibero-America is a highly original and rich study of the main topics and contributions of Sérgio Buarque de Holanda’s Roots of Brazil. It promotes an essential task, one that not many people undertake: trying to think about Brazil and its culture through its complex links with different intellectual traditions. This explicit, multicultural approach to Brazil is, in my view, a very necessary move for Brazilian studies today.”

—Norman Valencia, Claremont McKenna College

First published in 1936, the classic work Roots of Brazil by Sérgio Buarque de Holanda presented an analysis of why and how a European culture flourished in a large tropical environment that was totally foreign to its traditions, and the manner and consequences of this development. In The Other Roots, Pedro Meira Monteiro contends that Roots of Brazil is an essential work for understanding Brazil and the current impasses of politics in Latin America. Meira Monteiro demonstrates that the ideas expressed in Roots of Brazil have taken on new forms and helped to construct some of the most lasting images of the country, such as the “cordial man,” a central concept that expresses the Ibero-American cultural and political experience and constantly wavers between liberalism’s claims to impersonality and deeply ingrained forms of personalism. Meira Monteiro examines in particular how “cordiality” reveals the everlasting conflation of the public and the private spheres in Brazil. Despite its ambivalent relationship to liberal democracy, Roots of Brazil may be seen as part of a Latin Americanist assertion of a shared continental experience, which today might extend to the idea of solidarity across the so-called Global South. Taking its cue from Buarque de Holanda, The Other Roots investigates the reasons why national discourses invariably come up short, and shows identity to be a poetic and political tool, revealing that any collectivity ultimately remains intact thanks to the multiple discourses that sustain it in fragile, problematic, and fascinating equilibrium.
Catholicism and American Borders in the Gothic Literary Imagination

FARRELL O’GORMAN

“Farrell O’Gorman’s original scholarship investigates an area that has been almost altogether untouched by critics: the Gothic figuration of Catholicism within American literary culture. In this way, it has a strong resonance with studies like Toni Morrison’s Playing in the Dark, in that it treats the Catholic presence (as Morrison does the Africanist presence) as thoroughly constructed by writers in order to serve a variety of purposes related to the establishment of American identity, especially with regard to border crossings.”

—Christina Bieber Lake, author of The Incarnational Art of Flannery O’Connor

In Catholicism and American Borders in the Gothic Literary Imagination, Farrell O’Gorman presents the first study of the recurrent role of Catholicism in a Gothic tradition that is essential to the literature of the United States. In this tradition, Catholicism is depicted as threatening to break down borders separating American citizens—or some representative American—from a larger world beyond. While earlier studies of Catholicism in the American literary imagination have tended to highlight the faith’s historical association with Europe, O’Gorman stresses how that imagination often responds to a Catholicism associated with Latin America and the Caribbean. On a deeper level, O’Gorman demonstrates how the Gothic tradition he traces here builds on and ultimately transforms the persistent image in modern Anglophone literature of Catholicism as “a religion without a country; indeed, a religion inimical to nationhood.” O’Gorman focuses on the work of J. Hector St. John de Crèvecoeur, Herman Melville, Kate Chopin, William Faulkner, Flannery O’Connor, Walker Percy, Cormac McCarthy, and selected contemporary writers including Toni Morrison. These authors, representing historical periods from the early republic to the present day, have distinct experiences of borders within and around their nation and hemisphere, itself an ever-emergent “America.” As O’Gorman carefully documents, they also have distinct experiences of Catholicism and distinct ways of imagining the faith, often shaped at least in part within the Church itself. In their narratives, Catholicism plays a complicated and profound role that ultimately challenges longstanding notions of American exceptionalism and individual autonomy. This analysis contributes not only to discourse regarding Gothic literature and nationalism but also to a broader ongoing dialogue regarding religion, secularism, and American literature.
"Milton engaged with Roman Catholicism in a variety of contexts and in many different ways. This diversity, however, rarely attracts comment. This is a book that fills a gap, without competitors, and one that promises to open up new lines of enquiry. It is also (as the introduction notes) in tune with a renewed scholarly interest in the cultural history of Roman Catholicism in early modern England."

—N. H. Keeble, emeritus professor, University of Stirling

This collection of original essays by literary critics and historians analyzes a wide range of Milton’s writing, from his early poetry, through his mid-century political prose, to De Doctrina Christiana, which was unpublished in his lifetime, and finally to his last and greatest poems. The contributors investigate the rich variety of approaches to Milton’s engagement with Catholicism and its relationship to reformed religion. The essays address latent tensions and contradictions, explore the nuances of Milton’s relationship to the easy commonplaces of Protestant compatriots, and disclose the polemical strategies and tactics that often shape that engagement.

The contributors link Milton and Catholicism with early modern confessional conflicts between Catholics and Protestants that in turn led to new models and standards of authority, scholarship, and interiority. In Milton’s case, he deployed anti-Catholicism as a rhetorical device and the negative example out of which Protestants could shape their identity. The contributors argue that Milton’s anti-Catholicism aligns with his understanding of inwardness and conscience and illuminates one of the central conflicts between Catholics and Protestants in the period. Building on recent scholarship on Catholic and anti-Catholic discourses over the English Tudor and Stuart period, new understandings of martyrdom, and scholarship on Catholic women, Milton and Catholicism provides a diverse and multifaceted investigation into a complex and little-explored field in Milton studies.
Shadow and Substance
Eucharistic Controversy and English Drama across the Reformation Divide

JAY ZYSK
ReFormations: Medieval and Early Modern

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Jay Zysk is assistant professor of English at the University of Massachusetts Dartmouth.

"Jay Zysk seems very much in command as he negotiates notoriously difficult primary texts and complex semiotic theory with a level of detail that is as lucid as it is exacting. This is a compelling book, and it is written with verve, learning, and conviction."
—Gail McMurray Gibson, William R. Kenan, Jr. Professor Emerita of English and Humanities, Davidson College

"The book makes a convincing case that the issues of the Eucharist controversies are echoed in medieval and early modern drama and that we should not underestimate the importance of religion in these plays. The scholarship is truly impressive."
—Kent Cartwright, University of Maryland

Shadow and Substance is the first book to present a sustained examination of the relationship between Eucharistic controversy and English drama across the Reformation divide. In this compelling interdisciplinary study, Jay Zysk contends that the Eucharist is not just a devotional object or doctrinal crux, it also shapes a way of thinking about physical embodiment and textual interpretation in theological and dramatic contexts.

Regardless of one's specific religious identity, to speak of the Eucharist during that time was to speak of dynamic interactions between body and sign. In crossing periodic boundaries and revising familiar historical narratives, Shadow and Substance challenges the idea that the Protestant Reformation brings about a decisive shift from the flesh to the word, the theological to the poetic, and the sacred to the secular. The book also adds to studies of English drama and Reformation history by providing an account of how Eucharistic discourse informs understandings of semiotic representation in broader cultural domains.

This bold study offers fresh, imaginative readings of theology, sermons, devotional books, and dramatic texts from a range of historical, literary, and religious perspectives. Each of the book's chapters creates a dialogue between different strands of Eucharistic theology and different varieties of English drama. Spanning England's long reformation, these plays—some religious in subject matter, others far more secular—reimagine semiotic struggles that stem from the controversies over Christ's body at a time when these very concepts were undergoing significant rethinking in both religious and literary contexts.

Shadow and Substance will have a wide appeal, especially to those interested in medieval and early modern drama and performance, literary theory, Reformation history, and literature and religion.
In *Moses the Egyptian*, Herbert Broderick analyzes the iconography of Moses in the famous illuminated eleventh-century manuscript known as the Illustrated Old English Hexateuch. A translation into Old English of the first six books of the Bible, the manuscript contains over 390 images, of which 127 depict Moses with a variety of distinctive visual attributes.

Broderick presents a compelling thesis that these motifs, in particular the image of the horned Moses, have a Hellenistic Egyptian origin. He argues that the visual construct of Moses in the Old English Hexateuch may have been based on a Late Antique, no longer extant, prototype influenced by works of Hellenistic Egyptian Jewish exegetes, who ascribed to Moses the characteristics of an Egyptian-Hellenistic king, military commander, priest, prophet, and scribe. These Jewish writings were utilized in turn by early Christian apologists such as Clement of Alexandria and Eusebius of Caesarea. Broderick’s analysis of this Moses imagery ranges widely across religious divides, art-historical religious themes, and classical and early Jewish and Christian sources.

Herbert Broderick is one of the foremost historians in the field of Anglo-Saxon art, with a primary focus on Old Testament iconography. Readers with interests in the history of medieval manuscript illustration, art history, and early Jewish and Christian apologetics will find much of interest in this profusely illustrated study.
SARAH McNAMER is associate professor of English and medieval studies at Georgetown University. She is the author of Affective Meditation and the Invention of Medieval Compassion (2010).

“In addition to the critical edition, the volume includes a translation into English, contextual annotations to the text, a linguistic analysis of the manuscript by Pär Larson of the Opera del Vocabolario Italiano, and a substantial introduction. Overall, this is a substantial and noteworthy contribution to the scholarship on the Meditations on the Life of Christ and on medieval devotional literature.”

—Zygmunt G. Baranski, University of Notre Dame

The Meditations on the Life of Christ was the most popular and influential devotional work of the later Middle Ages. With its lively dialogue and narrative realism, its poignant and moving depictions of the Nativity and Passion, and its direct appeals to the reader to feel love and compassion, the Meditations had a major impact on devotional practices, religious art, meditative literature, vernacular drama, and the cultivation of affective experience.

This volume is a critical edition, with English translation and commentary, of a hitherto-unpublished Italian text that, McNamer argues, is likely to be the original version of this influential masterpiece. Live-lier and far more compact than the Latin text, the Italian “short text” possesses a stylistic and textual integrity that appears to testify to its primacy among early versions of the Meditations. The evidence also suggests that it was composed by a woman, a Poor Clare from Pisa—an author whose work, McNamer contends, was obscured by the anonymous Franciscan friar who subsequently altered and expanded the text. In bringing to light this unique Italian version and building a case for its origins and importance, this book will encourage a fresh look at the Meditations and serve as a foundation for further scholarship and debate concerning some of the most compelling subjects in Italian and European cultural history, including the role of women in the invention of new genres and spiritual practices, the early development of Italian prose narrative, the rise of vernacular theology, and the history of emotion.

McNamer’s volume will be of significant interest to medievalists, especially those who study medieval women, devotional literature, manuscript studies, and textual criticism. The linguistic analysis will expand that audience to include those of a philological bent.
Visions of Sainthood in Medieval Rome
The Lives of Margherita Colonna by Giovanni Colonna and Stefania

TRANSLATED BY
LARRY F. FIELD
EDITED AND INTRODUCED
BY LEZLIE S. KNOX AND SEAN L. FIELD

Margherita Colonna (1255–1280) was born into one of the great baronial families that dominated Rome politically and culturally in the thirteenth century. After the death of her father and mother, Margherita was raised by her brothers, including Cardinal Giacomo Colonna. The two extant contemporary accounts of her short life offer a daring model of mystical lay piety forged in imitation of St. Francis but worked out in the vibrant world of medieval Rome.

In Visions of Sainthood in Medieval Rome, Larry F. Field, Lezlie S. Knox, and Sean L. Field present the first English translations of Margherita Colonna’s two “lives” and a dossier of associated texts, along with thoroughly researched contextualization and scholarly examination. The first of the two lives was written by a layman, the Roman Senator Giovanni Colonna, one of Margherita Colonna’s brothers. The second was written by a woman named Stefania, who had been a close follower of Margherita Colonna and assumed leadership of her Franciscan community after Margherita’s death. These intriguing texts open up new perspectives on numerous historical questions. How did authorial gender and status influence hagiographic perspective? How fluid was the nature of female Franciscan identity during the era in which the papacy was creating the Order of St. Clare? What were the experiences and influences of female visionaries? And what was the process of saint-making at the heart of an aristocratic Roman family?

These texts add rich new texture to our overall picture of medieval visionary culture and will interest scholars of medieval and renaissance history, literature, religion, and women’s studies.
Mathematical Disquisitions: The Booklet of Theses Immortalized by Galileo offers a new English translation of the 1614 *Disquisitiones mathematicae*, which Johann Georg Locher wrote under the guidance of the German Jesuit astronomer Christoph Scheiner. The booklet, an anti-Copernican astronomical work, is of interest in large part because Galileo Galilei, who came into conflict with Scheiner over the discovery of sunspots, devoted numerous pages within his famous 1632 *Dialogue Concerning the Two Chief World Systems—Ptolemaic and Copernican* to ridiculing *Disquisitiones*. The brief text (the original was approximately one hundred pages) is heavily illustrated with dozens of original figures, making it an accessible example of “geocentric astronomy in the wake of the telescope.”

The treatise provides valuable insight into the astronomical debates of the seventeenth century, a time when the question of the Earth’s motion was still very much in flux. Whereas Galileo’s works are readily available, there are far fewer translations of works arguing the other side. Christopher Graney’s translation focuses on the mathematical and astronomical core of Locher’s work and is suitable for undergraduate students in courses on the history of science, philosophy of science, astronomy, and physics.
Studies in the Age of Chaucer is the annual yearbook of the New Chaucer Society, publishing articles on the writing of Chaucer and his contemporaries, their antecedents and successors, and their intellectual and social contexts. More generally, articles explore the culture and writing of later medieval Britain (1200–1500). SAC also includes an annotated bibliography and reviews of Chaucer-related publications.

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**TITLE INDEX**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abducted in Iraq: A Priest in Baghdad</td>
<td>1</td>
</tr>
<tr>
<td>Among Ruins</td>
<td>9</td>
</tr>
<tr>
<td>Beyond High Courts: The Justice Complex in Latin America</td>
<td>18</td>
</tr>
<tr>
<td>Black Domers: African-American Students at Notre Dame in Their Own Words</td>
<td>6</td>
</tr>
<tr>
<td>Catholicism and American Borders in the Gothic Literary Imagination</td>
<td>20</td>
</tr>
<tr>
<td>Constructing Civility: The Human Good in Christian and Islamic Political Theologies</td>
<td>14</td>
</tr>
<tr>
<td>Creation <em>ex nihilo</em>: Origins, Development, Contemporary Challenges</td>
<td>15</td>
</tr>
<tr>
<td>Freedom from Reality: The Diabolical Character of Modern Liberty</td>
<td>11</td>
</tr>
<tr>
<td>God, the Moon, and Other Megafauna</td>
<td>8</td>
</tr>
<tr>
<td>Icons and the Liturgy, East and West: History, Theology, and Culture</td>
<td>16</td>
</tr>
<tr>
<td>Irish Ethnologies</td>
<td>7</td>
</tr>
<tr>
<td>March 1917: The Red Wheel, Node III, Book 1</td>
<td>2–3</td>
</tr>
<tr>
<td><em>Mathematical Disquisitions</em>: The Booklet of Theses Immortalized by Galileo</td>
<td>26</td>
</tr>
<tr>
<td>Meditations on the Life of Christ: The Short Italian Text</td>
<td>24</td>
</tr>
<tr>
<td>Metaphysical Perspectives</td>
<td>13</td>
</tr>
<tr>
<td>Milton and Catholicism</td>
<td>21</td>
</tr>
<tr>
<td>Moses the Egyptian in the Illustrated Old English Hexateuch (London, British Library Cotton MS Claudiu B.iv)</td>
<td>23</td>
</tr>
<tr>
<td>Notre Dame at 175: A Visual History</td>
<td>4–5</td>
</tr>
<tr>
<td>Orthodox Christian Perspectives on War</td>
<td>17</td>
</tr>
<tr>
<td>The Other Roots: Wandering Origins in <em>Roots of Brazil</em> and the Impasses of Modernity in Ibero-America</td>
<td>19</td>
</tr>
<tr>
<td>Shadow and Substance: Eucharistic Controversy and English Drama across the Reformation Divide</td>
<td>22</td>
</tr>
<tr>
<td>Spiritual Guides: Pathfinders in the Desert</td>
<td>10</td>
</tr>
<tr>
<td>Visions of Sainthood in Medieval Rome: The Lives of Margherita Colonna by Giovanni Colonna and Stefania</td>
<td>25</td>
</tr>
<tr>
<td>William Desmond and Contemporary Theology</td>
<td>12</td>
</tr>
</tbody>
</table>

**SERIES INDEX**

<table>
<thead>
<tr>
<th>Series</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catholic Ideas for a Secular World</td>
<td>11</td>
</tr>
<tr>
<td>The Center for Ethics and Culture Solzhenitsyn Series</td>
<td>2–3</td>
</tr>
<tr>
<td>Ernest Sandeen Prize in Poetry</td>
<td>9</td>
</tr>
<tr>
<td>Kellogg Institute Series on Democracy and Development</td>
<td>18, 19</td>
</tr>
<tr>
<td>ReFormations: Medieval and Early Modern</td>
<td>22</td>
</tr>
<tr>
<td>Richard Sullivan Prize in Short Fiction</td>
<td>8</td>
</tr>
<tr>
<td>The William and Katherine Devers Series in Dante and Medieval Italian Literature</td>
<td>24</td>
</tr>
</tbody>
</table>

**AUTHOR INDEX**

<table>
<thead>
<tr>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anderson, Gary A., ed.</td>
<td>15</td>
</tr>
<tr>
<td>Bockmuehl, Markus, ed.</td>
<td>15</td>
</tr>
<tr>
<td>Broderick, Herbert R.</td>
<td>23</td>
</tr>
<tr>
<td>Corns, Thomas N., ed.</td>
<td>21</td>
</tr>
<tr>
<td>Corthell, Ronald, ed.</td>
<td>21</td>
</tr>
<tr>
<td>Dallmayr, Fred</td>
<td>10</td>
</tr>
<tr>
<td>Denysenko, Nicholas, ed.</td>
<td>16</td>
</tr>
<tr>
<td>Field, Larry F., trans.</td>
<td>25</td>
</tr>
<tr>
<td>Field, Sean L., ed.</td>
<td>25</td>
</tr>
<tr>
<td>Gibb, Robert</td>
<td>9</td>
</tr>
<tr>
<td>Graney, Christopher M.</td>
<td>26</td>
</tr>
<tr>
<td>Hamalis, Perry T., ed.</td>
<td>17</td>
</tr>
<tr>
<td>Hanna, Saad Sirop (with Aris, Edward S.)</td>
<td>1</td>
</tr>
</tbody>
</table>
Hogan, Elizabeth  4–5  History  19, 25
Ingram, Matthew C., ed.  18  History of Art  23
Kapiszewski, Diana, ed.  18  History of Science  26
Karras, Valerie A., ed.  17  Irish Studies  7
Knox, Lezlie S., ed.  25  Islam  14
Krashna, David, ed.  6  Latin American Literature  19
Lamb, Charles  4–5  Latin American Studies  18
McNameer, Sarah  24  Literary Criticism  24
Meira Monteiro, Pedro  19  Literary Studies  22
Ó Giolláin, Diarmuid, ed.  7  Literature  21
O’Gorman, Farrell  20  Medieval & Early Modern Studies  22, 24–26
Park, Richard S.  14  Memoir  1
Rescher, Nicholas  13  Metaphysics  12, 13
Sammon, Brendan Thomas, ed.  12  Middle Eastern Studies  1
Schindler, D. C.  11  Orthodox Studies  16, 17
Schwartz, Marian, trans.  2–3  Peace Studies  17
Simpson, Christopher Ben, ed.  12  Philosophy  12, 13
Solzhenitsyn, Aleksandr  2–3  Poetry  9
Thomson-DeVeaux, Flora, trans.  19  Political Philosophy  10, 11
Wells, Kellie  8  Political Science  18
Wycliff, Don, ed.  6  Religion  23
Zysk, Jay  22  Religion & Literature  20, 21
Religion & Theology  14, 15
Russian History  2–3
Science & Religion  15
Spirituality  1
Short Fiction  8
Theology  12

SUBJECT INDEX

African-American History  6
American Catholic History  4–5
Art  16
Christianity  14, 23
Peace Studies  17
Ethics  11
Fiction  2–3
General Interest  1, 4–5, 6
Higher Education  6
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