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Barrio Boy
40th Anniversary Edition

ERNESTO GALARZA
Introduction by Ilan Stavans

Barrio Boy is the remarkable story of one boy’s journey from a Mexican village so small its main street didn’t have a name, to the barrio of Sacramento, California, bustling and thriving in the early decades of the twentieth century. With vivid imagery and a rare gift for re-creating a child’s sense of time and place, Ernesto Galarza gives an account of the early experiences of his extraordinary life—from revolution in Mexico to segregation in the United States—that will continue to delight readers for generations to come.

Since it was first published in 1971, Galarza’s classic work has been assigned in high school and undergraduate classrooms across the country, profoundly affecting thousands of students who read this true story of acculturation into American life.

To celebrate the 40th anniversary of the publication of Barrio Boy, the University of Notre Dame Press is proud to reissue this best-selling book with a new text design and cover, as well as an introduction by Ilan Stavans, the distinguished cultural critic and editor of the Norton Anthology of Latino Literature, which places Ernesto Galarza and Barrio Boy in historical context.

ERNESTO GALARZA (1905–1984) was a labor organizer, historian, professor, and community activist. When he was eight, he migrated from Jalcocotán, Nayarit, Mexico, to Sacramento, California, where he worked as a farm laborer. He received a Ph.D. in history from Columbia University. In addition to Barrio Boy, he is the author of a number of books, including Strangers in Our Fields (1956), Merchants of Labor (1964), and Spiders in the House and Workers in the Fields (1970). In 1979, Dr. Galarza was nominated for the Nobel Prize in Literature.

“Unlike people who are born in hospitals, in an ambulance, or in a taxicab I showed up in an adobe cottage with a thatched roof that stood at one end of the only street of Jalcocotán, which everybody called Jalco for short. Like many other small villages in the wild, majestic mountains of the Sierra Madre de Nayarit, my pueblo was a hideaway. Even though you lived there, arriving in Jalco was always a surprise.” —from chapter one

Of related interest:

TRANSFORMATIONS OF LA FAMILIA ON THE U.S.-MEXICO BORDER
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ISBN 978-0-268-03509-9 • $28.00 paper
An Early Modern Dialogue with Islam
Antonio de Sosa’s *Topography of Algiers* (1612)

Edited with an Introduction by
Maria Antonia Garcés
Translated by Diana de Armas Wilson

An Early Modern Dialogue with Islam: Antonio de Sosa’s Topography of Algiers (1612) makes available in translation a riveting sixteenth-century chronicle of European and North African cultural contacts that is virtually unknown to English-speaking readers. The *Topography* was written by a Portuguese cleric, Doctor Antonio de Sosa, who was captured by Algerian corsairs in 1577 and held as a Barbary slave for over four years while awaiting ransom. Sosa’s work is a fascinating description of a city at the crossroads of civilizations, with a sophisticated multilingual population of Turks, Arabs, Moriscos, Berbers, Jews, Christian captives, and converts to Islam from across the world.

In the *Topography of Algiers*, Sosa meticulously describes the inhabitants’ daily lives; their fashions, pastimes, feasts, and funerals; their government; the landmarks of the city itself; and much more. Readers will be struck by the vibrancy of his narrative, rendered into English with crisp accuracy by Diana de Armas Wilson. The *Topography* is a treasure trove of amazing customs, startling behavior, and historical anecdotes that will enthrall readers. The extensive introduction by María Antonia Garcés is a superb archival study of the Mediterranean world described by the *Topography*, as well as an exposé of the adventurous, even scandalous, life of its author. The introduction also discusses the fraudulent publication of Sosa’s *Topography* under another man’s name.

Sosa’s chronicle stands out for its complexity, vitality, and the sharpness of the author’s ethnographic vision. No other account of captivity in this period offers such a detailed and dynamic tableau of Algerian society at the end of the sixteenth century.

Maria Antonia Garcés is Professor of Hispanic Studies at Cornell University.

Diana de Armas Wilson is Professor Emerita of English at the University of Denver.
Human Encumbrances
Political Violence and the Great Irish Famine

DAVID P. NALLY

The history of the Great Irish Famine has been mired in debate over the level of culpability of the British government. Most scholars of the Famine reject the extreme nationalist charge of genocide, but beyond that there is little consensus. In *Human Encumbrances: Political Violence and the Great Irish Famine*, David Nally argues for a nuanced understanding of “famineogenic behaviour”—conduct that aids and abets famine—capable of drawing distinctions between the consequences of political indifference and policies that promote reckless conduct.

*Human Encumbrances* is the first major work to apply the critical perspectives of famine theory and postcolonial studies to the causes and history of the Great Famine. Combining an impressive range of archival sources, including contemporary critiques of British famine policy, Nally argues that land confiscations and plantation schemes paved the way for the reordering of Irish political, social, and economic space. According to Nally, these colonial policies undermined rural livelihoods and made Irish society more vulnerable to catastrophic food crises. He traces how colonial ideologies generated negative evaluations of Irish destitution and attenuated calls to implement traditional anti-famine programs. The government’s failure to take action, born out of an indifference to the suffering of the Irish poor, amounted to an avoidable policy of “letting die.”

Acts of official wrongdoing, Nally charges, can also be found in the British government’s attempt to use the Famine as a lever to accelerate socioeconomic change. Even before the Famine reached its deadly apogee, an array of social commentators believed that Ireland’s peasant culture was fundamentally incommensurable with Enlightenment values of human progress. To the economists and public officials who embraced this dehumanizing logic, the potato blight was an instrument of cure that would finally regenerate what was seen to be a diseased body politic. Nally shows how these views arose from a dogmatic insistence on the laws of political economy and an equally firm belief, fostered through centuries of colonial contact, that the Irish were slovenly, improvident, and uncivilized, and therefore in need of external disciplining. In this context, Nally recasts the Great Famine to look less like a natural disaster and more like the consequence of colonial oppression and social engineering.

DAVID P. NALLY is a University Lecturer and Fellow of Fitzwilliam College at the University of Cambridge, England.

"A significant work both for Irish Studies and for the larger related field of colonial studies, David P. Nally’s *Human Encumbrances* has the potential to be the most important interpretive history of the Famine since Woodham-Smith’s *The Great Hunger*. One of the sustaining strengths of the book is Nally’s insistence on a comparative study of colonialism that sets the Irish experience in the context of colonial famines and governance. With an exhaustive range of citation from diverse contemporary writings, he shows the ways in which the mass deaths and clearances of the Famine years and their immediate aftermath were continuous with the ways in which the Irish poor were regarded and categorized as a redundant population and transformed into the objects of governmental forms of management and control.”

—DAVID LLOYD, University of Southern California
Writing the Irish West
Ecologies and Traditions

EAMONN WALL

In recent decades, a large and well-regarded volume of creative work has emerged from the West of Ireland, written by residents of the region, by those raised in West of Ireland families outside the region, and by seasonal and occasional visitors. The fiction of John McGahern, the plays and films of Martin McDonagh, Tim Robinson’s maps and place studies, the work of Richard Murphy, and the poetry of Mary O’Malley, Moya Cannon, and Sean Lysaght are known and admired worldwide. Yet, for all that has been made of the Western themes and settings in the work of such writers, and others, little effort has been made to examine their work collectively and in depth. Eamonn Wall’s Writing the Irish West: Ecologies and Traditions is the first critical study to examine these seven contemporary Irish writers in their shared Western context.

Wall describes, analyzes, and contextualizes their work to show the fundamental ways in which the region has influenced and shaped it. Certain themes and commonplaces recur obsessively: the bilingual nature of Western life and language, landscape, gender, poverty, the individual’s relationship to nature and place, connections between Christianity and paganism, the overpowering weight of history, and each author’s complex relationship to the Irish Literary Revival of Yeats, Lady Gregory, and J. M. Synge. Although well-developed theoretical approaches to reading Western American literature have been practiced for years, no such approaches exist in Irish discourse. Wall draws on extensive research on the literature of the American West for a comparative study that places the Irish and American Wests side by side. Underlined by an engagement with the role ecology plays in the study of literature, Writing the Irish West highlights uncanny connections between the works of West-of-Ireland writers and their Western American counterparts.

EAMONN WALL is Smurfit-Stone Professor of Irish Studies and Professor of English at the University of Missouri-St. Louis.
The Eucharist in Pre-Norman Ireland

NEIL XAVIER O’DONOGHUE

A significant body of scholarship addresses pre-Norman Irish life and history, including the archaeology, art, and architecture from the time of St. Patrick (d. 493) to the arrival of the Normans in the twelfth century. While the place of the church and its organization in pre-Norman Ireland have been extensively studied, relatively little has been published on the eucharistic liturgy as celebrated in the pre-Norman church or on the attitudes of its worshippers to the Eucharist. But, as Neil Xavier O’Donoghue notes, many of Ireland’s national treasures—including the Ardagh Chalice, the Book of Kells, and Cormac’s Chapel—date from this time and are directly connected with the celebration of the Eucharist. Additionally, many of the textual and archaeological sources for the study of pre-Norman Ireland—saints’ lives, penitentials, monastic rules, manuscripts, eucharistic vessels, church buildings, and ecclesiastical complexes—directly relate to the Eucharist. There has been no attempt to provide a useful synthesis since F. E. Warren’s 1881 Liturgy and Ritual of the Celtic Church.

O’Donoghue’s The Eucharist in Pre-Norman Ireland provides a necessary, updated synthesis, one that incorporates advances made in liturgical studies and liturgical theology since the early twentieth century. In addition to reassessing and supplementing the texts discussed by Warren, O’Donoghue considers the social dimension of the Eucharist, its treatment in art and architecture, and its treatment as reflected by the spirituality of the time, placing this new analysis within a better understood Western European cultural and liturgical context. Most importantly, O’Donoghue shows that pre-Norman Ireland was very much a part of the Western (Gallican) liturgical tradition; he argues that what we know of the Eucharist in Ireland must be integrated into what we know of it in Britain and Gaul in order to understand the central role of the Eucharist in the Christianization of the West.

FATHER NEIL XAVIER O’DONOGHUE is prefect of studies at the Redemptoris Mater Seminary in Kearny, New Jersey.

“O’Donoghue’s The Eucharist in Pre-Norman Ireland fills an important gap in liturgical history and theology within the little known and studied Celtic liturgical tradition, a gap not addressed for at least one hundred years. This is a superb work of great value to scholars and students within the various disciplines of liturgical studies, medieval studies, and Irish studies.”

—MAXWELL E. JOHNSON, University of Notre Dame
Tropicalia
EMMA TRELLES

Tropicalia is a collection of poems by Emma Trelles, winner of the Andrés Montoya Poetry Prize. The book is a melodic union between the green insistence of the subtropics and the city ensconced within. Trelles’s language is detailed and startling, her poems infused with color and light, and the secret beauty of back alleys and parking lots is seamed to sorrow, hope, and land. Rock bands play among odes to Lorca and Chagall, and the hard news of protest and war lives among the simple pleasures of words and sky.

“Tropicalia borrows its title from the Brazilian art movement of the same name, a vibrant blend of genres and styles that colored the international arts scene in the late 1960s and 1970s. Edgier and more savvy than the flower-power hippie culture of its neighbors to the north, its vast creative energy drew from many different sources to shape a new hybrid most strongly felt in music, but also visual and performance art, poetry, film, and fashion. As mirror, Tropicalia the book brings a similar energy into the mix. Trelles imbues her odd brew of poetic styles and voices with a strong visual sense. The result is a narrative infused with a powerful physicality of place.” —from the introduction by Silvia Curbelo, 2010 Andrés Montoya Poetry Prize judge

EMMA TRELLES is the winner of the 2010 Andrés Montoya Poetry Prize, the recipient of a Green Eyeshade Award for art criticism, and a regular contributor to the Best American Poetry blog. She is the author of the chapbook Little Spells, a recommended read by the Valparaiso Poetry Review and the Montserrat Review. She lives with her husband in South Florida, where she teaches and writes about visual art, books, and culture.

“This week
I don’t want to forget the walks
after day dissolved the parkway,
how air is an animal draped over skin
in July. We tracked egrets sailing
white over us, in pairs, a half hundred,
until we found them origami-folded
in the needles of slash pines.
Is it like this for everyone? Each nicking
minute, the ritual laments, then without
herald, the familiar, carrying you to clean
fields once more, thankful to be standing
in the heat watching egrets.
Dreamlife of a Philanthropist

Janet Kaplan

With a salve in one hand and a butcher’s knife in the other, Janet Kaplan offers her masterful third collection, *Dreamlife of a Philanthropist*, winner of the 2011 Ernest Sandeen Prize in Poetry. The prose poems and sonnets in *Dreamlife* are packed with postmodern language-leaping, modern irony and absurdity, and a poet’s ageless ear for the pleasures of the lyric and formal experimentation. These are poems that can never quite abandon the hope that life—and language—are worthy pursuits; but they never offer up easy assurances about the benefits of humanity to anyone or anything. Get ready for dogs that wail and overtake the scene; an invitation to make love on a mattress of ants; and the philanthropist of the title, who dreams that people are turned into fish. It’s “good luck and bad in random but equal measure,” Kaplan writes in “Life and Times.”

But why feel overwhelmed by it all, according to the poet? Perhaps there’s never been enough—of anything, suggests the narrator of “Revolutions.” “Too little need, too few darkening rooms.” Bring on the grief, bring on the regrets, and sob with pity all night—then, come morning, “fetch me from work, bearing roses the color of coal.”

Janet Kaplan is the author of two previous poetry collections, *The Groundnote* and *The Glazier’s Country*, and her poems have appeared in numerous journals and anthologies, online and in print. She is the recipient of the Poets Out Loud Prize from Fordham University Press, the Alice James Books New England and New York prize, and grants from the New York Foundation for the Arts, the Vogelstein Foundation, and Rattapallax Press (the Godot Grant in Poetry). She teaches at Hofstra University and Fordham University, where she is currently Poet in Residence.

“Iagination reaches over to kiss reality on the neck in these poems. God and the universe have walk-on parts, as do symmetry, prescription drugs, children, mothers, fathers . . . all in the context of a vibrant animal world placed in the shifting sands of language, with the excitement of a threatened slide into chaos lurking beneath every lovely lyric turn.”

—Maria Melendez, author of *Flexible Bones* and *How Long She’ll Last in This World*

Ernest Sandeen Prize in Poetry

ISBN 978-0-268-03322-4 • $18.00 paperback (T)
80 pages • FEBRUARY

I’ve known great happiness. “Pound” abbreviated “lb,” the word “salary” drawn from “salt.” I’ve unearthed a wealth of examples like these, shy examples that don’t want to be discussed. Some people are happy lying low. They’re happy as Cambrian-era RNA. Others shake their fists. Their eyes well with tears. Shall I crawl beneath my mother’s feet because cabbages no longer grow on Broadway? It’s Sri Lanka now but the tea’s still called Ceylon. Some elements come together to form compounds; then you can’t get back to the elements to save your life. Not without the proper, very expensive tools.

THE EXAMINED LIFE

Also in the Ernest Sandeen Prize in Poetry series:

Juan Luna’s Revolver
Luisa A. Igloria
ISBN 978-0-268-03178-7 • $18.00 paper
The poems in *The Open Light* are not only good. Beyond the fine work of these many excellent poets, what strikes me is the tremendous diversity of voices and sensibilities represented here. Where else could I find the intricate sonic complexity of the work of Robert Archambeau or Michael Coffey set against the wild, energetic playfulness of Jenny Boully’s experimental forms? What other anthology might include Bei Dao’s lovely, crystalline meditations set against Stacy Cartledge’s or Anthony Walton’s plainspoken, deceptively complex narratives? These poems cover more aesthetic territory than any ten anthologies and are a ringing testimony to the talent and the catholicity of tastes at work at the University of Notre Dame.”

—KEVIN PRUFER, University of Houston

The Open Light: Poets from Notre Dame, 1991–2008

EDITED BY ORLANDO RICARDO MENES

_The Open Light_: Poets from Notre Dame, 1991–2008 celebrates the distinction and diversity of poets associated with the university during these nearly two decades. This anthology is a companion volume to James Walton’s earlier collection, *The Space Between: Poets from Notre Dame, 1950–1990*. The twenty-four poets represented in *The Open Light* range from National Endowment for the Arts Award–winner Beth Ann Fennelly, who received her undergraduate degree from Notre Dame, to the Nobel Prize nominee Bei Dao, who taught as a visiting professor at Notre Dame between 2005 and 2007. All have been students at Notre Dame, members of the faculty, or both. Each has published at least one volume of poetry.

As evidenced by the founding of Notre Dame’s Creative Writing Program in 1991, creative writing has thrived over the years and grown more essential to the intellectual identity and artistic ambitions of the university. Notre Dame’s M.F.A. graduates, who have published poetry collections and fiction with both commercial publishers and independent presses, have garnered considerable praise from the literary establishment. In the preface to this anthology, Orlando Ricardo Menes presents a brief historical account of poetry at Notre Dame since 1991, emphasizing the remarkable range of talent and accomplishment of its poets, and the establishment of both *The Notre Dame Review* and the Ernest Sandeen Poetry Prize. The plethora of voices included in this collection and the poems themselves provide a rich and vibrant legacy of poetry at Notre Dame.

ORLANDO RICARDO MENES is associate professor of English at the University of Notre Dame.

Contributors: Francisco Aragón, Robert Archambeau, Bei Dao, Karni Pal Bhati, Kimberly M. Blaeser, Jenny Boully, Jacque Vaught Brogan, Stacy Cartledge, Michael Coffey, Seamus Deane, Joe Francis Doerr, Kevin Ducey, Cornelius Eady, Beth Ann Fennelly, Kevin Hart, Mary Kathleen Hawley, Joyelle McSweeney, Orlando Ricardo Menes, Thomas O’Grady, John Phillip Santos, Michael Smith, Anthony Walton, Henry Weinfield, and John Wilkinson.
Morning Knowledge

KEVIN HART

Kevin Hart is not only one of Australia’s most important poets but a major figure in world poetry. He is a visionary writer who has taken his bearings as much from English Romanticism and European Modernism as from the Bible, Plato, and Meister Eckhart.

In Morning Knowledge, Hart grieves the passing of his father, while continuing his unique interlacing of the spiritual and the sensuous. These poems are dual in nature and inspiration, embracing the pain and passion of humanity at the same time as they evoke the immanence of God in the world. A book of elegies and love poems, prayers and lullabies, a book in which poems sing about a museum of shadows and about rats and afternoons, all wrapped in quatrains, Morning Knowledge is a major book by a poet read and loved throughout the world.

KEVIN HART is the Edwin B. Kyle Professor of Christian Studies, Department of Religious Studies, University of Virginia. He is the author of nine volumes of poetry, including Young Rain (University of Notre Dame Press, 2009).

MORNING KNOWLEDGE
My gentle father died when day was young,
When there was very little left to take:
Gray face, a raft of bones, a bitter ache,
A word or two still living on my tongue.

There’s bread that only dying men can eat,
Worn words that only weary men can say.
Sometimes those wispy words just slip away,
Sometimes that gritty bread falls on a sheet.

In those last days my dad ate nothing much;
His words were mostly gnawing at warm air.
Dark One, I’ll be the one to smooth his hair.
You be the one who lets him know my touch.

“This latest volume—in what must now be called the oeuvre of Kevin Hart—features a characteristically spare and yet richly evocative voice that reaches out to us and touches that place of silence within where poetry begins and often, in the hands of a master, ends. As in Thoreau’s inflection of the phrase, ‘morning knowledge’ can entail mourning, but there is equally a celebration of life here that affirms the place of poetry in our world and the place of Kevin Hart in the world of poetry.”

—PAUL KANE, Vassar College

Also by Kevin Hart:
YOUNG RAIN
$18.00 paper
The Stroke of a Pen
Essays on Poetry and Other Provocations

SAMUEL HAZO

For over five decades, Samuel Hazo has taught his readers about literature and life with generosity and awareness, taking everyday experiences and translating them into songs at once familiar and surprising. In his poetry, fiction, essays, and plays, Hazo, in a style that is unmistakably his own, extols the wonderment and discovery that emerge in the act of writing, in the movement toward wisdom that results from the expression of feeling.

The Stroke of a Pen is a collection of ten occasional essays on a variety of subjects, from the relationship between poetry and public speech, to the pursuit of the literary life, to reading within a cultural context governed by power relations. Two essays focus on religion and literature, and the final five include a literary travel essay on Provence, a counterpointing one on the virtues of not traveling but remaining home, a lighter essay that extends the discussion of home to houses, a memory piece on the actor Gregory Peck, and a personal reflection on the author’s retirement. Throughout, Hazo is belletristic in his approach, calling on such writers as T. S. Eliot, Wilfred Owen, Jacques Maritain, and Nathan A. Scott, Jr., who deeply influences Hazo’s thinking and writing in this entertaining collection.

SAMUEL HAZO is the McAnulty Distinguished Professor of English Emeritus at Duquesne University. He is the author of more than thirty books of poetry, fiction, essays, and plays, and is the founder and director of the International Poetry Forum in Pittsburgh, Pennsylvania.

“In the essays in this book on poetry, power, music, knowledge, faith, literary criticism, travel, home, friendship, and what is erroneously called retirement (a term I hate because it is both inaccurate and to me demeaning), I found, as I knew I would, that writing with a pen matched the pace of my thought as it evolved. That’s the reason why being a penman has always defined for me what it means to be a writer. I have written each essay in this book like a letter to a close friend. Nothing but expressing the whole truth has been my criterion, as it should be between friends.” —from the preface
Freedom Readers
The African American Reception of Dante Alighieri and the Divine Comedy
DENNIS LOONEY

Freedom Readers: The African American Reception of Dante Alighieri and the Divine Comedy is a literary-historical study of the many surprising ways in which Dante Alighieri and the Divine Comedy have assumed a position of importance in African American culture. Dennis Looney examines how African American authors have read, interpreted, and responded to Dante and his work from the late 1820s to the present.

In many ways, the African American reception of Dante follows a recognizable narrative of reception: the Romantic rehabilitation of the author; the late-nineteenth-century glorification of Dante as a radical writer of reform; the twentieth-century modernist rewriting; and the adaptation of the Divine Comedy into the prose of the contemporary novel. But surely it is unique to African American rewritings of Dante to suggest that the Divine Comedy is itself a kind of slave narrative. Only African American “translations” of Dante use the medieval author to comment on segregation, migration, and integration. While many authors over the centuries have learned to articulate a new kind of poetry from Dante’s example, for African American authors attuned to the complexities of Dante’s hybrid vernacular, his poetic language becomes a model for creative expression that juxtaposes and blends classical notes and the vernacular counterpoint in striking ways. Looney demonstrates this appropriation of Dante as a locus for black agency in the creative work of such authors as William Wells Brown, the poet H. Cordelia Ray, Richard Wright, Ralph Ellison, Amiri Baraka, Gloria Naylor, Toni Morrison, and the filmmaker Spencer Williams.

DENNIS LOONEY is professor of Italian at the University of Pittsburgh.

In order to extend the scope of their series beyond publication of the most significant current scholarship in the field of Dante studies, the editors have renamed it The William and Katherine Devers Series in Dante and Medieval Italian Literature, reflecting its expansion to thirteenth- and fourteenth-century Italian literature. Dennis Looney’s Freedom Readers: The African American Reception of Dante Alighieri and the Divine Comedy is the first volume to be published in the renamed series.
Nietzsche and the Drama of Historiobiography

ROBERTO ALEJANDRO

In this extraordinary contribution to Nietzsche studies, Roberto Alejandro offers an original interpretation of Friedrich Nietzsche's philosophy viewed as a complete whole. Alejandro painstakingly traces the different ways in which Nietzsche reconfigured and shifted his analyses of morality and of the human condition, until he was content with the final result: nothing was dispensable; everything was necessary. This is a philosophy of reconciliation—hardly nihilism—and it is a perspective that is not adequately addressed elsewhere in the literature on Nietzsche.

Alejandro traces the evolution of Nietzsche's thought by identifying the different layers of his philosophy, expressed in a complex array of stories and historical narratives. Alejandro analyzes the different stories of Nietzsche, places those stories within a tradition of genealogical theorizing, and interprets both the stories and the genealogy in terms of one of Nietzsche's unique features, his use of "historiobiography." According to Alejandro, historiobiography blends the idea of an attunement with all history and one's awareness of this attunement. As a mode of philosophizing, historiobiography allows Nietzsche to view all human history as if it runs through his own life and thoughts. Alejandro argues that Nietzsche deployed three strategies to find relief from his sense of the meaninglessness of life: his magnified concept of what he himself represented in human history, his doctrine of the eternal recurrence, and his philosophy of reconciliation.

ROBERTO ALEJANDRO is professor of political science at University of Massachusetts at Amherst.
The title of this book, *Leibniz's Mill*, is taken from Leibniz's famous metaphor in support of a dualism between the mind, or self, and the body. Given that Descartes constructed the most famous defense of mind/body dualism, the first chapter is a basic exposition and defense of Descartes’ arguments, as well as Leibniz’s supporting argument. Charles Landesman’s basic claim, argued with clarity and philosophical precision, is that dualism is to be preferred to materialism; namely, the self is not reducible to the body, mental processes are not reducible to brain processes, and the idea that the self is a mental substance constitutes the best understanding of all the facts of mental life.

Landesman takes up the central philosophical topics on the nature of the self and the mind in arguing that dualism is a defensible position, even if our mental life is dependent in some respects on the body. Dependency is not the same as identity. Nor should one deny that many bodily events are dependent upon states of mind. He examines our knowledge of other minds, the mind’s knowledge of itself, and Descartes’ famous argument “I think, therefore I am”; efforts by philosophers such as Hume, Nietzsche, William James, Whitehead, Wittgenstein, and Heidegger to deny the reality of a substantial ego; the mind’s way of knowing of the physical world, with its “great deception of sense”; and finally, the teleological structure of human action and the problem of free will. Landesman argues that the dualism of mind and body is perfectly compatible with modern science and that, contrary to the claims of many philosophers, there is no reason to hold that science presupposes a naturalistic or materialistic framework.

**CHARLES LANDESMAN** is professor emeritus of philosophy at Hunter College and the philosophy program at the Graduate School of the City University of New York. He is the author and editor of eleven books.
The essays in this collection explore the implications of Alasdair MacIntyre’s critique of liberalism, capitalism, and the modern state, his early Marxism, and the complex influences of Marxist ideas on his thought. A central idea is that MacIntyre’s political and social theory is a form of revolutionary—not reactionary—Aristotelianism. The contributors aim, in varying degrees, both to engage with the theoretical issues of MacIntyre’s critique and to extend and deepen his insights.

The book features a new introductory essay by MacIntyre, “How Aristotelianism Can Become Revolutionary,” and ends with an essay in which MacIntyre comments on the other authors’ contributions. It also includes Kelvin Knight’s 1996 essay, “Revolutionary Aristotelianism,” which first challenged conservative appropriations of MacIntyre’s critique of liberalism by reinterpreting his Aristotelianism through the lens of his earlier engagement with Marx.

PAUL BLACKLEDGE is a reader in political theory at Leeds Metropolitan University. He is the author and co-editor of a number of books, including Alasdair MacIntyre’s Engagement with Marxism: Essays and Articles, 1953–1974.

KELVIN KNIGHT is director of the Centre for Contemporary Aristotelian Studies in Ethics and Politics, London Metropolitan University. He is the author of Aristotelian Philosophy: Ethics and Politics from Aristotle to MacIntyre.

Contributors: Paul Blackledge, Kelvin Knight, Alasdair MacIntyre, Tony Burns, Alex Callinicos, Sean Sayers, Niko Noponen, Emile Perreau-Saussine, Neil Davidson, Sante Maletta, Anton Leist, Peter McMyler, and Andrius Bielskis.
Corruption and Democracy in Brazil
The Struggle for Accountability
EDITED BY TIMOTHY J. POWER AND MATTHEW M. TAYLOR

Brazil, the world’s fourth largest democracy, has been plagued in recent years by corruption scandals. Corruption and Democracy in Brazil: The Struggle for Accountability considers the performance of the Brazilian federal accountability system with a view to diagnosing the system’s strengths, weaknesses, and areas of potential improvement; taking stock of recent micro- and macro-level reforms; and pointing out the implications of the various dimensions of the accountability process for Brazil’s democratic regime.

The book’s essays take a multidimensional approach to the accountability matrix in Brazil. The first section of the book investigates the complex interrelationships among representative institutions, electoral dynamics, and public opinion. In the second section, authors address nonelectoral dimensions of accountability, such as the role of the media, accounting institutions, police, prosecutors, and courts. In the final chapter, the editors reflect upon the policy implications of the essays, considering recommendations that may contribute to an effective fight against political corruption and support ongoing accountability, as well as articulating analytical lessons for social scientists interested in the functioning of accountability networks.

TIMOTHY J. POWER is director of the Latin American Centre at the University of Oxford.

MATTHEW M. TAYLOR is assistant professor of political science at the University of São Paulo, Brazil.


“This is a timely, insightful, and cohesive volume that will greatly benefit students of Brazil and analysts of corruption in developing countries. The authors are very much on top of their subject matter, much of which is not easily accessible in the academic literature despite the emphasis on corruption being so pervasive and harmful.”

—WENDY HUNTER, University of Texas, Austin
Precarious Democracies
Understanding Regime Stability and Change in Colombia and Venezuela

ANA MARÍA BEJARANO

Why has democracy in Colombia and Venezuela evolved in very different directions? In Precarious Democracies, Ana María Bejarano provides a comparative historical analysis of how the democratic regimes in these two countries have diverged, following similar transitions from authoritarian rule to democracy in the late 1950s.

Rather than focusing on resource-driven explanations, such as the role of oil in Venezuela and coffee in Colombia, or on short-term elite choices and calculations, Bejarano argues that democratic development in Colombia and Venezuela is best understood from a vantage point that privileges political history, especially the history of institutional evolution. The book makes the case that a comparative historical institutional framework—focused both on institutional legacies from the distant past (such as the state and political parties) and on those from more recent critical junctures (the foundational pacts)—provides the best lens to account for the divergent trajectories followed by democratic regimes in Colombia and Venezuela in the second half of the twentieth century.

ANA MARÍA BEJARANO is associate professor of political science at the University of Toronto.

“This book provides the first sustained, theoretically-guided comparison and explanation of the evolution of these two increasingly troubled democracies in South America. The strength of the book lies in its careful deployment of analysis in a historical-institutionalist tradition.”

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Sacrifice, Scripture, and Substitution
Readings in Ancient Judaism and Christianity

EDITED BY
ANN W. ASTELL and SANDOR GOODHART

This collection of essays focuses on sacrifice in the context of Jewish and Christian scripture and is inspired by the thought and writings of René Girard. The contributors engage in a dialogue with Girard in their search for answers to key questions about the relation between religion and violence.

The book is divided into two parts. The first opens with a conversation in which René Girard and Sandor Goodhart explore the relation between imitation and violence throughout human history, especially in religious culture. It is followed by essays on the subject of sacrifice contributed by some of the most distinguished scholars in the field, including Bruce Chilton, Robert Daly, Louis Feldman, Michael Fishbane, Erich Gruen, and Alan Segal. The second part contains essays on specific scriptural texts (Abraham’s sacrifice of Isaac in Genesis 22 and the book of Job in the Jewish tradition, the Gospel and Epistles in the Christian tradition). The authors explore new ways of applying Girardian analysis to episodes of sacrifice and scapegoating, demonstrating that fertile ground remains to further our understanding of violence in the Hebrew and Christian scriptures.

ANN W. ASTELL is professor of theology at the University of Notre Dame.

SANDOR GOODHART is associate professor of English and Jewish studies at Purdue University.


“In increasing numbers, scholars are turning to the mimetic theory espoused by René Girard in their research for answers to key questions about religion and violence. For the first time, the editors of this volume place in conversation with each other scholars who, from the perspective of Christian and Jewish traditions and scholarship, engage from the perspective of mimetic theory the sacrificial and antisacrificial features of ancient Judaism and early Christianity and explore their subsequent trajectories.”

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A Catholic Brain Trust
The History of the Catholic Commission on Intellectual and Cultural Affairs, 1945–1965
Patrick J. Hayes

In A Catholic Brain Trust: The History of the Catholic Commission on Intellectual and Cultural Affairs, 1945–1965, Patrick J. Hayes chronicles the founding, development, and accomplishments of the CCICA from its beginnings immediately following the Second World War to 1965. This extensively documented study contributes to the history of American Catholicism by investigating a little-known effort on the part of Catholic intellectuals in the postwar period to shape Catholic identity in the United States, by bringing their individual and collective resources to bear on contemporary society and culture. Hayes demonstrates how a group of leading Catholic professors, college presidents, writers, government officials, scientists, and artists influenced Catholic culture through various media, through educational institutions, and through their participation in ecclesial- or government-sanctioned activities.

After outlining the preliminary background of the CCICA’s founding in 1946, Hayes examines its impact through two of its early projects: war relief for displaced scholars and participation in United Nations affairs. From 1948 to 1959, questions of the relationship between church and state especially occupied the Commission. Hayes looks at the impact of the famous lecture in 1955 by Monsignor John Tracy Ellis, “American Catholics and the Intellectual Life,” which, more than any single event, served to rally CCICA members, as well as the larger academic community and the American Catholic Church as a whole, around the question of Catholic intellectual identity. Hayes analyzes the CCICA’s influence on campus culture in the United States, touching on topics such as academic freedom and projects such as the Kirby seminars for younger scholars, a Catholic registry of academics working in the United States, and the New Catholic Encyclopedia. An epilogue treats the Commission’s last years of operation.

Patrick J. Hayes is an assistant archivist at the Baltimore Province of the Congregation of the Most Holy Redeemer, Brooklyn, New York.
Orthodoxy and the Roman Papacy

*Ut Unum Sint* and the Prospects of East-West Unity

**ADAM A. J. DEVILLE**

Among the issues that continue to divide the Catholic Church from the Orthodox Church—the two largest Christian bodies in the world, together comprising well over a billion faithful—the question of the papacy is widely acknowledged to be the most significant stumbling block to their unification. For nearly forty years, commentators, theologians, and hierarchs, from popes and patriarchs to ordinary believers of both churches, have acknowledged the problems posed by the papacy.

In *Orthodoxy and the Roman Papacy: Ut Unum Sint and the Prospects of East-West Unity*, Adam A. J. DeVille offers the first comprehensive examination of the papacy from an Orthodox perspective that also seeks to find a way beyond this impasse, toward full Orthodox-Catholic unity. He first surveys the major postwar Orthodox and Catholic theological perspectives on the Roman papacy and on patriarchates, enumerating Orthodox problems with the papacy and reviewing how Orthodox patriarchates function and are structured. In response to Pope John Paul II’s 1995 request for a dialogue on Christian unity, set forth in the encyclical letter *Ut Unum Sint*, DeVille proposes a new model for the exercise of papal primacy. DeVille suggests the establishment of a permanent ecumenical synod consisting of all the patriarchal heads of Churches under a papal presidency, and discusses how the pope *qua* pope would function in a reunited Church of both East and West, in full communion. His analysis, involving the most detailed plan for Orthodox-Catholic unity yet offered by an Orthodox theologian, could not be more timely.

**ADAM A. J. DEVILLE** is assistant professor of theology at the University of Saint Francis, Fort Wayne, Indiana.

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“In *Orthodoxy and the Roman Papacy: Ut Unum Sint and the Prospects of East-West Unity*, not only does Adam A. J. DeVille give a historical and theological background to the thorny problem of the papacy in ecumenical dialogue; he also outlines what a reintegrated Church would look like by suggesting a way the papacy could function. Taking what both Orthodox and Catholic ecumenists have said, he paints a practical portrait of a unified Church. This is a novel and important contribution.”

—DAVID FAGERBERG, University of Notre Dame
The Neighboring Text
Chaucer, Boccaccio, Henryson
GEORGE EDMONDSON

Most medieval texts were not really texts in the modern sense of printed, bound, stand-alone volumes, but were instead scribal productions that circulated in manuscript form, often alongside unrelated writings, thereby producing what seem to be haphazard compilations. In The Neighboring Text: Chaucer, Boccaccio, Henryson, George Edmondson argues that we have tended to apply a vertical, linear model of literary history to this late medieval manuscript culture. By contrast, he brings recent work in the fields of psychoanalysis and political philosophy to bear on the question of literary history in order to develop a countermodel informed by a horizontal ethos of “neighborliness.”

Edmondson analyzes the different ways that three canonical texts—Chaucer’s Troilus and Criseyde; its source, Boccaccio’s Il Filostrato; and its fifteenth-century Scottish derivative, Robert Henryson’s Testament of Cresseid—treat two figures, Troilus and Criseyde, and how those differences affect our understanding of literary history. He argues that what makes them neighboring texts is their shared concern with the subject of medieval Trojan historiography in general, and their very different treatments of Troilus in particular. At the same time, Edmondson supplements the medieval ideal of neighborliness with the psychoanalytic understanding of the neighbor as a figure both proximate and strange: at once the building block of community and its stumbling block. The result is a repositioning of the three works as a textual neighborhood—one in which the legendary history of Troy is transformed from the basis of imaginary national genealogies to a figure for the aggression and enjoyment, the conflicting gestures of identification and estrangement, that shape the neighbor relation.

GEORGE EDMONDSON is associate professor of English at Dartmouth College.

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Far from conceiving this inherited tradition as monolithic in nature, *Structuring Spaces* foregrounds the complex interface of orality and literacy as a nexus of varied and multivalent cultural traditions that influenced the production of texts and buildings alike. After establishing a model of architectural poetics based on oral theory and vernacular architecture, Garner explores fictionalized buildings in such works as *Beowulf* and the *Ruin*, architectural representation in Old English adaptations of Greek and Latin works, uses of architectural metaphor, and themes of buildings in Anglo-Saxon maxims, riddles, elegies, hagiographies, and charms. Her book draws on scholarship from art history, archaeology, anthropology, and architecture, as well as the great wealth of studies addressing the literature itself.

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“Detailing the deeply interconnected relationship of Anglo-Saxon oral poetics and the architectonics of constructed space in the period, Lori Garner’s *Structuring Spaces* makes a significant contribution. Her ability to put the material culture of the period, despite the truly fragmentary nature of the surviving evidence, into a direct and mutually illuminating dialogue with the discourse of oral poetics is very impressive and of considerable value to scholars in the several fields of medieval literature, medieval architecture, and oral theory.”

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MARGOT E. FASSLER is the Keough-Hesburgh Professor of Music History and Liturgy at the University of Notre Dame. She is the author and editor of a number of books, including *The Virgin of Chartres: Making History through Liturgy and the Arts.*

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Volume 32 ISBN 0-933784-34-1
Edited by David Matthews
Forthcoming January 2011

The yearbook of the New Chaucer Society is published annually.

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