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A Tongue in the Mouth of the Dying
LAURIE ANN GUERRERO

Filled with the nuanced beauty and complexity of the everyday—a pot of beans, a goat carcass, embroidered linens, a grandfather’s cancer—*A Tongue in the Mouth of the Dying* journeys through the inherited fear of creation and destruction. The histories of South Texas and its people unfold in Laurie Ann Guerrero’s stirring language, including the dehumanization of men and its consequences on women and children. Guerrero’s tongue becomes a palpable border, occupying those liminal spaces that both unite and divide, inviting readers to consider that which is known and unknown: the body. Guerrero explores not just the right, but the ability to speak and fight for oneself, one’s children, one’s community—in poems that testify how, too often, we fail to see the power reflected in the mirror.

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A native of South Texas, LAURIE ANN GUERRERO is the author of *Babies under the Skin*, which won the 2008 Panhandler Publishing Chapbook Award. Her poetry and criticism have appeared in a number of journals. She teaches for the M.F.A. Program at the University of Texas at El Paso, at the University of the Incarnate Word, and at Palo Alto College in San Antonio, Texas.

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Two themes have dominated scholarly interpretation of the book of Joshua within the past century: the literary “discovery” of the Deuteronomistic History and the archaeological detection of evidence related to Israel’s occupation of Canaan. In this newest volume in the series Reading the Scriptures, Rachel M. Billings addresses the fragmentation often brought about by these developments and offers a more holistic reading of Joshua, which joins theological sophistication with an emphasis on its meaning and purpose as a literary work.

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RACHEL M. BILLINGS is an independent scholar in Holland, Michigan.

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EDITED BY JOHN C. CAVADINI

Benedict XVI’s writing as priest-professor, bishop, head of the Congregation for the Doctrine of the Faith, and now pope has shaped Catholic theological thought in the twentieth century. In Explorations in the Theology of Benedict XVI, a multidisciplinary group of scholars treat the full scope of Benedict’s theological oeuvre, including the Augustinian context of his thought; his ecclesiology; his theologically grounded approach to biblical exegesis and Christology; his unfolding of a theology of history and culture; his liturgical and sacramental theology; his theological analysis of political and economic developments; his use of the natural law in ethics and conscience; his commitment to a form of interreligious dialogue from a place of particularity; and his function as a public, catechetical theologian.

This volume originated at a conference at the University of Notre Dame on the occasion of the pontiff and theologian’s eighty-fifth birthday. It provides an introduction to Benedict’s ecclesially grounded theology, articulated in his essays, monographs, and sermons, and also serves as a primer in the major concerns of Catholic theological discourse in the twentieth century.

JOHN C. CAVADINI is professor of theology and McGrath-Cavadini Director of the Institute for Church Life at the University of Notre Dame. He is editor and co-editor of a number of books, including Who Do You Say That I Am? Confessing the Mystery of Christ (2004), Miracles in Jewish and Christian Antiquity: Imagining Truth (2000), and Gregory the Great: A Symposium (1996), all published by the University of Notre Dame Press.

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Contributors: John C. Cavadini, Cyril O’Regan, Peter Casarella, Edward T. Oakes, S.J., Robert M. Gimello, Lawrence S. Cunningham, Daniel Philpott, Simona Beretta, Francesca Aran Murphy, Gary A. Anderson, Kimberly Hope Belcher, and Matthew Levering.

“If you’re looking for a synoptic view of Benedict XVI’s theological achievement, this is by a long way the best thing on offer in English. Each of the essays provides a detailed engagement with a central theme in Benedict’s theology, treated not merely in isolation but also in terms of its relations to the whole. The result is a profound depiction of the range, scope, and integrated nature of Benedict’s theology. This is a volume that honors the thinker it treats by taking him seriously not only as pope but also as a theologian.”
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*Christ, Culture, and Crisis*  
SCOTT COWDELL

In *René Girard and Secular Modernity: Christ, Culture, and Crisis*, Scott Cowdell provides the first systematic interpretation of René Girard’s controversial approach to secular modernity. Cowdell identifies the scope, development, and implications of Girard’s thought, the centrality of Christ in Girard’s thinking, and, in particular, Girard’s distinctive take on the uniqueness and finality of Christ in terms of his impact on Western culture. In Girard’s singular vision, according to Cowdell, secular modernity has emerged thanks to the Bible’s exposure of the cathartic violence that is at the root of religious prohibitions, myths, and rituals. In the literature, the psychology, and most recently the military history of modernity, Girard discerns a consistent slide into an apocalypse that challenges modern ideas of romanticism, individualism, and progressivism.

In the first three chapters, Cowdell examines the three elements of Girard’s basic intellectual vision (mimesis, sacrifice, biblical hermeneutics) and brings this vision to a constructive interpretation of “secularization” and “modernity,” as these terms are understood in the broadest sense today. Chapter 4 focuses on modern institutions, chiefly the nation state and the market, that function to restrain the outbreak of violence. And finally, Cowdell discusses the apocalyptic dimension of Girard’s theory in relation to modern warfare and terrorism. Here, Cowdell engages with the most recent writings of Girard (particularly his *Battling to the End*) and applies them to further conversations in cultural theology, political science, and philosophy. Cowdell takes up and extends Girard’s own warning concerning an alternative to a future apocalypse: “What sort of conversion must humans undergo, before it is too late?”

SCOTT COWDELL is associate professor of theology at Charles Stuart University. He is author and editor of a number of books, including *Violence, Desire, and the Sacred: Girard’s Mimetic Theory across the Disciplines* (edited with Chris Fleming and Joel Hodge).

“Scott Cowdell’s book is the first comprehensive study of modernity and secularity in René Girard’s thought. Cowdell brings Girard’s theory into a fruitful dialogue with leading approaches on secularization like those of Max Weber, Hans Blumenberg, Peter Berger, or Charles Taylor. Scholars and students of theology, philosophy, and sociology will benefit from this wide-ranging overview of the relationship between religion, modernity, and secularization.”

—Wolfgang Palaver, Institute of Systematic Theology, University of Innsbruck

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God as Reason
Essays in Philosophical Theology
VITTORIO HÖSLE

In God as Reason: Essays in Philosophical Theology, Vittorio Hösle presents a systematic exploration of the relation between theology and philosophy. In examining the problems and historical precursors of rational theology, he calls on philosophy, theology, history of science, and the history of ideas to find an interpretation of Christianity that is compatible with a genuine commitment to reason.

The essays in the first part of God as Reason deal with issues of philosophical theology. Hösle sketches the challenges that a rationalist theology must face and discusses some of the central ones, such as the possibility of a teleological interpretation of nature after Darwin, the theodicy issue, freedom versus determinism, the mind-body problem, and the relation in general between religion, theology, and philosophy. In the essays of the second part, Hösle studies the historical development of philosophical approaches to the Bible, the continuity between the New Testament concept of pneuma and the concept of Geist (spirit) in German idealism, and the rationalist theologies of Anselm, Abelard, Llull, and Nicholas of Cusa, whose innovative philosophy of mathematics is the topic of one of the chapters. The book concludes with a thorough evaluation of Charles Taylor’s theory of secularization.

This ambitious work will interest students and scholars of philosophical theology and philosophy of religion as well as historians of ideas and science.

VITTORIO HÖSLE is Paul G. Kimball Chair of Arts and Letters in the Department of German Languages and Literatures and concurrent professor of philosophy and political science at the University of Notre Dame. He is the director of the Notre Dame Institute for Advanced Study. He is the author or editor of many books, including The Philosophical Dialogue: A Poetics and a Hermeneutics (2012) and Morals and Politics (2004), both published by the University of Notre Dame Press.

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“God as Reason makes a powerful contribution to the task of the philosophical assessment of religion and theology, and indeed to the task of arriving at a philosophically defensible account of God. Vittorio Hösle here addresses key questions concerning teleology in nature, theodicy, freedom and determinism, and the mind-body problem in essays of exemplary clarity and economy of expression that are equally informed by the full breadth of the philosophical tradition of the West and by the most important contemporary developments in both philosophy and the natural sciences.”
—Jennifer A. Herdt, Yale Divinity School

Also by Vittorio Hösle:

MORALS AND POLITICS
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Natural Right and Political Philosophy

Essays in Honor of Catherine Zuckert and Michael Zuckert

EDITED BY ANN WARD AND LEE WARD

Inspired by the work of prominent University of Notre Dame political philosophers Catherine Zuckert and Michael Zuckert, this volume of essays explores the concept of natural right in the history of political philosophy. The central organizing principle of the collection is the examination of the idea of natural justice, identified in the classical period with natural right and in modernity with the concept of individual natural rights.

Contributors examine the concept of natural right and rights in all the manifold and interdisciplinary dimensions associated with the Zuckerts’ oeuvre. Part I explores the theme of natural right in the ancient and medieval political philosophy of Plato, Xenophon, Aristotle, and St. Augustine. Part II examines the early modern break from the classical tradition in the work of Montaigne, Spinoza, Montesquieu, Locke, and Hegel as well as the legacy of the modern natural rights tradition as explored by Leo Strauss and Pope John Paul II. Part III treats the theme of natural rights from the Puritans through the Founding period in such figures as Thomas Jefferson and Gouverneur Morris and up to the Progressive era with Booker T. Washington and Theodore Roosevelt. Part IV addresses questions of natural justice in literature, including works of Euripides, Cervantes, Shakespeare, Edith Wharton, and Tom Stoppard.

ANN WARD is associate professor of political science and philosophy at Campion College, University of Regina.

LEE WARD is associate professor of political science at Campion College, University of Regina.


“In this collection compiled in honor of Catherine and Michael Zuckert, the contributors address a wonderful variety of serious issues in important literary and philosophic texts. Their topics range from Plato on piety to Stoppard on socialist utopianism, and from Aristotle and Augustine to Euripides, Locke, Hegel, Shakespeare, and Booker T. Washington. The volume stands as an impressive introduction to the liberal arts and a lively introduction to many great issues of liberalism, Christianity, justice, and liberty; it is also a tribute to the Zuckerts’ breadth of study, teaching, and influence.” —Robert K. Faulkner, Boston College
What Happened in and to Moral Philosophy in the Twentieth Century?

Philosophical Essays in Honor of Alasdair MacIntyre

EDITED BY FRAN O’ROURKE

What Happened in and to Moral Philosophy in the Twentieth Century? is a volume of essays originally presented at University College Dublin in 2009 to celebrate the eightieth birthday of Alasdair MacIntyre—a protagonist at the center of that very question. What marks this collection is the unusual range of approaches and perspectives, representing divergent and even contradictory positions. Such variety reflects MacIntyre’s own intellectual trajectory, which led him to engage successively with various schools of thought: analytic, Marxist, Christian, atheist, Aristotelian, Augustinian, and Thomist. This collection presents a unique profile of twentieth-century moral philosophy and is itself an original contribution to ongoing debate.

The volume begins with Alasdair MacIntyre’s fascinating philosophical self-portrait, “On Having Survived the Academic Moral Philosophy of the Twentieth Century,” which charts his own intellectual development. The first group of essays considers MacIntyre’s revolutionary contribution to twentieth-century moral philosophy: its value in understanding and guiding human action, its latent philosophical anthropology, its impetus in the renewal of the Aristotelian tradition, and its application to contemporary interests. The next group of essays considers the complementary and competing traditions of emotivism, Marxism, Thomism, and phenomenology. A third set of essays presents thematic analyses of such topics as evolutionary ethics, accomplishment and just desert, relativism, evil, and the inescapability of ethics. MacIntyre responds with a final essay, “What Next?” which addresses questions raised by contributors to the volume.

FRAN O’ROURKE is associate professor of philosophy at University College Dublin. He is the author and editor of a number of books, including Human Destinies: Philosophical Essays in Memory of Gerald Hanratty (University of Notre Dame Press, 2012).

“This is an impressive collection of essays, which deserves a wide audience. The book makes an original contribution to the field, since its retrospective of twentieth-century moral philosophy goes beyond the Anglophone mainstream, tackling Catholic and continental as well as Anglophone analytical thought. Given this and given its dedication to Alasdair MacIntyre, there is a strong chance that it will be read by philosophers, sociologists, historians, and cultural theorists.” —Tom Angier, University of Kent

The Many Faces of Beauty
EDITED BY VITTORIO HÖSLE

The volume *The Many Faces of Beauty* joins the rich debate on beauty and aesthetic theory by presenting an ambitious, interdisciplinary examination of various facets of beauty in nature and human society. The contributors ask such questions as, Is there beauty in mathematical theories? What is the function of arts in the economy of cultures? What are the main steps in the historical evolution of aesthetic theories from ancient civilizations to the present? What is the function of the ugly in enhancing the expressivity of art? and What constitutes beauty in film?

The sixteen essays, by eminent scientists, critics, scholars, and artists, are divided into five parts. In the first, a mathematician, physicist, and two philosophers address beauty in mathematics and nature. In the second, an anthropologist, psychologist, historian of law, and economist address the place of beauty in the human mind and in society. Explicit philosophical reflections on notoriously vexing issues, such as the historicity of aesthetics itself, interculturality, and the place of the ugly, are themes of the third part. In the fourth, practicing artists discuss beauty in painting, music, poetry, and film. The final essay, by a theologian, reflects on the relation between beauty and God.

VITTORIO HÖSLE is Paul G. Kimball Chair of Arts and Letters in the Department of German Languages and Literatures, and concurrent professor of philosophy and political science at the University of Notre Dame. He is the director of the Notre Dame Institute for Advanced Study. He is the author or editor of many books, including *The Philosophical Dialogue: A Poetics and a Hermeneutics* (2012) and *Morals and Politics* (2004), both published by the University of Notre Dame Press.

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“As the subject of its inaugural conference in January 2010, the elusive topic of beauty was chosen. [The Notre Dame Institute for Advanced Study] was well aware of the fact that the modern arts define themselves only to a very limited degree through beauty. At the same time, the modern sciences, particularly biology, have shed new light on why the desire for beauty is such an important factor in human behavior. The conference thus aimed at bringing people together from the sciences, the humanities, and the arts; there was a deliberate choice to invite a painter, a composer, and a poet instead of only scholars who write about the arts without being themselves creative in them.”

—from the introduction

Also edited by Vittorio Hösle:

**DARWINISM AND PHILOSOPHY**
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Questions about the dignity of the human person give rise to many of the most central and hotly disputed topics in bioethics. In *A Defense of Dignity: Creating Life, Destroying Life, and Protecting the Rights of Conscience*, Christopher Kaczor investigates whether each human being has intrinsic dignity and whether the very concept of “dignity” has a useful place in contemporary ethical debates. Kaczor explores a broad range of issues addressed in contemporary bioethics, including whether there is a duty of “procreative beneficence,” the ethics of ectopic pregnancy, and the possibility of “rescuing” human embryos with human wombs or artificial wombs. *A Defense of Dignity* also treats issues relevant to the end of life, including physician-assisted suicide, provision of food and water to patients in a persistent vegetative state, and how to proceed with organ donation following death. Finally, what are the duties and prerogatives of health care professionals who refuse in conscience to take part in activities that they regard as degrading to human dignity? Should they be forced to do what they consider to be violations of the patient’s well being, or does patient autonomy always trump the conscience of a health care professional?

Grounded in the Catholic intellectual and moral tradition, *A Defense of Dignity* argues that all human beings from the beginning to the end of their lives should be treated with respect and considers how this belief should be applied in controversial cases.

**CHRISTOPHER KACZOR** is professor of philosophy at Loyola Marymount University in Los Angeles. He is author and editor of a number of books, including *The Ethics of Abortion: Women’s Rights, Human Life, and the Question of Justice*.

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“A Defense of Dignity provides a skillful, informed, and clear philosophical analysis, from a natural law perspective, of a range of controversial, and sometimes complex, bioethical questions concerning the beginning and end of life. Few authors approach bioethics from a natural law perspective, and few do it as well as Christopher Kaczor. The book should be of interest not only to natural law philosophers and their students, but also to anyone interested in bioethics.” —**John Keown**, Georgetown University

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The Gospel according to Shakespeare
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Translated by Vittorio Montemaggi and Rachel Jacoff

In this slim, poetically powerful volume, Piero Boitani develops his earlier work in *The Bible and Its Rewritings*, focusing on Shakespeare’s “rescripturing” of the Gospels. Boitani persuasively urges that Shakespeare read the New Testament with great care and an overall sense of affirmation and participation, and that many of his plays constitute their own original testament, insofar as they translate the good news into human terms. In *Hamlet* and *King Lear*, he suggests, Shakespeare’s “New Testament” is merely hinted at, and faith, salvation, and peace are only glimpsed from far away. But in *Pericles*, *Cymbeline*, *The Winter’s Tale*, and *The Tempest*, the themes of compassion and forgiveness, transcendence, immanence, the role of the deity, resurrection, and epiphany are openly, if often obliquely, staged. The Christian Gospels and the Christian Bible are the signposts of this itinerary.

Originally published in 2009, Boitani’s *Il Vangelo Secondo Shakespeare* was awarded the 2010 De Sanctis Prize, a prestigious Italian literary award. Now available for the first time in an English translation, *The Gospel according to Shakespeare* brings to a broad scholarly and nonscholarly audience Boitani’s insights into the current themes dominating the study of Shakespeare’s literary theology. It will be of special interest to general readers interested in Shakespeare’s originality and religious perspective.

PIERO BOITANI is professor of comparative literature at the University of Rome “Sapienza.” He is the author of a number of books, including *The Genius to Improve an Invention: Literary Transitions* (University of Notre Dame Press, 2002).

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MARCH

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The sacred and the secular in medieval literature have too often been perceived as opposites, or else relegated to separate but unequal spheres. In *Medieval Crossover: Reading the Secular against the Sacred*, Barbara Newman offers a new approach to the many ways that sacred and secular interact in medieval literature, arguing that (in contrast to our own cultural situation) the sacred was the normative, unmarked default category against which the secular always had to define itself and establish its niche. Newman refers to this dialectical relationship as “crossover”—which is not a genre in itself, but a mode of interaction, an openness to the meeting or even merger of sacred and secular in a wide variety of forms. Newman sketches a few of the principles that shape their interaction: the hermeneutics of “both/and,” the principle of double judgment, the confluence of pagan material and Christian meaning in Arthurian romance, the rule of convergent idealism in hagiographic romance, and the double-edged sword in parody.

*Medieval Crossover* explores a wealth of case studies in French, English, and Latin texts that concentrate on instances of paradox, collision, and convergence. Newman convincingly and with great clarity demonstrates the widespread applicability of the crossover concept as an analytical tool, examining some very disparate works. These include French and English romances about Lancelot and the Grail; the mystical writing of Marguerite Porete (placed in the context of lay spirituality, lyric traditions, and the *Romance of the Rose*); multiple examples of parody (sexually obscene, shockingly anti-Semitic, or cleverly litigious); and René of Anjou’s two allegorical dream visions. Some of these texts are scarcely known to medievalists; others are rarely studied together. Newman’s originality in her choice of these primary works will inspire new questions and set in motion new fields of exploration for medievalists working in a large variety of disciplines, including literature, religious studies, history, and cultural studies.

**BARBARA NEWMAN** is professor of English, religious studies, and classics at Northwestern University. She is the author of a number of books, including *God and the Goddesses: Vision, Poetry, and Belief in the Middle Ages* and *Frauenlob’s Song of Songs: A Medieval German Poet and His Masterpiece*.

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“As Barbara Newman points out, in the wake of the bruising debates about ‘Robertsonianism,’ scholars preferred to focus on different kinds of questions, but the work produced during the intervening decades can now fruitfully inform a return, with a somewhat different orientation, to the thorny questions of how the sacred and the secular interact in medieval literary texts, and indeed how and to what extent these categories functioned within medieval cultural imagination. Newman’s book tackles these questions head-on in a variety of texts, and is sure to stimulate further research in this area.”  
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PINA PALMA

Pina Palma’s *Savoring Power, Consuming the Times: The Metaphors of Food in Medieval and Renaissance Italian Literature* is an innovative look at the writings of five important Italian authors—Boccaccio’s *Decameron*, Pulci’s *Morgante*, Boiardo’s *Innamorato*, Ariosto’s *Furioso*, and Aretino’s *Ragionamento*. Through the prism of gastronomy, Palma examines these key works in the Western literary canon, bringing into focus how their authors use food and gastronomy as a means to critique the social, political, theological, philosophical, and cultural beliefs that constitute the fabric of the society in which they live.

Palma begins with the anthropological principle that food represents the universal transformation of nature into culture and that it functions as a language that distinguishes every society and its culture from others. This suggests that food—its preparation, presentation, and consumption—is more than merely a source of nourishment. Rather, Palma argues, foodstuffs function as ethical and aesthetic instruments through which the literary hero’s virtues and flaws, achievements and failures, can be gauged. Food also serves as a means to maintain, as well as to negotiate, power, social hierarchy, and relationships between the powerful and the powerless. Touching on three centuries that were pivotal for Italian culture, literature, and history, as well as three literary genres, Palma’s analysis connects the descriptions and references to food found in these works with the wider culture of Italy in the late medieval and early modern period.

**PINA PALMA** is professor of Italian at Southern Connecticut State University.

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448 pages • 6x9

**APRIL**

“With clarity and wit, Pina Palma has used the central metaphor of food to uncover unexpectedly fresh dimensions of Renaissance intellectual traditions. Her fascinating and original exploration of the connections between food and sexuality, political power, moral hypocrisy, ascetic discipline of the body, and the world of the appetites in a selection of key Italian Renaissance works is sure to engage historians as well as literary scholars.” —**Giuseppe Mazzotta**, Yale University
Transforming Work
Early Modern Pastoral and Late Medieval Poetry
KATHERINE C. LITTLE

Pastoral poetry has long been considered a signature Renaissance mode: originating in late sixteenth-century England via a rediscovery of classical texts, it is concerned with self-fashioning and celebrating the court. But, as Katherine C. Little demonstrates in Transforming Work: Early Modern Pastoral and Medieval Poetry, the pastoral mode is in fact indebted to medieval representations of rural labor.

Little offers a new literary history for the pastoral, arguing that the authors of the first English pastorals used rural laborers familiar from medieval texts—plowmen and shepherds—to reflect on the social, economic, and religious disruptions of the sixteenth century. In medieval writing, these figures were particularly associated with the reform of the individual and the social world: their work also stood for the penance and good works required of Christians, the care of the flock required of priests, and the obligations of all people to work within their social class. By the sixteenth century, this reformism had taken on a dangerous set of associations—with radical Protestantism, peasants’ revolts, and complaints about agrarian capitalism. Pastoral poetry rewrites and empties out this radical potential, making the countryside safe to write about again.

Moving from William Langland’s Piers Plowman and the medieval shepherd plays, through the Piers Plowman—tradition, to Edmund Spenser’s pastorals, Little’s reconstructed literary genealogy discovers the “other” past of pastoral in the medieval and Reformation traditions of “writing rural labor.”

KATHERINE C. LITTLE is associate professor of English at the University of Colorado at Boulder. She is the author of Confession and Resistance: Defining the Self in Late Medieval England, also published by the University of Notre Dame Press.
A Courtier’s Mirror
Cultivating Elite Identity in Thomasin von Zerclaere’s Welscher Gast
KATHRYN STARKEY

A Courtier’s Mirror establishes the unique importance of Thomasin von Zerclaere’s Welscher Gast as a document of social practices and concerns in medieval German-speaking court society. This epic-length illustrated didactic poem enjoyed immense popularity in the Middle Ages, resulting in twenty-four redactions produced over two hundred and fifty years. Through a detailed study of word and image, Kathryn Starkey argues that this poem offered instruction, affirmation, and an evolving image cycle in which courtly behaviors were effectively conveyed. As the first book-length study in English, A Courtier’s Mirror not only provides a framework for understanding the Welscher Gast and its images, but further explores the rich manuscript reception of the poem and the careful cultivation of a distinct elite identity.

Throughout its continued popularity, Starkey argues that the illustrated poem participates in the construction of elite secular identity for an audience that was concerned with distinguishing itself socially and emancipating itself from clerical society. As its audience shifts from rural ministerial family to urban burgher, so the staging of the poem also changes. Starkey selects redactions to show that while the text received only minor revisions over the years, the extensive illumination program and the poem’s formatting changed significantly and with deliberate intent. She identifies the 1340 Gotha redaction as the most striking example of a redesigned and expanded image cycle intended to convey models of courtly behavior. Starkey places this manuscript, in particular, in its historical context and convincingly argues for its special place within the reception of Der Welche Gast.

Supported by extensive appendices and a full set of color illustrations of the Gotha manuscript, as well as select illustrations from other manuscripts, A Courtier’s Mirror presents vital new research on the complexity of the interrelation of text and image. As such, it will be of interest to scholars of medieval studies, art history, manuscript illustration, and the history of the book.

KATHRYN STARKEY is professor of German studies at Stanford University. She is the author of Reading the Medieval Book: Word, Image, and Performance in Wolfram von Eschenbach’s Willehalm; and co-editor of Visuality and Materiality in the Story of Tristan and Isolde, both published by the University of Notre Dame Press.

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MAY

“In A Courtier’s Mirror, Kathryn Starkey has given us an original perspective on a medieval text little known among American scholars beyond specialists in German medieval literature. But her chosen text, with its twenty-four preserved manuscripts over two centuries, its extensive and relatively constant illustration cycle, and its tight fit into a well-known genre of didactic material, is a subject of considerable current interest—one begging for a thoroughgoing and updated treatment. Starkey gives us just that; she asks challenging questions and, reading the images with great care and subtlety, proposes changing understandings of the text over time.” —Joan A. Holladay, University of Texas at Austin

Also by Kathryn Starkey:

READING THE MEDIEVAL BOOK
Word, Image, and Performance in Wolfram Von Eschenbach’s Willehalm
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Recursive Origins
Writing at the Transition to Modernity
WILLIAM KUSKIN

In *Recursive Origins: Writing at the Transition to Modernity*, William Kuskin asks us to reconsider the relationship between literary form and historical period. As Kuskin observes, most current literary histories of medieval and early modern English literature hew to period, presenting the Middle Ages and modernity as discrete, separated by a heterodox and unstable fifteenth century. In contrast, the major writers of the sixteenth century—Philip Sidney, Edmund Spenser, William Shakespeare, the Holinshed Syndicate, and their editors—were intense readers of the fifteenth century and consciously looked back to its history and poetry as they shaped their own. Kuskin examines their work in light of the writings they knew—that of Thomas Hoccleve, John Lydgate, William Caxton, and the anonymous London Chronicles—to demonstrate that fifteenth-century textual forms exist within the most significant statements of literary modernity. In short, by reconsidering the relationship between literary form and temporality, we can reach across the firewall of 1500 to write a more complex literary history of reading and writing than has previously been told.

Moving beyond his central critique—that notions of period and progress are poor measures of literary history—Kuskin develops and demonstrates the hermeneutic power of recursivity as a powerful challenge to a linear view of literary historical periods. Kuskin appropriates the term “recursion” from computer science, where it describes a computer program’s return to a subprogram within itself to perform a more complex procedure. Books, for Kuskin, are recursive: they imagine within themselves a return to an earlier moment of writing, which, when read, they enact in the present. His is a profound claim for the grip of the past on the present and, more locally, a reclamation of the importance of the fifteenth century for any discussion of sixteenth-century literature and of the relationship between the medieval and the early modern.

WILLIAM KUSKIN is associate professor of English at the University of Colorado at Boulder. He is the editor of *Caxton’s Trace: Studies in the History of English Printing* and author of *Symbolic Caxton: Literary Culture and Print Capitalism*, both published by the University of Notre Dame Press.

978-0-268-03325-5 • $35.00 paper (SX)
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MAY

“Brilliant and provocative, William Kuskin’s *Recursive Origins: Writing at the Transition to Modernity* is original in its combination of literary and book history, compelling in its vision of a model of recursion, and inspiring in its ambitiously. It is the kind of book that literary studies needs right now.” —Kent Cartwright, University of Maryland

Also by William Kuskin:

**SYMBOLIC CAXTON**
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From Beasts to Souls
*Gender and Embodiment in Medieval Europe*
EDITED BY E. JANE BURNS AND PEGGY MCCracken

The Middle Ages provides a particularly rich trove of hybrid creatures, semi-human beings, and composite bodies: we need only consider manuscript pages and stone capitals in Romanesque churches to picture the myriad figures incorporating both human and animal elements that allow movement between, and even confusion of, components of each realm.

*From Beasts to Souls: Gender and Embodiment in Medieval Europe* raises the issues of species and gender in tandem, asking readers to consider more fully what happens to gender in medieval representations of nonhuman embodiment. The contributors reflect on the gender of stones and the soul, of worms and dragons, showing that medieval cultural artifacts, whether literary, historical, or visual, do not limit questions of gender to predictable forms of human or semi-human embodiment. By expanding what counts as “the body” in medieval cultural studies, the essays shift our understanding of gendered embodiment and articulate new perspectives on its range, functions, and effects on a broader theoretical spectrum. Drawing on depictions of differently bodied creatures in the Middle Ages, they dislodge and reconfigure long-standing views of the body as always human and the human body as merely male and female.

The essays address a number of cultural contexts and academic disciplines: from French and English literature to objects of Germanic and Netherlandish material culture, from theological debates to literary concerns with the soul. They engage with issues of gender and embodiment located in stones, skeletons, and snake tails, swan-knights, and werewolves, along with a host of other unexpected places in a thought-provoking addition to somatic cultural history.

E. JANE BURNS is the Druscilla French Distinguished Professor of Women’s and Gender Studies, and adjunct professor of English and comparative literature at the University of North Carolina, Chapel Hill.

PEGGY MCCrackEN is professor of French, women’s studies, and comparative literature at the University of Michigan, Ann Arbor.

“From Beasts to Souls: Gender and Embodiment in Medieval Europe is a cogent, well-conceived addition to the dynamic field of cultural studies of the body. The essays are extremely strong, with contributions that are both insightful and provocative.” —Suzanne Conklin Akbari, University of Toronto

Bound Fast with Letters
_Medieval Writers, Readers, and Texts_
RICHARD H. ROUSE AND MARY A. ROUSE

_Bound Fast with Letters_ brings together in one volume many of the significant contributions that Richard H. Rouse and Mary A. Rouse have made over the past forty years to the study of medieval manuscripts through the prism of textual transmission and manuscript production. The eighteen essays collected here address medieval authors, craftsmen, book producers, and patrons of manuscripts from different epochs in the Middle Ages, extending from late antiquity to the early Renaissance, and ranging from North Africa to northern England. Their investigations reveal valuable information about the history of texts and their transmission, and their careful scrutiny of texts and of the physical manuscripts that convey them illuminate the societies that created, read, and preserved these objects.

The book begins in Part I with articles on writers from the patristic era through the twelfth century who experimented with, and mastered, various physical forms of presenting ideas in writing. Part II contains essays on patronage and patrons, including Richard de Fournival, Jean de Brienne, Watriquet de Couvin, Pope Clement V, the Counts of Saint-Pol, and Christine de Pizan. Part III, on manuscript producers, discusses the questions, for whom? and by whom? were manuscripts made. The four essays in this section each reflect on a different part of the process of book-making. Throughout, _Bound Fast with Letters_ focuses on the close ties between the physical remains of literate culture—from the wax tablets of the patristic era to the vernacular literature of the wealthy laity of the late Middle Ages—and their social and economic context.

RICHARD H. ROUSE is professor of history emeritus at University of California, Los Angeles. MARY A. ROUSE is former managing editor of _Viator_. They are coauthors of a number of books, including _Manuscripts and their Makers: Commercial Book Producers in Medieval Paris, 1200–1500_ (2000).

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MAY

“The common denominator shared by all of these essays is the human dimension, constituting in some ways a people-oriented history of the book and the book trade. The collection emphasizes the experimental nature of book production, the communities of artisans of the book, and the practicalities of life in them, the movement of scribes and artists, and the expectations of patrons. All of the articles place manuscript production in historical, social, and cultural contexts.”

—Keith Busby, University of Wisconsin, Madison
Although a number of books have addressed recent changes in Ireland that are related to immigration, both during and after the Celtic Tiger economic boom and bust, they are often limited by a focus on a single aspect of immigration or on either the Republic of Ireland or Northern Ireland. 

*Race and Immigration in the New Ireland*, in contrast, offers a variety of expert perspectives and a comprehensive approach to the social, political, linguistic, cultural, religious, and economic transformations in Ireland that are related to immigration. It includes a wide range of critical voices and approaches to reflect the broad impact of immigration on multiple aspects of Irish society and culture. The contributors address immigration and Irish sports, education systems, language debates, migrant women's issues, human rights policies, and culture both in the Republic and in the North of Ireland. Further, authors offer a framework for considering this new Ireland in relation to earlier colonial contexts, reading intersections between new racism and old sectarianism.

**JULIEANN VERONICA ULIN** is assistant professor of English, Florida Atlantic University.

**HEATHER EDWARDS** is visiting assistant professor of English, Ohio University.

**SEAN O’BRIEN** is assistant professor of English at SUNY Canton.

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**Contributors:** Pablo Rojas Coppari, Mike Cronin, Steve Garner, Luke Gibbons, Ronit Lentin, Robbie McVeigh, Verona Ní Dhrisceoil, Pádraig Ó Ríagáin, Mary Robinson, and Julieann Veronica Ulin.

“There is a gap in this field. Many people teach contemporary Ireland, and there is huge global interest in it given the spectacular economic meltdown. *Race and Immigration in the New Ireland* would be ideal reading material for teachers wishing to recommend a solid text on contemporary Ireland. There is nothing comparable in the existing literature.” —Kevin Whelan, Director of the Keough-Naughton Notre Dame Centre, Dublin, Ireland
Power and Regionalism in Latin America
The Politics of MERCOSUR
LAURA GÓMEZ-MERA

In Power and Regionalism in Latin America: The Politics of MERCOSUR, Laura Gómez-Mera examines the erratic patterns of regional economic cooperation in the Southern Common Market (MERCOSUR), a political-economic agreement among Argentina, Brazil, Paraguay, Uruguay, and, recently, Venezuela that comprises the world’s fourth-largest regional trade bloc. Despite a promising start in the early 1990s, MERCOSUR has had a tumultuous and conflict-ridden history. Yet, it has survived, expanding in membership and institutional scope. What explains its survival, given a seemingly contradictory mix of conflict and cooperation?

Through detailed empirical analyses of several key trade disputes between the bloc’s two main partners, Argentina and Brazil, Gómez-Mera proposes an explanation that emphasizes the tension between and interplay of two sets of factors: power asymmetries within and beyond the region, and domestic-level politics. Member states share a common interest in preserving MERCOSUR as a vehicle for increasing the region’s leverage in external negotiations. Gómez-Mera argues that while external vulnerability and overlapping power asymmetries have provided strong and consistent incentives for regional cooperation in the Southern Cone, the impact of these systemic forces on regional outcomes also has been crucially mediated by domestic political dynamics in the bloc’s two main partners, Argentina and Brazil. Contrary to conventional wisdom, however, the unequal distribution of power within the bloc has had a positive effect on the sustainability of cooperation. Despite Brazil’s reluctance to adopt a more active leadership role in the process of integration, its offensive strategic interests in the region have contributed to the durability of institutionalized collaboration. However, as Gómez-Mera demonstrates, the tension between Brazil’s global and regional power aspirations has also added significantly to the bloc’s ineffectiveness.

LAURA GÓMEZ-MERA is assistant professor in the Department of International Studies at the University of Miami.

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“In a very engaging and accessible manner, Laura Gómez-Mera has successfully applied the standing theories of international relations to the case of MERCOSUR. She has woven together international/systemic and domestic theories as these pertain to the role and interaction of Brazil and Argentina, the two main middle powers in MERCOSUR. Through this analysis of regional integration and interstate conflict and cooperation, Gómez-Mera thoroughly covers all the necessary methodological bases while also bringing her subject to life. The sectoral case studies she provides reflect a tremendous amount of original fieldwork; those, combined with a sophisticated conceptual framework, comprise a valuable contribution to the field.” —Carol Wise, University of Southern California
Democracy in Latin America
_Between Hope and Despair_

IGNACIO WALKER
Translated by Krystin Krause, Holly Bird, and Scott Mainwaring

_In 2009, Ignacio Walker—scholar, politician, and one of Latin America’s leading public intellectuals—published _La Democracia en America Latina_. Now available in English, with a new prologue, and significantly revised and updated for an English-speaking audience, _Democracy in Latin America: Between Hope and Despair_ contributes to the necessary and urgent task of exploring both the possibilities and difficulties of establishing a stable democracy in Latin America._

Walker argues that, throughout the past century, Latin American history has been marked by the search for responses or alternatives to the crisis of oligarchic rule and the struggle to replace the oligarchic order with a democratic one. After reviewing some of the principal theories of democracy based on an analysis of the interactions of political, economic, and social factors, Walker maintains that it is primarily the actors, institutions, and public policies—not structural determinants—that create progress or regression in Latin American democracy.

_Democracy in Latin America_ is organized by eight themes: independence and the establishment of democracy; the economic shift from exports to import substitution; democratic breakdowns, transitions, and consolidation; the double transition to democracy and trade liberalization in the 1980s and 1990s; institutions, democratic governability, and neopopulism; presidentialism and parliamentarism; the “new social question”; and the need for democracy of institutions. Walker systematically addresses the abundant literature on democracy in Latin America, combining a scholarly perspective with real world experience that enhances the understanding of political and economic development in the region.

IGNACIO WALKER is a Chilean senior scholar of political science and a practicing politician. He is currently serving as a senator of the Republic of Chile and as president of the Christian Democratic Party.

“Ignacio Walker’s _Democracy in Latin America: Between Hope and Despair_ draws in a critical fashion on the theories and concepts of social science to make an original argument about democracy in Latin America. Walker strengthens his arguments by extensive use of economic data, polling statistics, and references to secondary literature in English and Spanish. His is the most balanced and comprehensive treatment of the topic currently available.” —Paul E. Sigmund, Princeton University
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