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Coloring the Biblia Pauperum

Medieval Woodcuts to Illuminate and Inspire

with commentary by Albert C. Labriola and John W. Smeltz

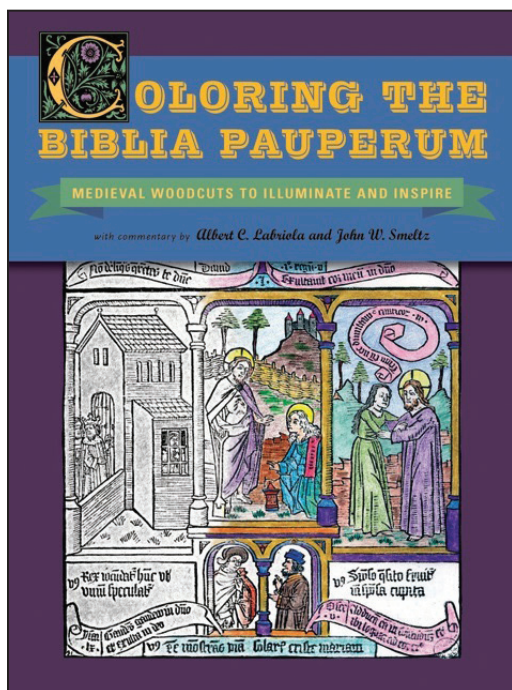
Forty original woodcuts, each depicting three scenes from the Old and New Testaments, are reproduced in this beautiful reproduction of a medieval blockbook. Now you can color your way through the most famous episodes in Christianity with this edition of the *Biblia Pauperum* [The Bible of the Poor], poring over the same scenes that enjoyed great popularity with Christians from the twelfth through the fifteenth centuries.

To make this creative activity even more meaningful, brief descriptive commentary is provided for each illustration to identify the stories and characters, explain the details, and highlight the meanings and interrelationships of the original woodcuts. While interacting with the artwork, one can also learn more about Scripture, church history, symbols, iconography, and archetypes.

By coloring and contemplating these intricate images—creating your own illuminated volume like those of old—this book becomes an invaluable resource for both inspiration and study. This is a calming experience, rich with spirituality, for the nourishment of both mind and spirit.

Albert C. Labriola was professor of English and Distinguished University Professor at Duquesne University and secretary of the Milton Society of America. He was also the general editor of the Medieval & Renaissance Literary Studies book series. He was named the Honored Scholar of the Milton Society of America for 2000.

John W. Smeltz was research associate in English at Duquesne University. Dr. Smeltz specialized in Middle English language and literature, manuscript study, and paleography.



October 2016

\$16.95t paper

ISBN 978-0-8207-0700-6

In the Wake of Trauma

Psychology and Philosophy for the Suffering Other

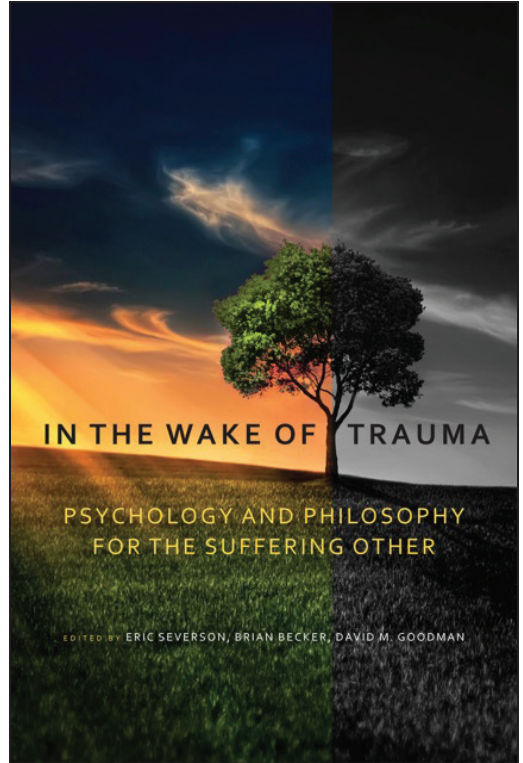
Edited by Eric Severson, Brian Becker & David M. Goodman

When traumatic experiences occur, our patterns of living—the ways in which our bodies and minds have grown accustomed to feeling and reacting—are threatened. When psychologists, philosophers, or theologians turn their attention to trauma, they face a daunting task, as trauma is a concept that is incredibly difficult to understand and to describe. Yet it is crucial to persist; if such disciplines can offer nothing about trauma, then they betray their very purpose and those people who have been traumatized. By drawing on resources across these disciplines (and others), the contributors here struggle together to foster conversation that deepens the ability of practitioners and theoreticians alike to engage with the effects of trauma.

The essays range over a diverse landscape for inspiration—discussing thinkers such as Augustine, Ranciere, Foucault, Freud, Heidegger, Kristeva, and Lacan; literary works from Homer to Shakespeare to Joyce; case studies from clinical practice, film, even the book of Job—all in order to identify new avenues for working through trauma's far-reaching effects, both for individuals and in its social and collective dimensions. Though these authors certainly do not speak with a singular voice, the volume is held together by an underlying “ethical turn,” a commitment to acknowledge the subjectivity of the victim. As the work demonstrates, this allows a kind of exploration not possible when adhering to a particular methodology or theory, thus avoiding the reductionism common to medical models for mental health.

It is sometimes said that trauma remains with us in our cells, at a level beneath the analysis of memory and scars. As this volume argues, even this profound insight does not push far enough. As difficult as it may be to understand trauma and to deal with its reverberations, the process of trying to do so can be transformative—even hopeful.

Eric R. Severson previously directed the Center for Responsibility and Justice at Eastern Nazarene College. He is author of the books *Levinas's Philosophy*



of Time and Scandalous Obligation: Rethinking Christian Responsibility, and editor of several other works.

Brian W. Becker is a research fellow with the Psychology and the Other project and assistant professor of neuropsychology at Lesley University. He is the founder and director of the Social Cognitive Neuroscience Lab at Lesley and a visiting scholar at Boston College.

David M. Goodman is a licensed clinical psychologist as well as teaching faculty at a number of universities in the Boston area. He is author of the book *The Demanded Self: Levinasian Ethics and Identity in Psychology*, as well as numerous articles.

December 2016

\$35.00s paper

ISBN 978-0-8207-0498-2

Comedy Begins with Our Simplest Gestures

Levinas, Ethics, and Humor

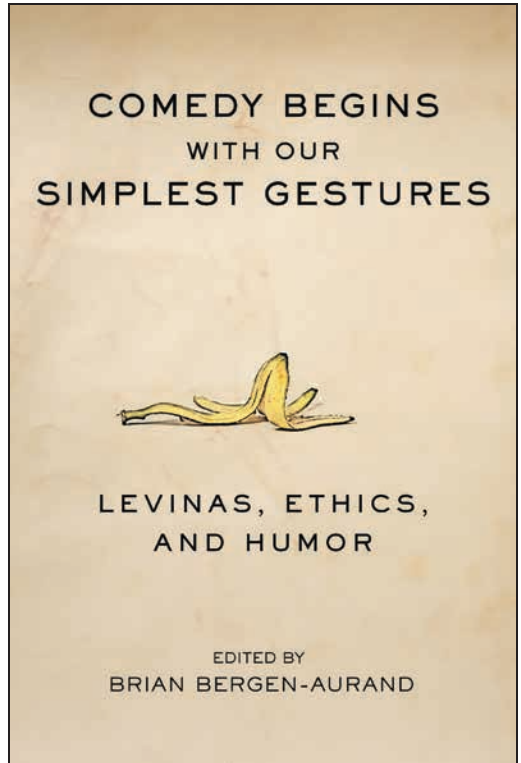
Edited by Brian Bergen-Aurand

“The comedy begins with our simplest gestures,” writes Emmanuel Levinas in *Entre Nous*, as he goes on to describe how our human “inevitable awkwardness” proves comedic. And yet, he says, “the comedy may take a tragic turn. When the awkwardness of the act is turned against the goal pursued, we are in the midst of tragedy.”

While Levinas touched directly on the idea of comedy very little in his writings, examples such as this one illustrate the seriousness of the topic and its philosophical import. While comedic theory has been a burgeoning field for analytic philosophy in recent years, engagement with continental philosophy—and thinkers such as Levinas—has received less attention. In this volume, nine scholars from diverse academic fields take up various texts, passages, and remarks from Levinas to discuss a range of related topics: subjectivity, critical theory, enjoyment, laughter, clowns, and even knock-knock jokes.

To think about issues and theories of comedy through the lens of Levinasian thought, admittedly, might itself sound like a joke. Levinas’s commitment to “ethics as first philosophy” in light of the horrors of the Holocaust hardly seems compatible with jokes and laughter. But far from trivializing the gravity of Levinas’s ethical thought, these meaningful essays aim to take comedy seriously, exploring the ethical encounter opened up in humor, laughter, and joking, as well the comedic aspects of various types of human interaction.

Brian Bergen-Aurand currently teaches at Bellevue College in Washington and was previously assistant professor of English and film at Nanyang Technological University in Singapore. He is the coeditor of *Transnational Chinese Cinema: Corporeality, Desire, and Ethics of Failure*; author of the forthcoming book *Cinematic Provocations: Ethics, Justice, Embodiment, and Global Film*; and founding editor of the journal *Screen Bodies*.



May 2017

\$35.00s paper

ISBN 978-0-8207-0703-7

Reading the Torah

Beyond the Fundamentalist and Scientific Approaches

Catherine Chaliel

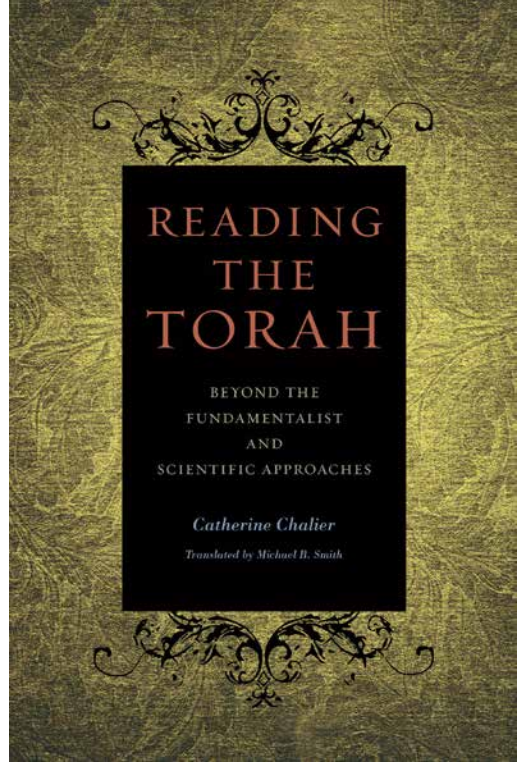
Translated by Michael B. Smith

“[Chalier] explains . . . how the Judaic tradition has developed the tools to peel off the husk and reinvigorate the text from generation to generation. This work is indispensable for those who would understand how Judaism takes up and re-creates the words of the Torah.” —*Etudes*

Fundamentalist readings of sacred texts of major world religions are often regarded as an ever-increasing threat to personal and democratic freedoms. Historical and critical readings, alternatively, purport to be objective and teach us to understand these texts by relating them to the past and to their authors' intentions. But while counteracting some of fundamentalism's dangers, does not this scientific refutation of such interpretations omit essential questions? Is it not likely to overlook the spirituality conveyed by the very language in which the text is written? In *Reading the Torah*, philosopher and Judaic studies scholar Catherine Chalier addresses these very timely issues and explains how a spiritual reading—in this case according to the Jewish tradition—leads to an understanding of aspects of these important texts that are otherwise missed.

Jewish tradition, in particular, posits that reading sacred texts can be the work of an entire lifetime, and strives to dig beneath the surface, reexamining the underlying meanings from generation to generation. The language of the texts, subjected to close scrutiny, holds a multitude of meanings that are unfolded over time, through innumerable readers. Furthermore—and especially, Chalier asserts—this proposed way of reading never separates the quest for meaning and truth from a demanding labor on oneself. She describes four levels of reading, from which the literal is not excluded; to read the Torah, then, is at the same time to travel through history *with* it.

As Chalier makes clear, serious study of the Torah—or any text deemed sacred by a monotheistic tradition—requires both knowledge of the methods used throughout history and the reader's commitment to a relationship with the text, even



when confronted by other engaged readers who reach different, but also legitimate, conclusions.

Catherine Chalier is professor emerita of philosophy at the University of Nanterre in France and the author of over 25 books on Judaism and philosophy. Her 2009 book, *La nuit, le jour*, received the prestigious Prix des Écrivains Croyants award.

Michael B. Smith is professor emeritus of French and philosophy at Berry College and the author of *Toward the Outside: Concepts and Themes in Emmanuel Levinas*. He has translated a number of Emmanuel Levinas's works and is a past president of the Continental Philosophy in a Jewish Context group.

April 2017

\$28.00s paper

ISBN 978-0-8207-0706-8

Private Lives Made Public

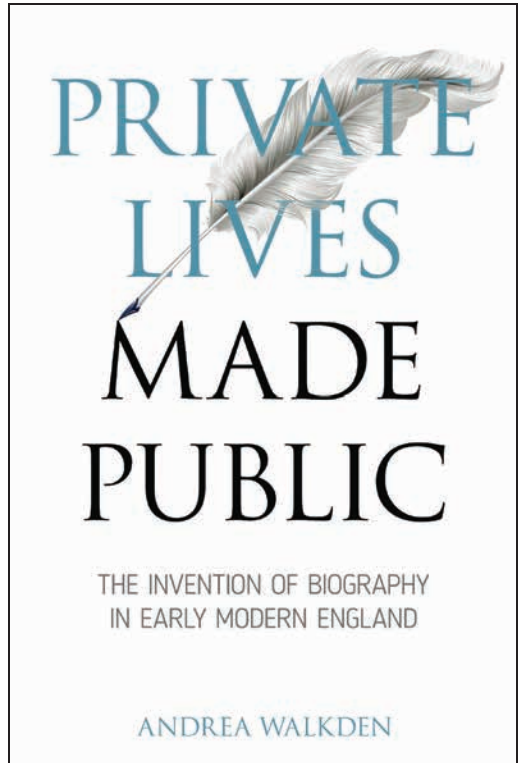
The Invention of Biography in Early Modern England

Andrea Walkden

Following the trial and execution of Charles I in 1649, the later seventeenth century witnessed an explosion of print culture in England, including an unprecedented boom in biographical writing. The vogue for such texts, which were known during the period as “lives,” encompassed an unruly social cast and generated visible and affectively powerful forms of public expression. Andrea Walkden offers a case study examination of this fascinating trend, bringing together texts that generations of scholars have considered piecemeal and primarily as sources for their own historical research.

Private Lives Made Public: The Invention of Biography in Early Modern England contributes an incisive, fresh take on “life-writing”—a catch-all label that, in contemporary discourse, encompasses biography, autobiography, memoirs, letters, diaries, journals, and even blogs—and examines why the writing of life stories appeared somehow newly necessary and newly challenging for political discourse in the late seventeenth century. To what purpose did contemporaries model and interpret that era through the lens of the life? How might their endeavor reframe our understanding of the political culture of later Stuart England, of the history of biography’s form prior to the Enlightenment, and of our own use of biography in academic literary culture?

Walkden engages readers in a compelling discussion of what she terms “biographical populism,” arguing that the biographies of this period sought to replace political argument with life stories, thus conducting politics by another means. The modern biography, then, emerges after 1649 as a cultural weapon designed to reorient political discourse away from the analysis of public institutions and practices toward a less threatening, but similarly meaningful, conversation about the unfolding of an individual’s life in the realm of private experience. Unlike other recent studies, Walkden moves toward a consideration of widely consumed works—the *Eikon Basilike*, Izaak Walton’s *Lives*, John Aubrey’s *Brief Lives*, and Daniel Defoe’s



Memoirs of a Cavalier—and gives particular attention to their complex engagement with that political and literary moment.

Private Lives Made Public, by combining literary studies and popular trends, will appeal not only to scholars and historians but to practicing memoirists and biographers as well.

Andrea Walkden is assistant professor and director of graduate studies in English at Queens College, City University of New York. Walkden has contributed to *Writing Lives: Biography and Textuality, Identity and Representation in Early Modern England*, as well as the journals *SEL: Studies in English Literature, 1500–1900* and *English Literary History*.

November 2016

\$70.00s cloth

ISBN 978-0-8207-0482-1

With Wandering Steps

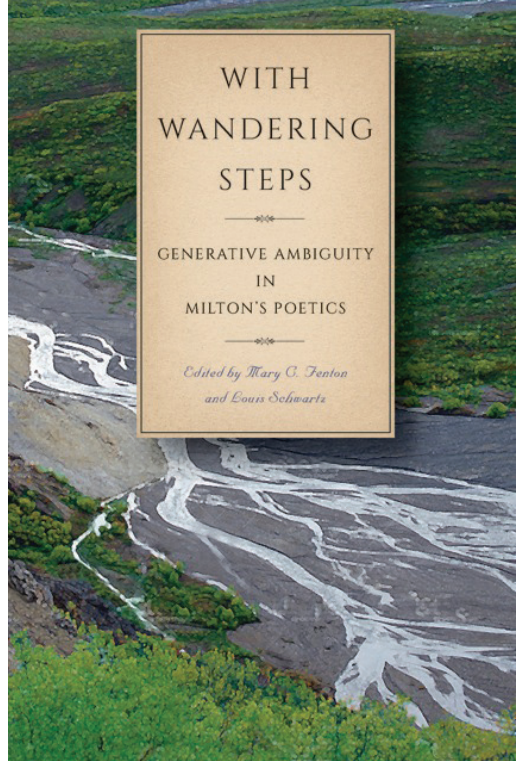
Generative Ambiguity in Milton's Poetics

Edited by Mary C. Fenton and Louis Schwartz

Throughout his poetry, as he explored how human beings could and should align their wills with God's, John Milton grappled with this reality: as we travel through this life, our paths fork and choices are made, and thus the eventual integration into the divine "all in all" described in *Paradise Lost* is always delayed or projected forward. In this relationship, Milton sees a generative tension between certainties—such as the premise that God exists and is good—and contingencies, those acts and experiences that are generated by the created world. As the essays in this volume argue, it is this tension that fuels Milton's creative power.

These nine scholars, then, take up those parts of Milton's work that wander, that refuse to move in a straight line or come to a fixed conclusion. Milton is seen to be centered on beginnings without clear endings, on figures who cycle or recur, on moments of ambiguity or ambivalence that seem designed never to resolve. Milton's works draw readers into aesthetic, rhetorical, and epistemological schemes—plots, tropes, and arguments—that assert the value of differences while, at the same time, calling all differences into question. These essays represent an attempt to take the conversation about Milton's relationship with difference in a new direction; while some critics have argued that "difference" is meaningless in Milton because all differences melt into a singular truth, other critics have seen these differences as destabilizing, rendering Milton a poet of uncertainty and indetermination. *With Wandering Steps* focuses instead on the procreative and creative impulses at the very heart of Milton's poetry and poetic processes, wherein all paths are valid paths: however far they may seem to wander, they usually return, reunite, and imply the idea of a larger, consistent whole.

Mary C. Fenton is professor of English at Western Carolina University. She is the author of *Milton's Places of Hope: Spiritual and Political Connections of Hope with Land*, and coeditor with Louis Schwartz of *To Repair the Ruins: Reading Milton*.



She is a past president of the Milton Society of America and former dean of the graduate school at Western Carolina University.

Louis Schwartz is professor and chair of English at the University of Richmond. His book, *Milton and Maternal Mortality*, was the winner of the Milton Society of America's James Holly Hanford Award. He is editor of *The Cambridge Companion to Paradise Lost*, and, with Mary C. Fenton, coeditor of *To Repair the Ruins: Reading Milton*.

November 2016

\$70.00s cloth

ISBN 978-0-8207-0488-3

Renaissance Texts, Medieval Subjectivities

Rethinking Petrarchan Desire from Wyatt to Shakespeare

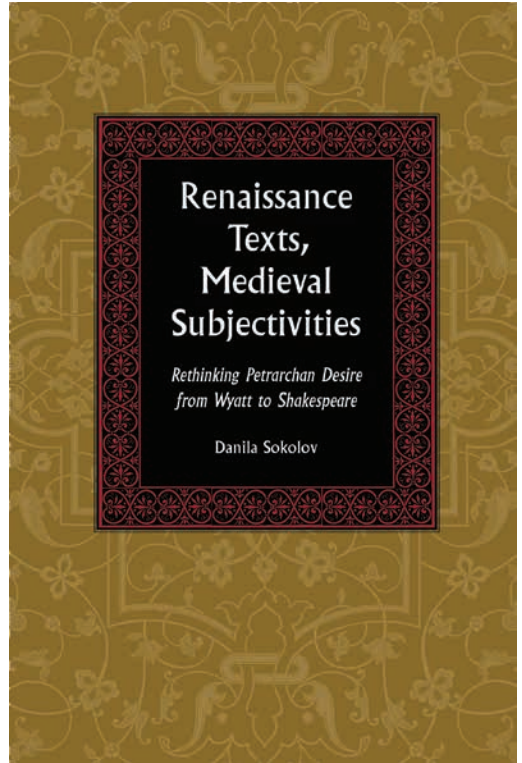
Danila Sokolov

In a major contribution to the burgeoning area of study that crosses between early modern texts and premodern cultures, Danila Sokolov argues for the necessity of reading the work of English Petrarchan writers in light of earlier medieval forms of poetic subjectivity. This book directly challenges one of the most enduring myths of contemporary criticism and shows that the many innovations associated with the poetry of Petrarchism derive from medieval subjectivities that continue to inform modern ideas of selfhood and modernity more generally.

While the lines of division between the Renaissance sonnet and earlier poetry are some of the most entrenched in early modern scholarship, even the origin point of that discourse—responses to Petrarch's *Canzoniere*—requires that we recognize that studies of medieval writing provide a necessary grounding. As Sokolov demonstrates through a series of careful readings of works by Wyatt, Surrey, Sidney, Spenser, Daniel, Drayton, and Shakespeare, this poetry is genealogically linked to earlier forms of discourse. In each of the instances discussed, the canonical Renaissance texts display their dependence on medieval technologies of selfhood, including those found in Langland's *Piers Plowman*, Chaucer's *The Book of the Duchess*, Lydgate's *The Temple of Glas*, and Henryson's *The Testament of Cresejde*, among others.

Renaissance Texts, Medieval Subjectivities is not an attempt to identify acts of direct borrowing and imitation; instead, Sokolov focuses on continuities within structures of the poetic imagination: patterns of figuration, forms of textual selfhood, and discursive assemblages. Thus, the book opens up a field of productive engagement between the two periods without the constraints of material history and also introduces scholars of Renaissance literature to medieval texts that often escape their attention but that have the potential to illuminate important aspects of early modern poetry, culture, and the history of subjectivity.

Sokolov draws as well on a great deal of relevant historical evidence, focusing on Protestant



attitudes toward labor, theories of melancholy, Elizabethan poetics of marriage, legal history, and the impact of syphilis. His multifaceted, groundbreaking approach demonstrates that Renaissance selfhood is medieval in its essence, its constitution can be traced historically and textually, and the Renaissance's most well-known poetry still deserves fresh attention.

Danila Sokolov is a Social Sciences and Humanities Research Council of Canada Banting postdoctoral fellow at Brock University. His work has appeared in the *Journal of Medieval and Early Modern Studies*, *Modern Philology*, the *Sidney Journal*, and *SEL: Studies in English Literature, 1500-1900*.

February 2017

\$70.00s cloth

ISBN 978-0-8207-0497-5

Ground-Work

English Renaissance Literature and Soil Science

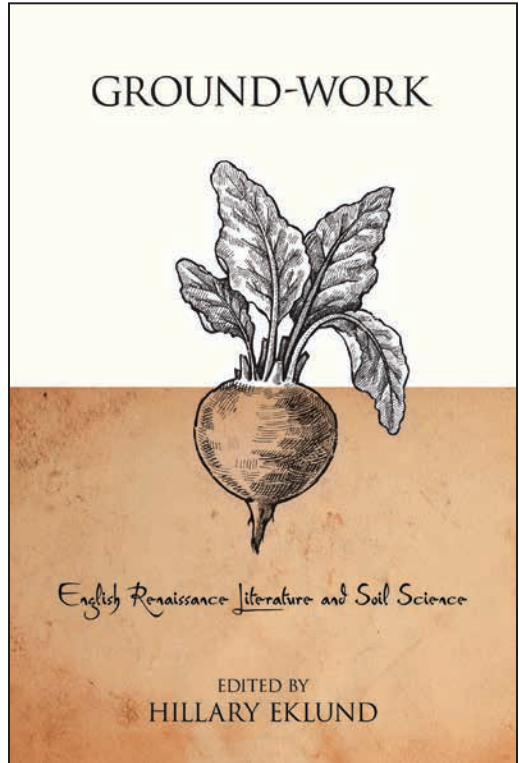
Edited by Hillary Eklund

How does soil, as an ecological element, shape culture? With the sixteenth century shift in England from an agrarian economy to a trade economy, what changes do we see in representations of soil as reflected in the language and stories during that time? *Ground-Work*, the first collection of essays to seriously address such questions, belongs to the expanding field of early modernist ecology studies and brings much needed scholarly attention to the materiality of soil, covering a diverse array of Renaissance texts and range of topics—from agrarianism to land surveying to the peculiar allure of swamps.

The numerous connotations of the word “soil” in English point to important cultural ideas; “soil” may refer to property, identity, hygiene, flavor. From its earliest appearances in reference to the ground, or the face of the earth, the term’s meaning expanded during the early modern period. Amid changing patterns of land use, contested political ideologies, and shifting religious beliefs, English Renaissance writers considered soil—ground, mould, earth, dust, mire, slime, peat, clay, etc.—not just as a material resource but as an opportunity to explore questions of power, knowledge, belonging, and being.

While “green” studies, animal studies, and new materialist readings of particular objects have recently been published, *Ground-Work* brings the methodologies and influences of such categories to bear on “brown” ecology, or the ecologies of soil. This substrate of so many other ecosystems, as Hillary Eklund asserts, deserves to feature in current debates about literature and the environment in early modernity. Contributors “dig up,” in a manner of speaking, centuries-old soils through the literary traces they have left, highlighting conceptions of soil both as symbol and as a feature of the physical world.

At its core, this volume aims to correct faulty assumptions that cloud our understanding of the ecological thinking of the past: that natural resources were then poorly understood and recklessly



managed, that cultural practices developed in an adversarial relationship with natural processes, or that all forms of instability were regarded with suspicion. In moving past those assumptions, these essays elucidate the links between humans and the lands they inhabit, both then and now.

Hillary Eklund is associate professor of English at Loyola University New Orleans and the author of *Literature and Moral Economy in the Early Modern Atlantic: Elegant Insufficiencies*.

March 2017
\$70.00s cloth
ISBN 978-0-8207-0499-9

Milton, Materialism, and Embodiment

One First Matter All

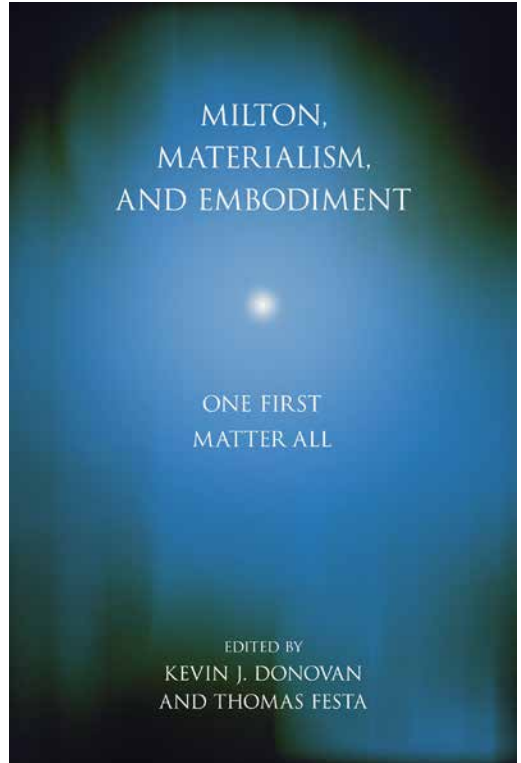
Edited by Kevin J. Donovan and Thomas Festa

Bringing together eight original essays from leading and emerging Miltonists, this volume explores a second wave of critical thought about Milton's monist materialism, the view that all existence arises from a single substance or reality. These essays consider the consequences of materialism and embodiment for political, phenomenological, religious, and gender-oriented approaches to Milton's writings, intersecting with major current debates in early modern studies.

The discovery of Milton's previously lost *De doctrina Christiana* in 1823 cemented the case for Milton's systematic monist materialism in his account of Creation, but even before that, influential critics and commentators such as Thomas Newton and Samuel Johnson had remarked upon the startling and heterodox union of physics and metaphysics in *Paradise Lost*. What these eighteenth century critics perceived as a flaw in Milton's design has, in recent decades, become the source of a reevaluation of the originality and coherence of Milton's thought.

Donovan and Festa bring together a group of scholars who explore sensory matters of fragrance and sound, the literary politics of walking and of sexual reproduction, the ontology of embodiment as human beings and angels, and the appropriation of Milton's materialism by both early Mormons in the nineteenth century and fringe figures such as gun enthusiasts in the twentieth. In so doing, they demonstrate the ongoing relevance of Milton's writings in the history of views of embodiment and materialist thought. This volume will be a resource for future inquiry into vitalist materialism, modern and early modern alike.

Kevin J. Donovan is professor of English and director of graduate studies at Middle Tennessee State University, where he codirected the biennial Conference on John Milton from 1991 to 2015. He is coeditor of the volume *Irish Drama of the Seventeenth and Eighteenth Centuries*, as well as a con-



tributor and associate editor for the forthcoming *King Lear: A New Variorum Edition of Shakespeare*.

Thomas Festa is associate professor of English at the State University of New York at New Paltz. He is the author of *The End of Learning: Milton and Education* and coeditor of *Early Modern Women on the Fall: An Anthology*, which received the Best Teaching Edition Award of the Society for the Study of Early Modern Women.

June 2017
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Milton Studies

Volume 57

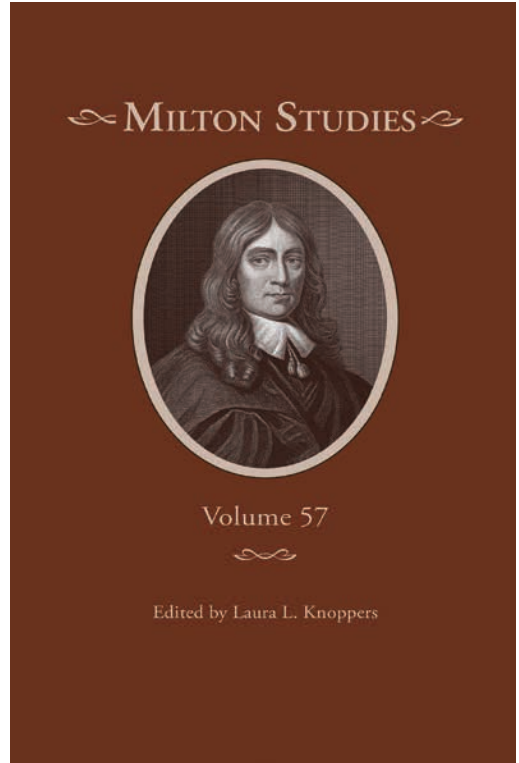
Edited by Laura L. Knoppers

Published annually by Duquesne University Press as an important forum for Milton scholarship and criticism, *Milton Studies* focuses on various aspects of John Milton's life and writing, including biography; literary history; Milton's work in its literary, intellectual, political, or cultural contexts; Milton's influence on or relationship to other writers; and the history of critical response to his work.

Milton Studies 57 presents 11 fresh and arresting essays on the timely issues of reading and misreading, language and sound, and intellectual and literary history. Contributors offer new perspectives on Robert Graves's notorious *Wife to Mr. Milton*; on Milton's uses of Jewish phylacteries to show anxiety about Protestant bibliophilia; on the radical poetics of the exaltation of the Son in *Paradise Lost*; on Milton's revisions of Aristotelian temporality; on the impact of seventeenth century medicine on Milton's animist materialist Creation; on the role of solitude and difference within Miltonic marriage; on Milton's passionate and lifelong delight in Greek; on Miltonic staging of the pervasiveness of linguistic purism; on the production and material basis of satanic acoustics in *Paradise Lost*; on how the anxiety of belatedness informs Dryden's *State of Innocence*; and on Isaac Asimov's mid-twentieth-century *Foundation* series in conversation with *Paradise Lost*.

Contributors

Diana Treviño Benet
Andrew S. Brown
Katherine Cox
Ryan Hackenbracht
John K. Hale
Christopher Koester
Ayelet Langer
Raphael Magarik
Charlotte Nicholls
Alexandra Reider
Paul Stevens



Laura L. Knoppers is professor of English at the University of Notre Dame. Widely published on seventeenth century literature, politics, religion, and visual culture, she is most recently the author of *Politicizing Domesticity from Henrietta Maria to Milton's Eve* and editor of *The Oxford Handbook of Literature and the English Revolution*. Her Oxford scholarly edition of Milton's *Paradise Regained and Samson Agonistes* won the 2008 John Shawcross Award from the Milton Society of America. Knoppers is past chair of the Northeast Milton Seminar and past president of the Milton Society of America.

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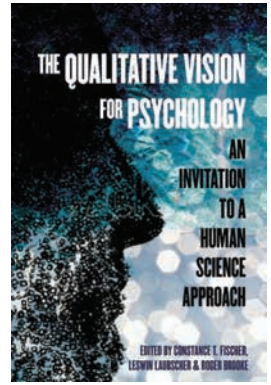
The Qualitative Vision for Psychology

An Invitation to a Human Science Approach

Edited by Constance T. Fischer, Leswin Laubscher & Roger Brooke

This volume represents one of the few comprehensive books on psychology conceived as a human science, bolstering the view that a purely natural science approach ignores much about the very experience of being human. Here, proponents and practitioners apply this qualitative vision to issues as diverse as empathy, cultural history, apartheid, sexual assault, fetishes, and our natural environment.

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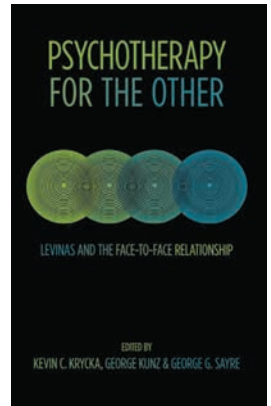
Psychotherapy for the Other

Levinas and the Face-to-Face Relationship

Edited by Kevin C. Krycka, George Kunz & George G. Sayre

“Though this notion of psychotherapy ‘for the other’ may seem obvious, the book presents a stunning insight because it requires an attitude of ethical responsibility for the other, an attitude typically underemphasized in psychotherapeutic practice and training. The implications . . . are elaborated in essays on theory and application. This radical document challenges the emphasis on client centeredness common among psychotherapists of all persuasions. Required reading. . . . Highly recommended.” —*Choice*

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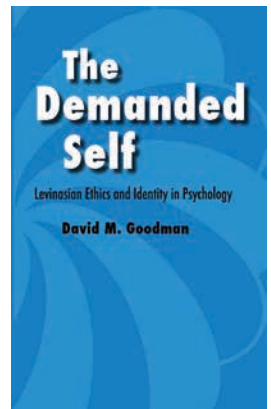
The Demanded Self

Levinasian Ethics and Identity in Psychology

David M. Goodman

“Argues compellingly that psychology should examine its philosophical origins and assumptions, and the limitations arising from those assumptions, and it argues convincingly that Levinas’s phenomenology presents a viable alternative foundation for a radically different practice.” —*Psychoanalysis, Culture & Society*

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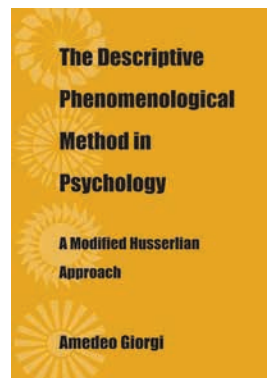
The Descriptive Phenomenological Method in Psychology

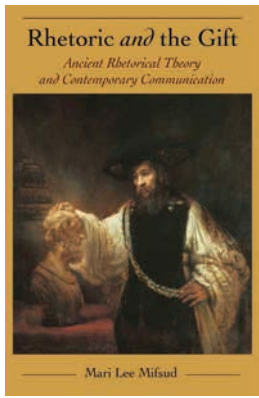
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Amedeo Giorgi

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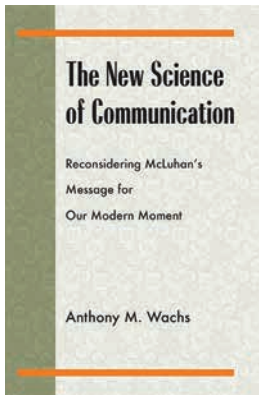
Rhetoric and the Gift

Ancient Rhetorical Theory and Contemporary Communication

Mari Lee Mifsud

“With this volume, Mifsud leaps forward in the current ontological climate by expanding the vision of rhetoric as *technē* or system to encompass rhetoric as a creative process. She ingeniously brings into this climate the foremost authority of rhetorical theory, Aristotle, offering new insight. . . . An important book for those interested in rhetoric, political science, ancient history, and advanced feminist studies.” —*Choice*

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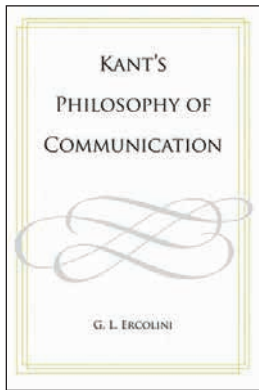
The New Science of Communication

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Anthony M. Wachs

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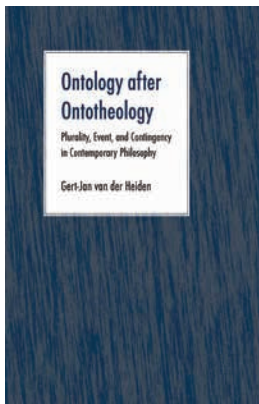


Kant's Philosophy of Communication

G. L. Ercolini

Ercolini challenges the standard reading of Kant as dismissing rhetoric out of hand, arguing rather that a complex theory of communication, developed throughout his corpus, undergirds Kant's Enlightenment project.

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Ontology after Ontotheology

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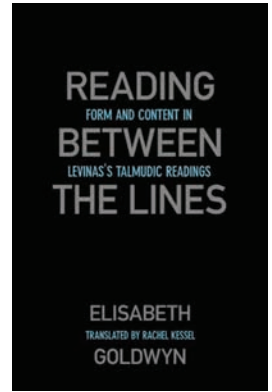
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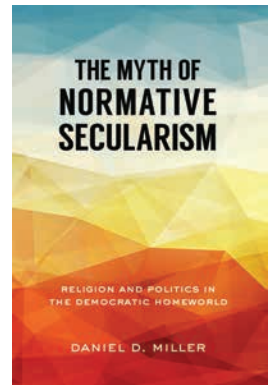
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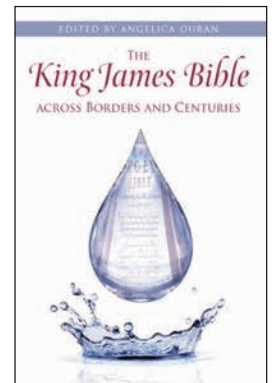


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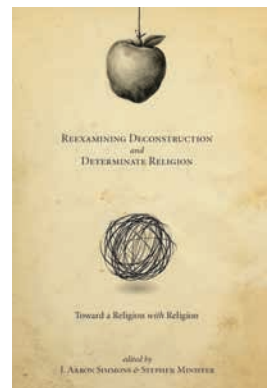
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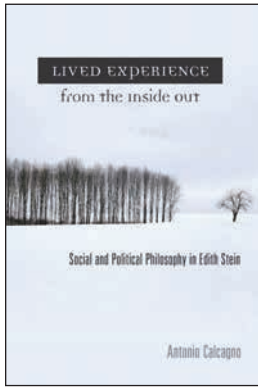
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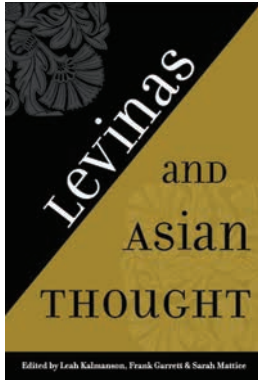
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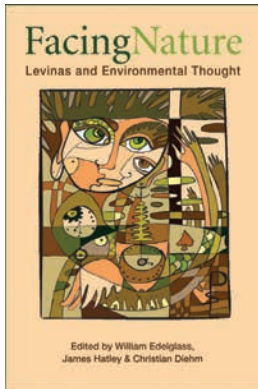


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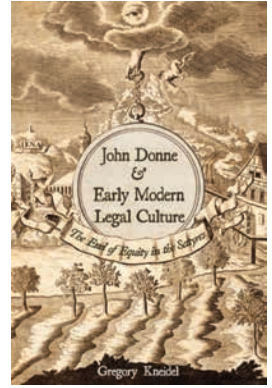
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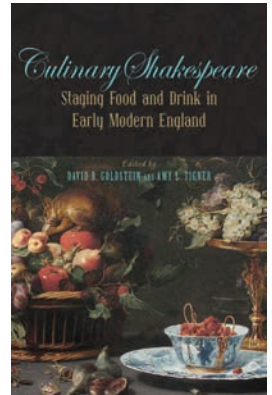
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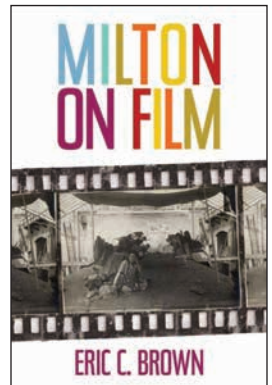


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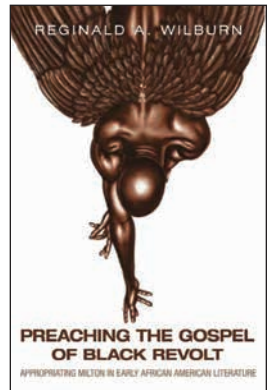
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