

Sexuality Space Princeton Papers On Architecture

This volume brings together some of the most exciting renaissance scholars to suggest new ways of thinking about the period and to set a new series of agendas for Renaissance scholarship. Overturns the idea that it was a period of European cultural triumph and highlights the negative as well as the positive. Looks at the Renaissance from a world, as opposed to just European, perspective. Views the Renaissance from perspectives other than just the cultural elite. Gender, sex, violence, and cultural history are integrated into the analysis.

This is the first book to address the entire career of this key Victorian author.

Cinematic Aided Design: An Everyday Life Approach to Architecture provides architects, planners, designer practitioners, politicians and decision makers with a new awareness of the practice of everyday life through the medium of film. This novel approach will also appeal to film scholars and film practitioners with an interest in spatial and architectural issues, as well as researchers from cultural studies in the field of everyday life. The everyday life is one of the hardest things to uncover since by its very nature it remains overlooked and ignored. However, cinema has over the last 120 years represented, interpreted and portrayed hundreds of thousands of everyday life situations taking place in a wide range of dwellings, streets and cities. Film constitutes the most comprehensive lived in building data in existence. Cinema created a comprehensive encyclopedia of architectural spaces and building elements. It has exposed large fragments of our everyday life and everyday environment that this book is aiming to reveal and reconstitute.

This book studies the Early Modern Spanish broadsheet, the tabloid newspaper of its day which functioned to educate, entertain, and indoctrinate its readers, much like today's "fake news." Parker Aronson incorporates a socio-historical approach in which she considers crime and deviance committed by women in Early Modern Spain and the correlation between crime and the growth of urban centers. She also considers female deviance more broadly to encompass sexual and religious deviance while investigating the relationship between these pliegos sueltos and the transgressive and disruptive nature of female criminality. In addition to an introduction to this fascinating subgenre of Early Modern Spanish literature, Parker Aronson analyzes the representations of women as bandits and highway robbers; as murderers; as prostitutes, libertines, and actors; as Christian renegades; as enslaved people; as witches; as miscegenationists; and as the recipients of punishment.

Cinematic Aided Design

Consuming People

Jefferson's Demons

Scissors, Paper, Stone

Portrait of a Restless Mind

Representing the City

Women's Albums and Photography in Victorian England

With a foreword by Edward O. Wilson, this book brings together internationally known experts from the scientific, societal, and conservation policy areas who address policy responses to the problem of biodiversity loss: how to determine conservation priorities in a scientific fashion, how to weigh the long-term, often hidden value of conservation against the more immediate value of land development, the need for education in areas of rapid population growth, and how lack of knowledge about biodiversity can impede conservation efforts. United in their belief that conservation of biological diversity is a primary concern of humankind, the contributing authors address the full scope of global biodiversity and its decline -- the threatened marine life and extinction of many mammals in the modern era in relation to global patterns of development, and the implications of biodiversity loss for human health, agricultural productivity, and the economy. The Living Planet in Crisis is the result of a conference of the American Museum of Natural History's Center for Biodiversity and Conservation.

Geraldo U. de Sousa's interdisciplinary study explores the representation, perception, and function of the house, home, household, and family life in Shakespeare's great tragedies. Concentrating on King Lear, Hamlet, Othello, and Macbeth, and drawing on approaches from the fields of anthropology, art history, architecture, social and theater history, phenomenology and gender studies, this book analyzes how Shakespeare evokes domestic space to convey interiority, reflect on the habits of the mind, interrogate everyday life, and register elements of the tragic journey.

By United Nations estimates, 60 percent of the world's population will be urban by 2030. With the increasing speed of urbanization, especially in the developing world, scholars are now rethinking standard concepts and histories of modern cities. The Spaces of the Modern City historicizes the contemporary discussion of urbanism, highlighting the local and global breadth of the city landscape. This interdisciplinary collection examines how the city develops in the interactions of space and imagination. The essays focus on issues such as street design in Vienna, the motion picture industry in Los Angeles, architecture in Marseilles and Algiers, and the kaleidoscopic paradox of post-apartheid Johannesburg. They explore the nature of spatial politics, examining the disparate worlds of eighteenth-century Baghdad, nineteenth-century Morelia, Cold War-era West Berlin, and postwar Los Angeles. They also show the meaning of everyday spaces to urban life, illuminating issues such as crime in metropolitan London, youth culture in Dakar, "memory projects" in Tokyo, and Bombay cinema. Informed by a range of theoretical writings, this collection offers a fresh and truly global perspective on the nature of the modern city. The contributors are Sheila Crane, Belinda Davis, Mamadou Diouf, Philip J. Ethington, David Frisby, Christina M. Jiménez, Dina Rizk Khoury, Ranjani Mazumdar, Frank Mort, Martin Murray, Jordan Sand, and Sarah Schrank.

The Domain-Matrix is about the passage from print culture to electronic screen culture and how this passage affects the reader or computer user. Sections are organized to emulate, in a printed book, the reader's experience of computer windows. Case traces the portrait of virtual identities within queer and lesbian critical practice and virtual technologies. The book poses several key questions: How do the competing orders of print and the screen situate the body? How do they treat notions of the "live"? Written to encourage a reading strategy somewhere between print and hypertext, the book is divided into sections which prompt the reader to link them in non-sequential orders.

Earlier Eighteenth-century Literature and the Modernizing Process

Plotting Utopia in the Erotic and Political Works

Critiques and Practices in Art, Architecture and Design

Shelley's Textual Seductions

Feminist Theory and the Classics

Performing Lesbian at the End of Print Culture

Surface and Deep Histories

In Radiant Infrastructures Rahul Mukherjee explores how the media coverage of nuclear power plants and cellular phone antennas in India—what he calls radiant infrastructures—creates environmental publics: groups of activists, scientists, and policy makers who use media to influence public opinion. In documentaries, lifestyle television shows, newspapers, and Bollywood films, and through other forms of media (including radiation-sensing technologies), these publics articulate contesting views about the relationships between modernity, wireless signals, and nuclear power. From testimonies of cancer patients who live close to cell towers to power plant operators working to contain information about radiation leaks and health risks, discussions in the media show how radiant infrastructures are at once harbingers of optimism about India's development and emitters of potentially carcinogenic radiation. In tracing these dynamics, Mukherjee expands understandings of the relationship between media and infrastructure and how people make sense of their everyday encounters with technology and the environment.

Cities in a World Economy examines the emergence of global cities as a new social formation. As sites of rapid and widespread developments in the areas of finance, information and people, global cities lie at the core of the major processes of globalization. The book features a cross-disciplinary approach to urban sociology using global examples, and discusses the impact of global processes on the social structure of cities. The Fifth Edition reflects the most current data available and explores recent debates such as the role of cities in mitigating environmental problems, the global refugee crisis, Brexit, and the rise of Donald Trump in the United States.

Feminist (Re)visions utilizes the study of space and place—which extends through sociology, anthropology, cultural studies and area studies, historical perspectives, and philosophy—as a paradigm for cross-disciplinary inquiry. Noting that both the study of space/place and feminism are transected by the lines of spacial, conceptual, and ontological disintegration in contemporary academia, Gail Currie and Celia Rothenberg have culled a collection of writings drawn together from feminist scholars across several disciplines to address three questions: how are subjects constituted in relation to the spaces and places they occupy; how are those spaces and places in turn negotiated and transformed; and how are feminists actively constructing new visions of the female subject in the context of the postmodern academic terrain? This work sets the stage for the development of a productive feminist praxis in an academic world some fear has been relativized and depoliticized by the postmodern turn.

When civilizations first encounter each other a cascade of change is triggered that both challenges and reinforces the identities of all parties. *Making Contact* revisits key encounters between cultures in the medieval and early modern world. Contributors cross disciplinary boundaries to explore the implications of contact. Scott D. Westrem examines the imagined Africa depicted in the Bell Mappamundi. Day-to-day accommodations between the religious identities of Vilnius, in the Polish-Lithuanian Commonwealth, are explored by David Frick. Steven F. Kruger argues that medieval Christian identity was destabilized by the living Talmudic tradition. Individual Jesuits who were critical to the success of contact in Japan are evaluated by Nakai Ayako. Linda Woodbridge argues that Elizabethan attitudes towards aboriginals paralleled their attitudes towards English vagrants. Despite a nod to Arcadian conventions, travel narratives of Virginia were preoccupied with finding wealth, according to Paul W. DePasquale's research. Rick H. Lee examines the conflicting loyalties of Pierre Raddisson in the New World. Richard A. Young demonstrates that the Florida shipwreck narratives of Cabeza de Vaca were groomed for intended audiences, past and present. This rich interdisciplinary collaboration contributes to the debate on boundaries between disciplines, as well as boundaries between the Middle Ages and the early modern period, and also between historical and theoretical perspectives. *Making Contact* draws our attention to the important ways in which historic encounters with contrasting 'others' have shaped the identities of both individual and corporate 'selves' over a span of five centuries.

Welcome to the Dreamhouse

Anna of Denmark and Female Masquing in the Stuart Court (1590-1619)

Telling Tales

Popular Media and Postwar Suburbs

Sites of Sport

Surrealism and Architecture

Essays on History and Practice

From theory to practice a unique, well-rounded guide to ethics for today's architect. How does an architect assist a community in evaluating alternative designs? Resolve a dispute with a contractor? Take into account a project's impact on the natural environment? When it comes to questions like these, making decisions about what ought to be done or what is the "best" or "right" solution requires more than sound technical knowledge and strong design talent. It demands a solid understanding of the ethical issues that lie at the heart of architectural practice. *Ethics and the Practice of Architecture* offers a complete, broad-based introduction to this crucial subject. First, it examines basic ethical theories and their application to architecture, and discusses different ways of identifying ethical content in architecture. Bridging the gap between theory and practice, the second part of the book surveys different professional settings and building project processes that frequently hold ethical concerns, and charts the ethical mandates that arise from them. In the final section of the book, thirty case studies explore a wide range of ethical dilemmas encountered in architectural practice, with useful guidance on how to work through them effectively. Arranged by topics that span the key phases of a project from pre-design through post-occupancy evaluation, these case studies allow a detailed look at ethical concerns in real-life situations where multiple issues are often at stake. Providing a practical framework for the exploration of ethical issues in architecture today, *Ethics and the Practice of Architecture* is an excellent resource for present and future architects in all areas of the field.

Publisher's description: *Telling Tales* offers new and original readings of novels by Charlotte Brontë, Anne Brontë, Thomas Hardy, Margaret Oliphant, and Mary Elizabeth Braddon. It also presents new archival material on the lives and stories of working-class women in Victorian Britain. Finally, it sets forth innovative interpretations of the complex ways in which gender informs the abstract cultural narratives—like space, aesthetic value, and nationality—through which a populace comes to know and position itself. Focusing on the interrelations of form, gender, and culture in narratives of the Victorian period, *Telling Tales* explores the close interplay between gender as manifest in specific literary works and gender as manifest in Victorian culture. The latter does not reflect a shift away from form toward culture, but rather a steady concern of form-in-culture. Reading and analyzing Victorian novels provides an education for reading and interpreting the broader culture. The book's several chapters explore and pose answers to important questions about the impact of gender on narrative in Victorian culture: How do women writers respond to themes and narrative structures of precursor male writers? What are the very real differences that shape a newly emerging tradition of female authorship? How does gender enter into the determination of aesthetic value? How does gender enter into the national imaginary 3/4 the idea of Englishness? In exploring these key concerns, *Telling Tales* establishes a broad terrain for future inquiries that take gender as an organizing term and principle for analysis of narratives in all periods.

While many fields struggle to specify feminine contributions, the work of women has always played a fundamental role in American landscape architecture. Women claim responsibility for many landscape types now taken for granted, including community gardens, playgrounds, and streetscapes. This collection of essays by leaders in the discipline addresses the ways that gender has influenced the history, design practice and perception of landscapes. It highlights women's relation to landscape architecture, presents the professional efforts of women in the landscape realm, examines both the perception and experience of landscapes by women, and speculates on ways to re-imagine gender and the landscape.

Finalist: Raymond Klibansky Book Prize Humanities and Social Sciences Federation of Canada (2008) Making a connection between photography and memory is almost automatic. Should it be? In *Scissors, Paper, Stone* Martha Langford explores the nature of memory and art. She challenges the conventional emphasis on the camera as a tool of perception by arguing that photographic works are products of the mind - picturing memory is, first and foremost, the expression of a mental process. Langford organizes the book around the conceit of the child's game scissors, paper, stone, using it to ground her discussion of the tensions between remembering and forgetting, the intersection of memory and imagination, and the relationship between memory and history. *Scissors, Paper, Stone* explores the great variety of photographic art produced by Canadian artists as expressions of memory. Their work, including images by Carl Beam, Carole Condé and Karl Beveridge, Donigan Cumming, Stan Denniston, Robert Houle, Robert Minden, Michael Snow, Diana Thorneycroft, Jeff Wall, and Jin-me Yoon, is presented as part of a rich interdisciplinary study of contemporary photography and how it has shaped modern memory.

The Notion of Space within Diverse Fields of Cognizance

Medieval Purity and Piety

Beyond Sensation

Radiant Infrastructures

Feminist (re)visions of the Subject

Gender and Narrative Form in Victorian Literature and Culture

At Home in Shakespeare's Tragedies

In *Welcome to the Dreamhouse* feminist media studies pioneer Lynn Spigel takes on Barbie collectors, African American media coverage of the early NASA space launches, and television's changing role in the family home and its links to the broader visual culture of modern art. Exploring postwar U.S. media in the context of the period's reigning ideals about home and family life, Spigel looks at a range of commercial objects and phenomena, from television and toys to comic books and magazines. The volume considers not only how the media portrayed suburban family life, but also how both middle-class ideals and a perceived division between private and public worlds helped to shape the visual forms, storytelling practices, and reception of postwar media and consumer culture. Spigel also explores those aspects of suburban culture that media typically render invisible. She looks at the often unspoken assumptions about class, nation, ethnicity, race, and sexual orientation that underscored both media images (like those of 1960s space missions) and social policies of the mass-produced suburb. Issues of memory and nostalgia are central in the final section as Spigel considers how contemporary girls use television reruns as a source for women's history and then analyzes the current nostalgia for baby boom era family ideals that runs through contemporary images of new household media technologies. Containing some of Spigel's well-known essays on television's cultural history as well as new essays on a range of topics dealing with popular visual culture, *Welcome to the Dreamhouse* is important reading for students and scholars of media and communications studies, popular culture, American studies, women's studies, and sociology. This is a historically informed examination of architecture's perceived absence in surrealist thought, surrealist tendencies in the theories and projects of modern architecture, and the place of surrealist thought in contemporary design. This book represents current insights into surrealism in the thought and practice of modern architecture. In these essays, the role of the subconscious, the techniques of defamiliarization, aesthetic and social forces affecting the objects, interiors, cities and landscapes of the twentieth century are revealed. The book contains a diversity of voices from across modern art and architecture to bring into focus what is often overlooked in the histories of the modernist avant-garde. This collection examines the practices of writers, artists, architects, and urbanists with emphasis on a critique of the everyday world-view, offering alternative models of subjectivity, artistic effect, and the production of meanings in the built world.

This title was first published in 2002. To date, studies explaining decorative practice in the early modernist period have largely overlooked the work of women artists. For the most part, studies have focused on the denigration of decorative work by leading male artists, frequently dismissed as fashionably feminine. With few exceptions, women have been cast as consumers rather than producers. The first book to examine the decorative strategies of late nineteenth- and early twentieth-century women artists, *Women Artists and the Decorative Arts* concentrates in particular on women artists who turned to fashion, interior design and artisanal production as ways of critically engaging various aspects of modernity. Women artists and designers played a vital role in developing a broad spectrum of modernist forms. In these essays new light is shed on the practice of such well-known women artists as May Morris, Clarice Cliff, Natacha Rambova, Eileen Gray and Florine Stettheimer, whose decorative practices are linked with a number of fascinating but lesser known figures such as Phoebe Traquair, Mary Watts, Gluck and Laura Nagy.

The study of built environments such as gymnasiums, football stadiums, swimming pools and skating rinks provides unique information about the historical enclosure of the gendered and sexualised body, the body's capabilities, needs and desires. It illuminates the tensions between the globalising tendencies of sport and the importance of local culture and a sense of place. This collection uses spatial concepts and examples to examine the nature and development of sporting practices. At a time when the importance of spacial theories and spacial metaphors to sport is being increasingly recognised, this pioneering work on the changing landscape of sporting life will appeal to students of the history, sociology and management of sport.

Presences and Absences – Transdisciplinary Essays

Women in Landscape Architecture

Spiritualism and the Cultural Politics of Nineteenth-Century America

Imaginariness, Politics, and Everyday Life

Women Artists and the Decorative Arts 1880-1935

A Companion to the City

Routledge Handbook of Landscape and Food

Through detailed historicized and interdisciplinary readings of the performances of Anna Denmark in the Scottish and English Jacobean Courts, *Women on the Renaissance Stage* fundamentally reassesses women's relationship to early modern performance. It investigates the staging conditions, practices, and gendering of Denmark's performances, and brings current critical theorizations of race, class, gender, space, and performance to bear on the female court of the early 17th century.

Surface in architecture has had a deeper and a more pervasive presence in the practice and theory of the discipline than is commonly supposed. Orientations to the surface emerge, collapse, and reappear, sustaining it as a legitimate theoretical and artefactual entity, despite the (twentieth-century) disciplinary definition of architecture as space, structure, and function. Even though surface is defended for its pervasiveness (Kurt Forster), its function as a theoretical motif with generative power (Andrew Benjamin), and in constituting the operative principles of modern architecture as a visual phenomenon

(Mark Wigley), it occupies the interstice, or the space of the unconscious within architectural discourse, from where it defends its legitimacy as architecturally valuable or 'functional,' as opposed to merely visually pleasurable. *Surface and Deep Histories* positions surface within the scholarship of critical theory and design-based approaches, and invites academics and designers, and art and architectural historians based in Australia to consider the uses, figurations, scales, and typologies of surfaces. The collection choreographs contributions that focus on a variety of topics, such as montage and construction of colonial modernity and visual culture (Molly Duggins); wallpaper, rational space, and femininity (Anna Daly); the inter-constituted nature of bodies, clothes, and cities (Stella North); the reconstruction of the urban surface through a true integration of information and topology (M Hank Haeusler); James Fergusson's theory of ornament (Peter Kohane); traditional and new verandahs in Australia (Chris Brisbin); contradictory effects of surface in Green architecture debates (Flavia Marcello and Ian Woodcock); and the thickness of thin curtain walls in contemporary Australian architecture (Anuradha Chatterjee). *Surface and Deep Histories* shows that surface is not thin — spatially or conceptually. It demonstrates that the practice of surface is simultaneously superficial and pervasive, symbol and space, meaningful and functional, static and transitory, and object and envelope.

A Companion to the City provides the reader with an indispensable and authoritative overview of the key debates, controversies, and questions concerning the city from a variety of theoretical vantage points with an international perspective. Indispensable companion for students of the City. Multidisciplinary approach of interest across several fields. Includes contributions from major scholars in the field.

Consumption is widely regarded as one of the most important phenomena in contemporary society, but, till now, there has been very little analysis of how consumption patterns evolve, transform and proliferate. This revealing book provides an incisive treatment of consumption on a global scale from a cultural, philosophical and business perspective. Beginning with an analysis of how a dominant form of consumption pattern took hold in modern, capitalist, market economies, this book explores the contemporary changes and paradoxes in our consumption patterns during the transitional period from the modern to the postmodern. The text focuses on the forces shaping American consumption patterns, from corporations to Hollywood, and concludes with an analysis of the emerging trans-modern possibilities of the new 'theatre of consumption' where communities with a variety of consumption styles will flourish. This is an original and radical analysis in which its first-rate authors structure this key topic in a multi-disciplinary and forward-thinking way. As such, it will be of great interest to students and researchers of consumer behaviour in business and the social sciences, as well as those concerned with contemporary cultural transformations.

Using Social Theory

Global Women's Issues and Knowledge

Gleaning Modernity

"Ladies, Mothers and Flirts "

For Space

Female Criminality and "Fake News" in Early Modern Spanish Pliegos Suelos

Routledge International Encyclopedia of Women

First published in 1993. Routledge is an imprint of Taylor & Francis, an informa company.

Spatial and cultural analysis have recently found much common ground, focusing in particular on the nature of the city. Place/Culture/Representation brings together new and established voices involved in the reshaping of cultural geography. The authors argue that as we write our geographies we are not just representing some reality, we are creating meaning. Writing becomes as much about the author as it is about purported geographical reality. The issue becomes not scientific truth as the end but the interpretation of cultural constructions as the means. Discussing authorial power, discourses of the other, texts and textuality, landscape metaphor, the sites of power-knowledge relations and notions of community and the sense of place, the authors explore the ways in which a more fluid and sensitive geographer's art can help us make sense of ourselves and the landscapes and places we inhabit and think about.

First published in 2002. This book surveys how and to what effect Shelley uses erotic narratives to mask political rhetoric within his attempts to describe and bring forth utopia. Posing erotic relationships as both an exemplar of the inequities of power and a paradigm for alternative social orders that dismantle oppressive structures, it argues Shelley's work imagines a space where the rigidity of tyranny succumbs to the liberation of ecstatic union. From the Romantics to the Aesthetes, it argues that this model contributed to a counter-tradition in British literature which situates the erotic as a trope for political discourse. This work will be of interest to students of literature.

"I have often wondered for what good end the sensations of Grief could be intended." -- Thomas Jefferson Thomas Jefferson suffered during his life from periodic bouts of dejection and despair, shadowed intervals during which he was full of "gloomy forebodings" about what lay ahead. Not long before he composed the Declaration of Independence, the young Jefferson lay for six weeks in idleness and ill health at Monticello, paralyzed by a mysterious "malady." Similar lapses were to recur during anxious periods in his life, often accompanied by violent headaches. In *Jefferson's Demons*, Michael Knox Beran illuminates an optimistic man's darker side -- Jefferson as we have rarely seen him before. The worst of these moments came after his wife died in 1782. But two years later, after being dispatched to Europe, Jefferson recovered nerve and spirit in the salons of Paris, where he fell in love with a beautiful young artist, Maria Cosway. When their affair ended, Jefferson's health again broke down. He set out for the palms and temples of southern Europe, and though he did not know where the therapeutic journey would take him or where it would end, his encounter with the old civilizations of the Mediterranean was transformative. The Greeks and Romans taught him that a man could make productive use of his demons. Jefferson's immersion in the mystic truths of the Old World gave him insights into mysteries of life and art that Enlightenment philosophy had failed to supply. Beran skillfully shows how Jefferson drew on the esoteric lore he encountered to transform anxiety into action. On his return to America, Jefferson entered the most productive period of his life: He created a new political party, was elected president, and doubled the size of the country. His private labors were no less momentous...among them, the artistry of Monticello and the University of Virginia. *Jefferson's Demons* is an elegantly

composed account of the strangeness and originality of one Founder's genius. Michael Knox Beran uncovers the maps Jefferson used to find his way out of dejection and to forge a new democratic culture for America. Here is a Jefferson who, with all his failings, remains one of his country's greatest teachers and prophets.

Maps, Missionaries, and the American Frontier

The Spaces of the Modern City

A Companion to the Worlds of the Renaissance

Cities in a World Economy

Women on the Renaissance Stage

The Gender of Ornament

Expressions of Memory in Contemporary Photographic Art

Classic representations of the city have focused on simplistic urban dichotomies such as renewal or decline, poverty or prosperity, and vice or vigor. We are left with the question of what actually constitutes a city and what makes it and its people succeed or fail. Recent writing on the city, however, has begun to question the images, metaphors, and discourses through which the contemporary city is represented. Discussing recent visual, architectural and spatial transformations in New York and other major world cities in relation to the themes of ethnicity, capital, and culture, *Re-Presenting the City* moves between interpretive representations of the newly emerging metropolis and the theoretical and methodological questions raised by the task of such representations. Contributors with backgrounds in urban planning, sociology, cultural studies, architecture, art history, geography, and philosophy reflect on the construction of both the real and the unreal city, the images, metaphors and discourses through which the contemporary city is represented, and the texts which both mediate our experience of, as well as contribute to producing, the city of the future.

"Through rigorously historical but not univocal readings of several widely familiar works, the book also argues that this literature does socially constitutive work in a way that differs from commonly made neofoucauldian, marxisant claims. Its (non-cynical) consumer-driven model, in which artworks offer variously instructive make-believe, does not require or invoke transgression, subversion, finger-wagging, or complaisance as means of social efficacy."--BOOK JACKET.

This volume provides a multifaceted approach to how meanings of space are created and how they impact individuals' perceptions, sense of belonging, identity, actions and ideologies. It brings together various contributions that shed light on the multiplicity of voices and narratives on space, on their co-existence and forms of interactions, and on the ways in which they emerged from, and reshaped, relations of power.

For a full list of entries and contributors, sample entries, and more, visit the Routledge International Encyclopedia of Women website. Featuring comprehensive global coverage of women's issues and concerns, from violence and sexuality to feminist theory, the Routledge International Encyclopedia of Women brings the field into the new millennium. In over 900 signed A-Z entries from US and Europe, Asia, the Americas, Oceania, and the Middle East, the women who pioneered the field from its inception collaborate with the new scholars who are shaping the future of women's studies to create the new standard work for anyone who needs information on women-related subjects.

The Fight Over Idolatry in the Church of England, 1840-1860

Making Contact

Maps, Identity, and Travel

Space, Place, Experience

The Domain-matrix

Ghosts of Futures Past

Place/Culture/Representation

In early Victorian England there was intense interest in understanding the early Church as an inspiration for contemporary sanctity. This was manifested in a surge in archaeological inquiry and also in the construction of new churches using medieval models. Some Anglicans began to use a much more complicated form of ritual involving vestments, candles, and incense. This "Anglo-Catholic" movement was vehemently opposed by evangelicals and dissenters, who saw this as the vanguard of full-blown "popery." The disputed buildings, objects, and art works were regarded by one side as idolatrous and by the other as sacred and beautiful expressions of devotion. Dominic Janes seeks to understand the fierce passions that were unleashed by the contended practices and artifacts - passions that found expression in litigation, in rowdy demonstrations, and even in physical violence. During this period, Janes observes, the wider culture was preoccupied with the idea of pollution caused by improper sexuality. The Anglo-Catholics had formulated a spiritual ethic that linked goodness and beauty. Their opponents saw this visual worship as dangerously sensual. In effect, this sacred material culture was seen as a sexual fetish. The origins of this understanding, Janes shows, lay in radical circles, often in the context of the production of anti-Catholic pornography which titillated with the contemplation of images of licentious priests, nuns, and monks.

These new essays examine one of the major developments of the central Middle Ages: the emergence of a celibate clergy. Drawing on the work of historians and scholars of literature and religious studies, this essay collection traces the developing concern in the church militant with matters of purity and religious reform.

In this book, Doreen Massey makes an impassioned argument for revitalising our imagination of space. She takes on some well-established assumptions from philosophy, and some familiar ways of characterising the 21st century world, and shows how they restrain our understanding of both the challenge and the potential of space. The way we think about space matters. It inflects our understandings of the world, our attitudes to others, our politics. It affects, for instance, the way we understand globalisation, the way we approach cities, the way we develop, and practice, a sense of place. If time is the dimension of change then space is the dimension of the social: the contemporaneous co-existence of others. That is its challenge, and one that has been persistently evaded. For Space pursues its argument through philosophical and theoretical engagement, and through telling personal and political reflection. Doreen Massey asks questions such as how best to characterise these so-called spatial times, how it is that implicit spatial assumptions inflect our politics, and how we might develop a responsibility for place beyond place. This book is 'for space' in that it argues for a reinvigoration of the spatiality of our implicit cosmologies. For Space is essential reading for anyone interested in space and the spatial turn in the social sciences and humanities. Serious, and sometimes irreverent, it is a compelling manifesto: for re-imagining spaces for these times and facing up to their challenge.

This beautifully illustrated study recaptures the rich history of women photographers and image collectors in nineteenth-century England. Situating the practice of collecting, exchanging and displaying photographs and other images in the context of feminine sociability, Patrizia Di Bello shows that albums express Victorian women's experience of modernity. The albums of individual women, and the broader feminine culture of collecting and displaying images are examined, uncovering the cross-references and fertilizations between women's albums and illustrated periodicals, and demonstrating the way albums and photography, itself, were represented in women's magazines, fashion plates, and popular novels. Bringing a sophisticated eye to overlooked images such as the family photograph, Di Bello not only illustrates their significance as historical documents but elucidates the visual rhetorics at play. In doing so, she identifies the connections between Victorian album-making and the work of modern-day amateurs and artists who use digital techniques to compile and decorate albums with Victorian-style borders and patterns. At a time when photographic album-making is being re-vitalised by digital technologies, this book rewrites the history of photographic albums, placing the female collector at its centre and offering an alternative history of photography focused on its uses rather than on its aesthetic or artistic considerations. It is remarkable in elegantly connecting the history of photography with the fields of material culture and women's studies.

An Everyday Life Approach to Architecture

Essays on Medieval Clerical Celibacy and Religious Reform

Thinking Through Research

From Political Economy to Theatres of Consumption

Victorian Reformation

Moral Geography

Media, Environment, and Cultures of Uncertainty

The chapters in this innovative guide share a common belief that thinking alongside ideas is an integral part of the research process. This book encourages the researcher to think through three key moments of the research process: the production of a research question; fieldwork; and analysis and writing.

Since the turn of the millennium, there has been a burgeoning interest in, and literature of, both landscape studies and food studies. Landscape describes places as relationships and processes. Landscapes create people's identities and guide their actions and their preferences, while at the same time are shaped by the actions and forces of people. Food, as currency, medium, and sustenance, is a fundamental part of those landscape relationships. This volume brings together over fifty contributors from around the world in forty profoundly interdisciplinary chapters. Chapter authors represent an astonishing range of disciplines, from agronomy, anthropology, archaeology, conservation, countryside management, cultural studies, ecology, ethics, geography, heritage studies, landscape architecture, landscape management and planning, literature, urban design and architecture. Both food studies and landscape studies defy comprehension from the perspective of a single discipline, and thus such a range is both necessary and enriching. The Routledge Handbook of Landscape and Food is intended as a first port of call for scholars and researchers seeking to undertake new work at the many intersections of landscape and food. Each chapter provides an authoritative overview, a broad range of pertinent readings and references, and seeks to identify areas where new research is needed—though these may also be identified in the many fertile areas in which subjects and chapters overlap within the book.

This volume discusses the question of presence and/or absence from a transdisciplinary perspective, and intends to provide insights into how a wide range of disciplines addresses this issue which has been at the centre of philosophical, theoretical and critical debates in the past decades. As the essays in the volume prove, apparently diverse areas can have a lot in common and talk to each other in sometimes surprising ways. The topics discussed include modals in various languages and black slave funeral sermons, pragmatic markers and the Australian Stolen Generation, the transcendental in poems by Ann Bradstreet, Arthur Symons and Philip Larkin, short stories by Katherine Mansfield, generic presences in Virginia Woolf and contemporary journalism, haunting presences in fin-de-siècle ghost stories and in a contemporary horror film, mythical structures in John Cowper Powys and Margaret Atwood, and gender politics in Pat Barker and Sarah Waters. The analyses, as they talk to each other, create multiple dialogues without imposing closures and ultimate interpretations on the plethora of possible meanings emerging from the juxtaposition of these essays. This transdisciplinary volume, written in an erudite but reader-friendly language, will be of great interest to both the academic world, as well as a broader readership interested in how linguistic phenomena in general, cultural myths of all kinds, various cinematic, literary

and journalistic genres from diverse periods can be approached and opened up to new readings and meanings from the perspective of presences and absences.

▯Ghosts of Futures Past is a path-breaking book of vast learning and scrupulous scholarship by a gifted writer. With an impressive command of a variety of cultural domains, Molly McGarry brilliantly rethinks and reframes the relations of gender and intellectual culture, of spiritualism and secularism, and of rationalization and modernity in ways that realign our understanding of the American cultural landscape in the nineteenth century.▯▯Thomas Bender, author of *The Unfinished City: New York and the Metropolitan Idea*
"In discussing the transfiguration of bodies and genders in American Spiritualism, McGarry provides a fascinating critique of the secularist bias of much of the history of sexuality. This is perhaps the weightiest, the most thoughtful, the most powerfully original, of all the many contributions her book makes."▯Henry Abelove, author of *The Evangelist of Desire: John Wesley and the Methodists and Deep Gossip*
▯What might American history of the nineteenth century look like if we were not in such a rush to declare religious faith supplanted by science? McGarry's book provides tantalizing answers, inviting us to consider a nineteenth-century America where Spiritualists persisted and where people had good reasons to mourn. She not only shows us the popularity and centrality of connecting the living to the dead, she argues convincingly that this spiritual practice shaped a whole host of other cultural narratives: gender, sexuality, medicine, race, and ethnicity.▯▯Kathi Kern, author of *Mrs. Stanton's Bible*

Landscapes, Ethnoscapes, and Theoryscapes

Mary Elizabeth Braddon in Context

Ethics and the Practice of Architecture