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Collecting the New is the first book on the questions and challenges that museums face in acquiring and preserving contemporary art. Because such art has not yet withstood the test of time, it defies the traditional understanding of the art museum as an institution that collects and displays works of long-established aesthetic and historical value. By acquiring such art, museums gamble on the future. In addition, new technologies and alternative conceptions of the artwork have created special problems of conservation, while social, political, and aesthetic changes have generated new categories of works to be collected. Following Bruce Altshuler's introduction on the European and American history of museum collecting of art by living artists, the book comprises newly commissioned essays by twelve distinguished curators representing a wide range of museums. First considered are general issues including the acquisition process, and collecting by universal survey museums and museums that focus on modern and contemporary art. Following are groups of essays that address collecting in particular media, including prints and drawings, new (digital) media, and film and video; and national- and ethnic-specific collecting (contemporary art from Asia, Africa, and Latin America, and African-American art). The closing essay examines the conservation problems created by

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contemporary works--for example, what is to be done when deterioration is the artist's intent? The contributors are Christophe Cherix, Vishakha N. Desai, Steve Dietz, Howard N. Fox, Chrissie Iles and Henriette Huldisch, Pamela McClusky, Gabriel Pérez-Barreiro, Lowery Stokes Sims, Robert Storr, Jeffrey Weiss, and Glenn Wharton.

Philip A. Fisher Collected Works, Foreword by Ken Fisher Philip Fisher Investment Classics Collected Works of the Father of Growth Investing John Wiley & Sons

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This book contains a little more than 20 of Debabrata Basu's most significant articles and writings. Debabrata Basu is internationally known for his highly influential and fundamental contributions to the foundations of statistics, survey sampling, sufficiency, and invariance. The major theorem bearing his name has had numerous applications to statistics and probability. The articles in this volume are reprints of the original articles, in a chronological order. The book also contains eleven commentaries written by some of the most distinguished scholars in the area of foundations and statistical inference. These commentaries are by George Casella and V. Gopal, Phil Dawid, Tom DiCiccio and Alastair Young, Malay Ghosh, Jay kadane, Glen

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Meeden, Robert Serfling, Jayaram Sethuraman, Terry Speed, and Alan Welsh.

Breaking off the ordinary flow of experience, the passions create a state of exception. In their suddenness and intensity, they map a personal world, fix and qualify our attention, and impel our actions. Outraged anger drives us to write laws that will later be enforced by impersonal justice. Intense grief at the death of someone in our life discloses the contours of that life to us. Wonder spurs scientific inquiry. The strong current of Western thought that idealizes a dispassionate world has ostracized the passions as quaint, even dangerous. Intense states have come to be seen as symptoms of pathology. A fondness for irony along with our civic ideal of tolerance lead us to prefer the diluted emotional life of feelings and moods.

Demonstrating enormous intellectual originality and generosity, Philip Fisher meditates on whether this victory is permanent-and how it might diminish us. From Aristotle to Hume to contemporary biology, Fisher finds evidence that the passions have defined a core of human nature no less important than reason or desire. Traversing the Iliad, King Lear, Moby Dick, and other great works, he discerns the properties of the high-spirited states we call the passions. Are vehement states compatible with a culture that values private, selectively shared experiences? How do passions differ from emotions? Does anger have an opposite? Do the passions give scale, shape, and significance to our experience of time? Is a person incapable of anger more dangerous than someone who is irascible? In reintroducing us to our own vehemence, Fisher reminds us that it is only through our strongest passions that we feel the contours of injustice, mortality, loss, and knowledge. It is only through our personal worlds that we can know the world.

A classic collection of titles from one of the most influential investors of all time: Philip A. Fisher

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early 1790s to a discussion of the bullion controversy in 1834. As might be expected, the subject matter includes literature and language, theology, philosophy, politics, and science, but in many less predictable topics (such as child labor laws, marriage, suicide, church history, the abolition of slavery, the state of the colonies) also appear. By gathering this material and presenting it in chronological order, *Shorter Works and Fragments* reveals the development and major characteristics of Coleridge's seemingly inexhaustible variety. H.J. Jackson and J.R. de J. Jackson, Professors of English at the University of Toronto, are the editors of Coleridge's *Marginalia* and *Logic*, respectively, in the *Collected Works of Samuel Taylor Coleridge*. Bollingen Series LXXV Originally published in 1995. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

A scholarly and deeply sensitive study that explores how religion and secularism are tightly interwoven in the major works of modernist literature Matthew Mutter provides a broad survey of modernist literature, examining key works against a background of philosophy, theology, intellectual and social history, while tracing the relationship of modernism's secular imagination to the religious cultures that both preceded and shaped it. Mutter's provocative study demonstrates how,

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despite their explicit desire to purify secular life of its religious residues, Wallace Stevens, Virginia Woolf, and other literary modernists consistently found themselves entangled in the religious legacies they disavowed.

Comprehensively identifies and indexes the collected works and biographies of U.S. Corporations.

Looks at how racial identity is produced in novels by James, Faulkner and Morrison and makes the non-essentialist argument that "race" becomes visible to us through a process of image production and exchange.

In Ruthless Democracy, Timothy Powell reimagines the canonical origins of "American" identity by juxtaposing authors such as Hawthorne, Melville, and Thoreau with Native American, African American, and women authors. Taking his title from Melville, Powell identifies an unresolvable conflict between America's multicultural history and its violent will to monoculturalism. Powell challenges existing perceptions of the American Renaissance--the period at the heart of the American canon and its evolutions--by expanding the parameters of American identity. Drawing on the critical traditions of cultural studies and new historicism, Powell invents a new critical paradigm called "historical multiculturalism." Moving beyond the polarizing rhetoric of the culture wars, Powell grounds his multicultural conception of American identity in careful historical analysis.

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Ruthless Democracy extends the cultural and geographical boundaries of the American Renaissance beyond the northeast to Indian Territory, Alta California, and the transnational sphere that Powell calls the American Diaspora. Arguing for the inclusion of new works, Powell envisions the canon of the American Renaissance as a fluid dialogue of disparate cultural voices.

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This book includes contributions by African, East and West European, Asian and North American scholars which deal with and compare ideological and non-ideological approaches to the analysis of literary, artistic as well as popular works (popular music) mostly by American authors. Most of the essays deal with a way various aspects of American identity are depicted, represented, treated, ideologized and aestheticized in different literary genres, forms of art and media. The contributions offer multidisciplinary, cross-cultural and comparative perspectives and represent a diversity of scholarly voices ranging from the general discussion on the relationship between ideology and art (Anton Pokriv?ák), ideology and multiculturalism (Cristina Garrigós). They also give the analysis of poetry (Pokriv?ák, Obododima Oha), postmodern fiction (Pi-Hua Ni, Cristina Garrigós), drama (Zoe Detsi-Diamanti, Csaba Csapó) as well as the comparative analysis of the depiction of the identity of North American Indians in

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such different media as literature and film (Michal Peprník). In addition to this, the book includes the analysis of Black rap music (Wojciech Kallas).

American Metempsychosis explores the ancient concept of metempsychosis as a precursor to the idea of history. In the writings of Ralph Waldo Emerson and Walt Whitman, metempsychosis serves as a form of American self-knowing - the effort to reshape identity through a self's heightened awareness of its own cognitive succession.

"A gathering of major importance. . . . Fisher brilliantly articulates the distinctive work of 'new historicism' in treating American texts and circumstances. His introduction, together with the consistently high quality of the essays and their remarkable range of approaches, makes this dramatically superior to earlier collections. . . . As a help to working scholars trying to sort out new developments, and as an introduction for graduate students, this will be the best available guide."--T. Walter Herbert, author of Marquesan Encounters: Melville and the Meaning of Civilization

Traditional Chinese edition of DREAM BIG: How the Brazilian Trio behind 3G Capital - Jorge Paulo Lemann, Marcel Telles and Beto Sicupira - acquired Anheuser-Busch, Burger King and Heinz.

This book examines how literature represents different kinds of spaces, from the single-family home to the globe. It focuses on how nineteenth-century authors drew on literary tools including rhetoric, setting, and point of view to mediate between individuals and

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This book charts how the cartographies of American literature as an institutional category have varied radically across different times and places. Arguing that American literature was consolidated as a distinctively nationalist entity only in the wake of the U.S. Civil War, Paul Giles identifies this formation as extending until the beginning of the Reagan presidency in 1981. He contrasts this with the more amorphous boundaries of American culture in the eighteenth century, and with ways in which conditions of globalization at the turn of the twenty-first

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century have reconfigured the parameters of the subject. In light of these fluctuating conceptions of space, Giles suggests new ways of understanding the shifting territory of American literary history. ranging from Cotton Mather to David Foster Wallace, and from Henry Wadsworth Longfellow to Zora Neale Hurston. Giles considers why European medievalism and Native American prehistory were crucial to classic nineteenth-century authors such as Emerson, Hawthorne, and Melville. He discusses how twentieth-century technological innovations, such as air travel, affected representations of the national domain in the texts of F. Scott Fitzgerald and Gertrude Stein. And he analyzes how regional projections of the South and the Pacific Northwest helped to shape the work of writers such as William Gilmore Simms, José Martí, Elizabeth Bishop, and William Gibson. Bringing together literary analysis, political history, and cultural geography, *The Global Remapping of American Literature* reorients the subject for the transnational era.

This book seeks to include among accounts of modern lyric poetry a theory of the poem's relation to the unintelligible. DeSales Harrison draws a distinction between sites of unintelligibility and sights of difficulty; while much has been said about modernist difficulty, little has been said about the attention that poets give to phenomena that by definition arrest, impede, obscure, damage, or destroy the

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capacity for intelligible representation.

Starting in 2005, Gunter H. Lenz began preparing a book-length exploration of the transformation of the field of American Studies in the crucial years between 1970 and 1990. As a commentator on, contributor to, and participant in the intellectual and institutional changes in his field, Lenz was well situated to offer a comprehensive and balanced interpretation of that seminal era. Building on essays he wrote while these changes were ongoing, he shows how the revolution in theory, the emergence of postmodern socioeconomic conditions, the increasing globalization of everyday life, and postcolonial responses to continuing and new forms of colonial domination had transformed American Studies as a discipline focused on the distinctive qualities of the United States to a field encompassing the many different "Americas" in the Western Hemisphere as well as how this complex region influenced and was interpreted by the rest of the world. In tracking the shift of American Studies from its exceptionalist bias to its unmanageable global responsibilities, Lenz shows the crucial roles played by the 1930s' Left in the U.S., the Frankfurt School in Germany and elsewhere between 1930 and 1960, Continental post-structuralism, neo-Marxism, and post-colonialism. Lenz's friends and colleagues, now his editors, present here his final backward glance at a critical period in American Studies and the birth of the

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Selected by Choice magazine as an Outstanding Academic Title for 2001 Paul Giles traces the paradoxical relations between English and American literature from 1730 through 1860, suggesting how the formation of a literary tradition in each national culture was deeply dependent upon negotiation with its transatlantic counterpart. Using the American Revolution as the fulcrum of his argument, Giles describes how the impulse to go beyond conventions of British culture was crucial in the establishment of a distinct identity for American literature. Similarly, he explains the consolidation of British cultural identity partly as a response to the need to suppress the memory and consequences of defeat in the American revolutionary wars. Giles ranges over neglected American writers such as Mather Byles and the Connecticut Wits as well as better-known figures like Franklin, Jefferson, Irving, and Hawthorne. He reads their texts alongside those of British authors such as Pope, Richardson, Equiano, Austen, and Trollope. Taking issue with more established utopian narratives of American literature, Transatlantic Insurrections analyzes how elements of blasphemous, burlesque humor entered into the making of the subject.

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