

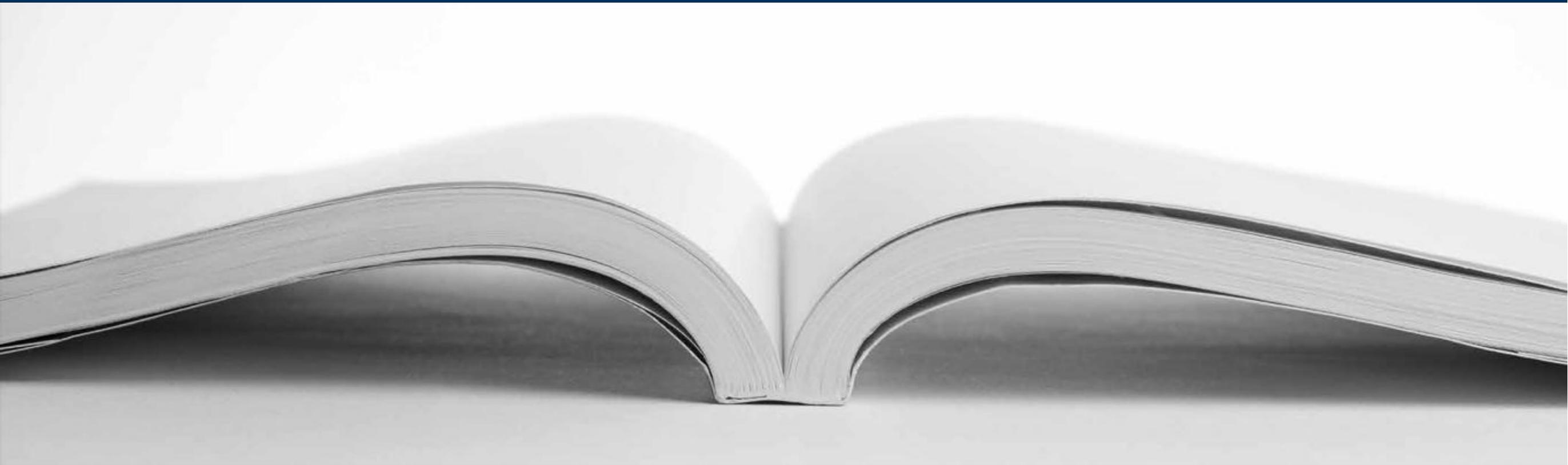
**2015 WASHINGTON PUBLISHERS**

# Book Design & Effectiveness Awards



# COMMERCIAL PUBLISHERS

Illustrated Text



National Gallery of Art, Washington, in association with Lund Humphries  
*Piero di Cosimo: The Poetry of Painting in Renaissance Florence*  
 2nd Place (tied)

*Madonna and Child Enthroned with Saints Peter, John the Baptist, Dominic, and Nicholas of Bari (Pala Pugliese)*  
 c. 1481–1485  
 tempera and oil on panel, main panel: 168.3 × 112.1 (66 1/4 × 44 1/2);  
 framed: 267.3 × 186 (105 1/4 × 73 1/2), Saint Louis Art Museum,  
 Museum Purchase  
 (Washington only)

3

A chapel belonging to Piero del Pugliese in the little church of Santa Maria a Lecoro, about fourteen kilometers from Florence, was consecrated on May 7, 1481, "in honor of Christ and Saint Mary and Saint Peter Apostle and Saint Nicholas and of all saints." This description generally matches the figures in Piero di Cosimo's altarpiece, the *Madonna and Child Enthroned with Saints Peter, John the Baptist, Dominic, and Nicholas of Bari (Pala Pugliese)*, the only one by the artist that retains the original, waxed predella panel at its base. These three small scenes illustrate events from the lives of the saints: Dominic on the left and Nicholas on the right, with an episode from the youth of Christ in the center. Most important, the predella securely connects the altarpiece to the del Pugliese through the original painted coat of arms.<sup>3</sup> This cloth-merchant family also commissioned other works by Piero, including his greatest religious painting, the Innocent altarpiece (cat. 6).

In a *convivium* setting, the standing Saint Peter presents Saint Dominic to the Madonna and Child, who are seated in front of a green cloth of honor instead of a backed throne as they lean in Dominic's direction to proffer a blessing. John the Baptist points toward Christ, his successor, while Saint Nicholas holds a donation of gold that served as a dowry payment for three poor girls, one of his identifying attributes. A portrait of Piero del Pugliese, then in his fifties, appears as the likeness of Saint Nicholas (fig. 1), not his namesake Saint Peter as would be expected. Even though the portrait is



FIG. 1 | Detail of the head of Saint Nicholas from the Saint Louis altarpiece

recognizable as the patron, he was reluctant to have his identifying coat of arms included. But the intended correlation between the benefactor Piero del Pugliese—who paid for the land and provided funds to build the church—and charitable Saint Nicholas is clear.<sup>4</sup>

Two influences infuse Piero's paintings of the 1480s: his relationship with the painter Filippino Lippi and the impact of Netherlandish art on Florentine painting. The likeness of Piero del Pugliese captured in the guise of Saint Nicholas is similar to the donor's image in Filippino's *Apparition of the Madonna to Saint Bernard of Clairvaux* in the Badia, Florence (fig. 2, p. 16), and suggests a common link.<sup>5</sup> The figure of the Madonna in the Saint Louis panel, who cranes her long neck awkwardly toward

Dominic and Peter and raises her hand, echoes Filippino's Madonna in the Galleria degli Uffizi (fig. 3, cat. 1).<sup>6</sup> The artistic bond between Piero and Filippino still is not fully understood and calls for further study, but there can be no doubt that Piero's early paintings are as close in spirit to those by Filippino as to the work of any other artist.<sup>7</sup>

Hugo van der Goe's immense folding triptych of the *Adoration of the Shepherds*, c. 1471–1478 (fig. 4, p. 8), arrived in Florence on May 28, 1481, and was installed on the high altar of Sant Egidio at the hospital of Santa Maria Nuova. The Florentine Tommaso Portinari, head of the Medici bank in Bruges, commissioned it for export to his native city.<sup>8</sup> Many other Flemish paintings and prints were already in Florence, but the Portinari altarpiece was by far the most magnificent example.<sup>9</sup> Piero's Saint Louis altarpiece is full of traits that would be at home in paintings from the north. The clothed figures are wrapped in translucent jewel-toned draperies; even the black mantle of Saint Dominic and the massive and brown cloaks of the Baptist have great volume. The artist created sparkling details in the pearl- and gem-studded mitre and cope of Saint Nicholas and in the delicate depictions of the instruments of the Passion—nails, crown of thorns, and cross—embroidered on the border of the green cloth of honor, itself a motif perhaps learned from northern art. Piero's whimsy also is on display. In a trick of the eye, the Baptist's staff seems to merge with a leafy tree set off by a limpid sky, but on closer inspection, it ends instead in a



Smithsonian American Art Museum / copublished by D Giles Limited

*Untitled: The Art of James Castle*

2nd Place (tied)

PLATE 2



*How would the painter or poet express anything other than his encounter with the world?*

Maurice Merleau-Ponty<sup>1</sup>

## Being James Castle ❖

### Experiencing Place, Time, and Memory

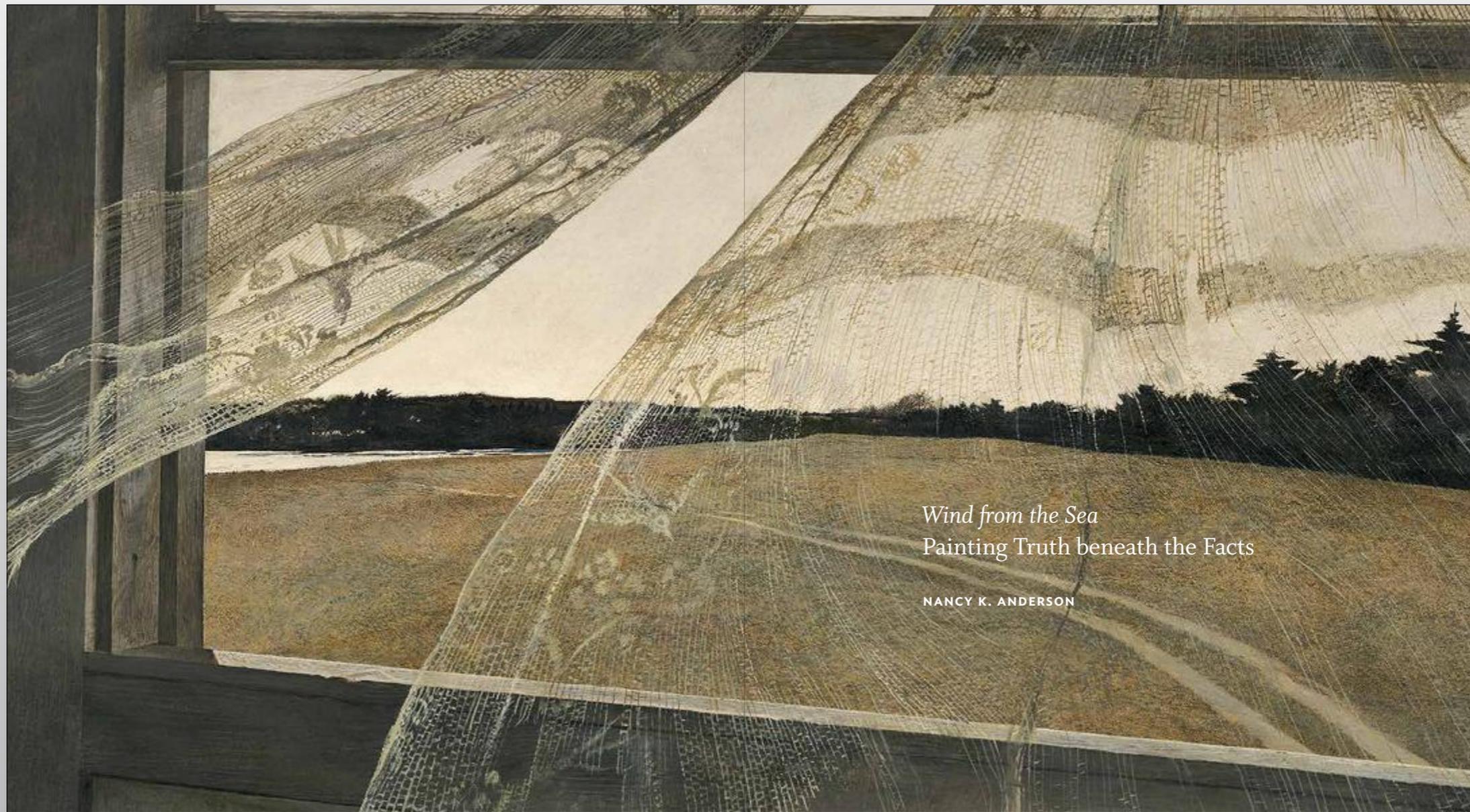
NICHOLAS R. BELL

THE END ❖ In the final week of his life, James Castle was admitted to Boise's St. Luke's Medical Center in rapidly failing health. Despite the strain of these circumstances, Castle continued to draw his surroundings, maintaining the rhythm of daily life he had followed since childhood. His niece, Geraldine Garrow (Gerry), came frequently to visit and to pick up the latest batch of drawings for safekeeping before they could be whisked away by predatory art dealers. On the morning of October 26, 1977 Gerry visited once more, taking the time to complete her own drawing of Castle in bed. He died later that day. When she returned that evening, she found her uncle had also drawn two pictures—his last—and left them on the nightstand for her.<sup>2</sup> In each, James Castle lies in bed beneath a window, the room otherwise bare except for a television on the wall and a chair underneath it, the banal essentials of the moment. The penultimate drawing (fig. 2) is more exact in its composition and was based closely on the drawing by Gerry. The spirit of the final drawing

(fig. 3) is unmistakably Castle's, releasing the room's elements from their formal arrangement, allowing the bed to dissolve into the floor and walls, and the few strokes of soot that make up its occupant to blur with the sheets and the edges of the world outside; Castle has drawn himself at the threshold of oblivion.

These are important drawings for reasons that go beyond their obvious role as a capstone, however modest, to an extraordinary oeuvre. They matter because we know the context of their creation—precisely when and where they were drawn—and because the artist is not only present in the work, but is also represented in or very near the moment of its execution. Thus the tendrils of lived experience—of Castle's impressions of a particular time and place, his role within them, and his decision to commit them to paper—come together in a moment of aching clarity, just before he leaves us. This alone may not sound revolutionary, but it is in conspicuous contrast to Castle's complex relationship with these same subjects

National Gallery of Art, Washington; D.A.P. / Distributed Art Publishers, Inc.  
*Andrew Wyeth: Looking Out, Looking In*  
1st Place (tied)



*Wind from the Sea*  
Painting Truth beneath the Facts

NANCY K. ANDERSON

Skira Rizzoli — New York  
**A Shared Legacy: FOLK ART IN AMERICA**  
 1st Place (tied)

4-7

Attributed to Daniel G. Lamont (1818-1883)

4  
**Jewelry**

c. 1850  
 Gold mechanical pencil; citrine and gold ring; cut citrine and seed pearl brooch mounted in gold; gold and pearl drop earrings; and coral necklace  
 Probably United States

5 (opposite)  
**Clara Adeline Lamb**  
 c. 1852  
 Oil on canvas  
 29½ x 24¼ in. (75 x 62.9 cm)  
 Webster, Massachusetts

(following pages)  
 6  
**Josiah Quincy Lamb**  
 c. 1852  
 Oil on canvas  
 28½ x 23 in. (72.4 x 58.4 cm)  
 Webster, Massachusetts

7  
**Emily Avesta Bisco Lamb**  
 c. 1852  
 Oil on canvas  
 28¼ x 23¼ in. (72.4 x 59 cm)  
 Webster, Massachusetts

PROVENANCE: Descended in the Lamb family; Ruth K. Lavigne, North Grovenordale, CT; David Wheatcroft, Westborough, MA.

BY THE MIDDLE of the nineteenth century, as the wealth of the middle class grew and a broad array of manufactured domestic items was more widely available, new styles of clothing, architecture, and interior decoration began to appear in American portraits. These paintings of Josiah Quincy Lamb (1823-1886), Emily Avesta Bisco Lamb (1826-1895), and their daughter Clara (1849-1932) exemplify this new look. The drapery, furniture, architectural elements, carpets, patterned fabrics, jewelry, vases of flowers, and landscape vistas do not compete with the likenesses so much as give the paintings added texture, depth, and interest. Material possessions are given prominence in the painting, because they reinforced status and worth.

The portraits are attributed to Daniel G. Lamont (1818-1883), who worked primarily in New Hampshire and Massachusetts in the

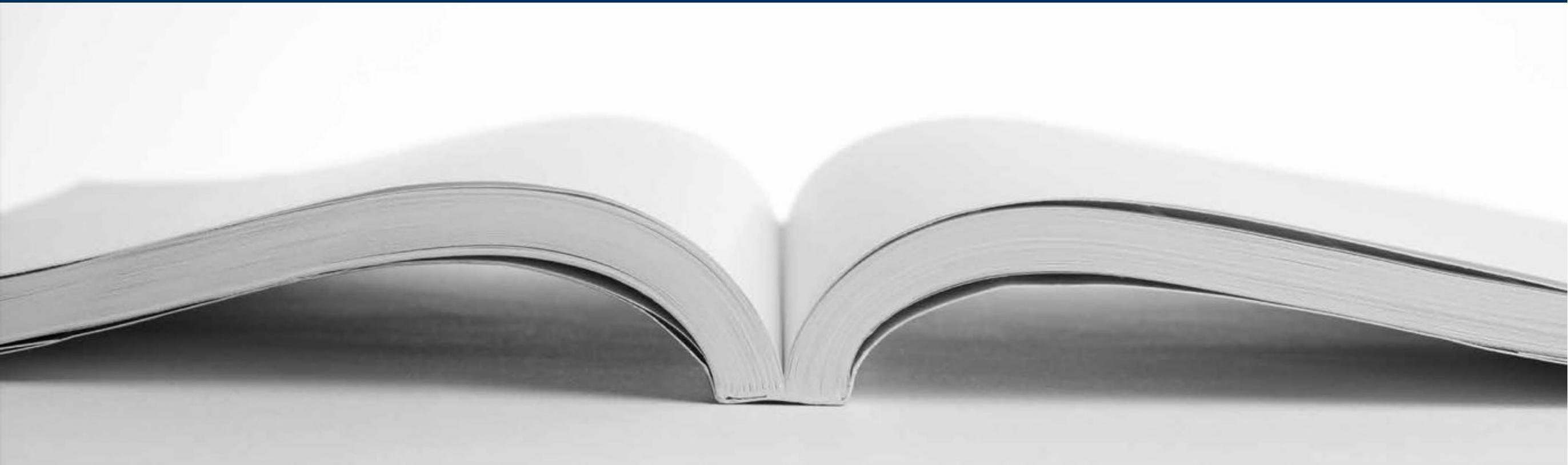
1850s. Information about the artist is scarce, and what little is known conflicts with information in advertisements placed by "D. G. Lamont" in Concord, New Hampshire's *New Hampshire Patriot and State Gazette* beginning in 1837. One 1839 advertisement read: "D. G. LAMONT, MINIATURE PAINTER. The same Artist from Edinburgh who met with such success here about two years ago, will remain for about two or three weeks, and positively no longer, as he is preparing to go south. MINIATURES on ivory from \$5 to \$30 and upwards, and in all cases warranted strikingly correct."

Lamont was born in Scotland. An advertisement he placed in 1850 states that he was a member of London's Royal Academy of Art, although his name does not appear on the list of academicians. His earliest recorded work is an 1839 miniature, probably painted in Concord. He exhibited two miniatures at the Pennsylvania

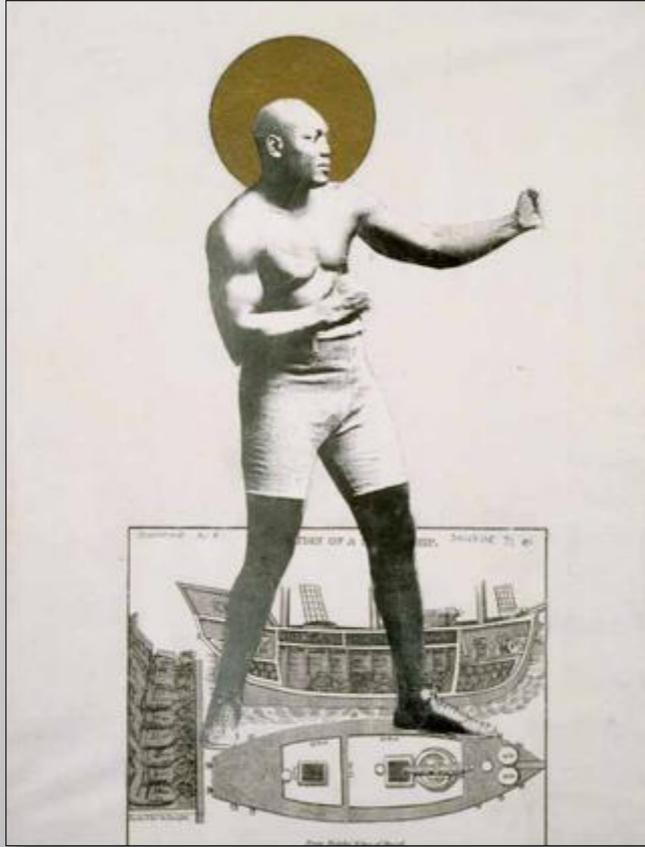


# **LARGE NONPROFIT PUBLISHERS**

Illustrated Text



Smithsonian National Museum of African Art  
*Conversations: African and African American Artworks in Dialogue*  
1st Place (tied)



*Power and Politics*



**A**FRICAN AND AFRICAN AMERICAN artists in *Conversations* employ a range of visual strategies—upended figures; blood seeping from wounds; poses and gestures denoting individual or collective strength, or its absence—in their explorations of power and its social and political implications. Power, authority, and ideology are interrelated and involve more than a simple struggle between dominant and subordinate positions.<sup>1</sup> Power is also dynamic, creative, and enabling, embodying human agency that engages with and contests expressions of power and authority through ideology and practice, including appropriation, resistance, transformation, and the formation—or just the hope—of a new order.

National Geographic  
*Stunning Photographs*  
1st Place (tied)



The ground we walk on,  
the clouds above . . . each  
gift of nature possessing  
its own radiant energy,  
bound together  
by cosmic harmony.

~ Ruth Bernhard

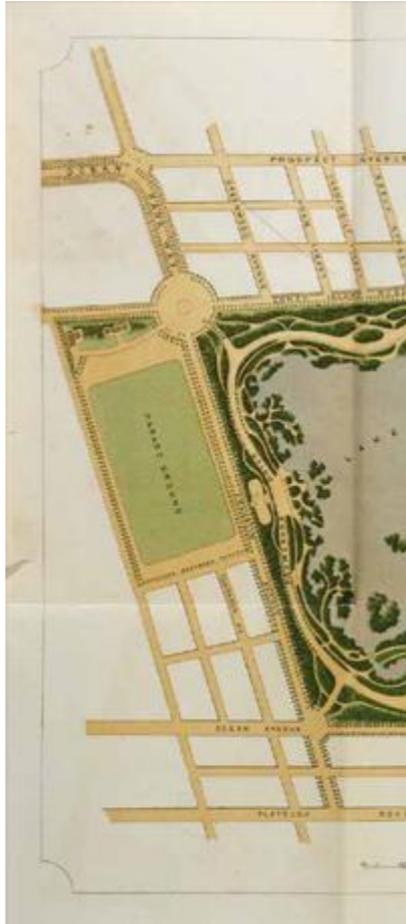
Johns Hopkins University Press  
 Frederick Law Olmsted  
 1st Place (tied)

## PROSPECT PARK

### Plans

Prospect Park in Brooklyn, New York, offers the most significant instance of choice of a park site by Olmsted and his partners. The City of Brooklyn had originally chosen a site that included the high land and reservoir on "Mount Prospect" on the east side of Flatbush Avenue, along with a large tract on the other side of the avenue. In 1861 a plan for this site was prepared by the topographical engineer Egbert Viele, the same man whose plan for Central Park in Manhattan of 1856 had been adopted by one park board only to be rejected by its successor and replaced by the Greensward plan of Olmsted and Vaux. While Olmsted was in California during 1863-65, Vaux convinced officials in Brooklyn to move the entire Prospect Park site to the west side of Flatbush Avenue and expand its area to include what became the Long Meadow and Prospect Lake. The oval area for the plaza at the northern entrance of the park was also included in this expansion. Then, in 1865, the Brooklyn park commissioners selected Vaux and Olmsted to prepare a plan for the 650-acre site. Olmsted directed construction of the park beginning in the summer of 1866. He and Vaux received strong and consistent support of their work from the president of the park board, James S. T. Stranahan. After several years of work, Olmsted was pleased to report to Stranahan that a large part of the park was "thoroughly delightful and I am prouder of it than of anything that I have had to do with."<sup>1</sup>

1. Frederick Law Olmsted to James S. T. Stranahan, n.d. (c. 1882)



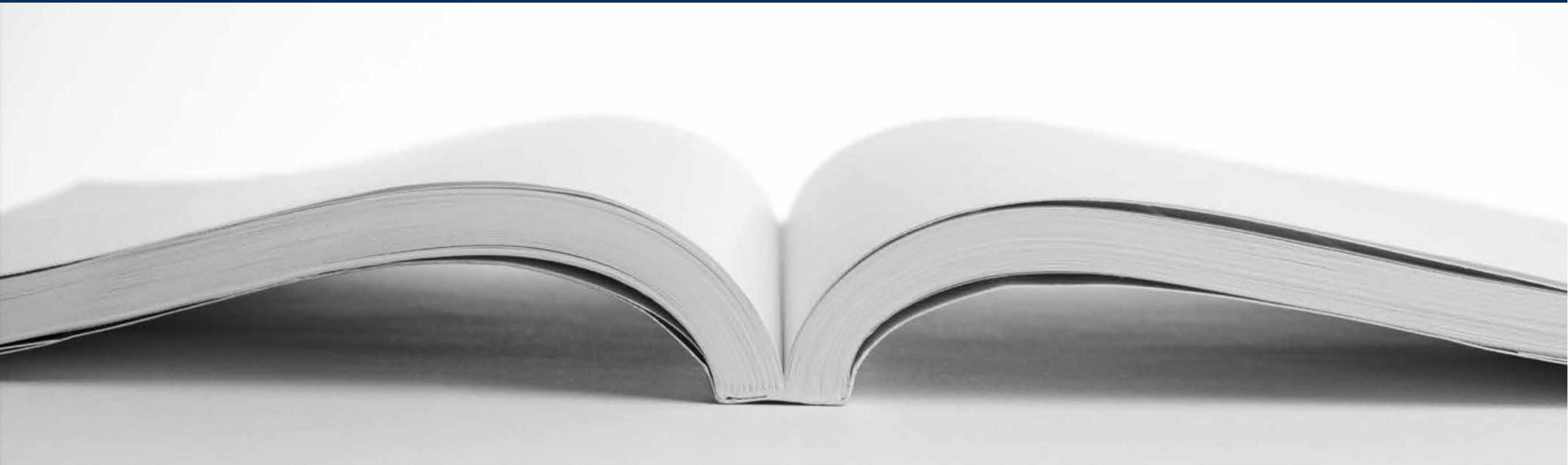
4.1 Olmsted, Vaux & Co., Plan for Prospect Park, 1871



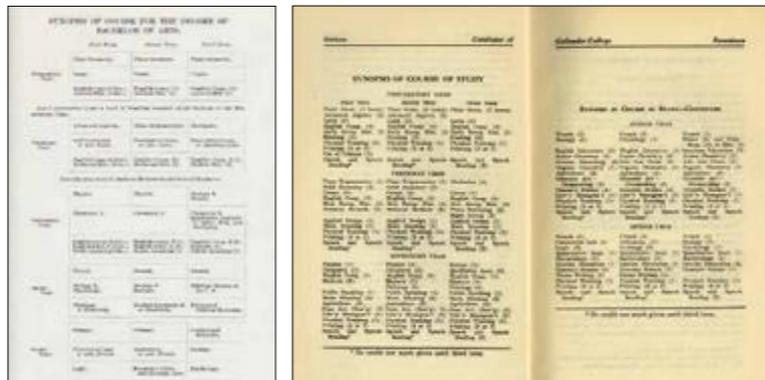
PROSPECT PARK

# **SMALL- TO MEDIUM-SIZE NONPROFIT PUBLISHERS**

Illustrated Text



Gallaudet University Press  
*The History of Gallaudet University*  
 3rd Place



The curriculum in the 1910s paralleled that of other American colleges. In the course synopsis from 1912 (above), the core requirements for a bachelor of arts degree included English, mathematics, history, Latin, chemistry, French, German, public speaking, and biology. President Hall changed the course offerings to provide a more diverse selection of electives. By 1929–1930, the requirements had added physical training for every term. Other additions included classes for agriculture, domestic art, printing, and library management.

**Hall's Legacy**

In 1910, when Percival Hall took office, Congress appropriated \$75,500 for the Columbia Institution. By May 1945, when he retired, the appropriation had more than doubled to \$204,000, and income from tuition and other sources had increased from \$6,000 to \$48,000. During the same period, enrollment grew only modestly—from 104 in the college to 146; enrollment in Kendall School actually dropped from 66 to 62.<sup>33</sup> Even given some inflation in the economy during this period (1913–1945), when the consumer price index increased by about 82 percent, it is clear that federal support for Gallaudet did not diminish.<sup>34</sup> Nevertheless, it also did not increase fast enough to support growth in enrollment, facilities, and programs.

Because of limited increases in federal support, the physical appearance of the college did not change much during Hall's tenure. Only two new buildings—Fowler Hall and the dairy barn—were constructed, but Hall oversaw the creation of several new facilities, including a biology laboratory, a print

shop, and a research department. Hall also expanded the curriculum over the years, adding new courses in English, history, mathematics, business, and science.<sup>35</sup> After Hall retired, he and his wife Ethel moved into the farmhouse on campus, and they lived there until Hall died in 1953.



The Hall family (left to right: Percival, Ethel, Percival, Jr., Marion, and Jonathan). Marion worked at Gallaudet as a registrar and then left to become secretary to the commissioner of Indian Affairs. Percival, Jr., taught mathematics and Jonathan taught biology at the college. Jonathan married Aileen M. Boutlier (MA 1947).

**The Administration of Leonard M. Elstad**

Leonard M. Elstad succeeded Percival Hall as president of Gallaudet. Elstad was born on February 8, 1899, in Osseo, Wisconsin. He received his bachelor's degree from St. Olaf College in Minnesota. Like Percival Hall, Elstad was a hearing man who had graduated from Gallaudet's Normal Department (in 1923); prior to his appointment as

Gallaudet's third president, he was the superintendent of the Minnesota School for the Deaf. During his years as president, Gallaudet went through a period of rapid change and expansion.

In the period during and immediately following World War II, the federal government grew in both size and scope. The city of Washington also experienced extensive physical development. One of

**GALLAUDET TRADITIONS: DIAMOND AND THE LITTLE IRON DOG**

The little Iron Dog is a well-known fixture at Gallaudet University, and it is a beloved mascot to many alumni. The small black iron statue has appeared in many student and alumni group portraits dating as far back as 1889 and as recently as Homecoming 2013. The statue resembles a dog named Diamond that belonged to John B. Wight and his wife Anna. Mr. Wight, who served as Gallaudet's secretary, supervisor, and business manager from 1877 to 1897, lived on Kendall Green. He brought Diamond to the college in 1878, and the dog became a devoted protector of the college

grounds, keeping the dining room and kitchen free of rats and barking at unknown intruders. Diamond was well-loved by both faculty and students.

After Diamond's death in 1888, Wight found the iron dog statue in a shop. It looked so much like Diamond that he bought it and brought it back to campus. When Wight resigned from Gallaudet, he gave the statue to the college, and its care passed from EMG to President Hall and the succeeding presidents. Diamond now lives in President Hurwitz's office, but he comes out on special occasions for photographs.<sup>36</sup>



The little Iron Dog.

The 1947 GCAA reunion photograph in front of Chapel Hall. Percival Hall is in the center of the first row, and the Iron Dog is at his feet.



White House Historical Association

*Away from the White House: Presidential Escapes, Retreats, and Vacations*

2nd Place

Chapter 12

Abraham Lincoln: The Soldiers' Home



ABRAHAM LINCOLN  
Sixteenth President of the  
United States, 1861–1865

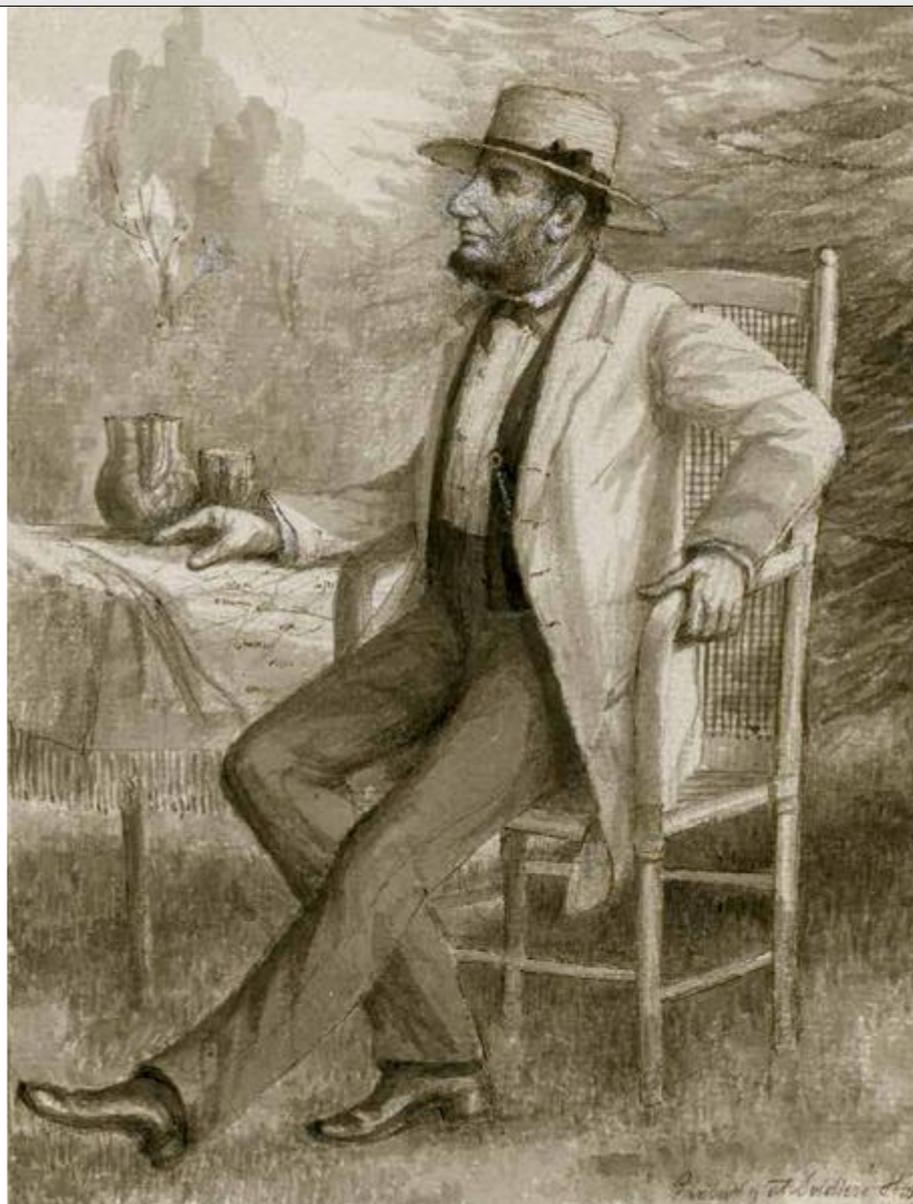
In the last three summers of his presidency, Abraham Lincoln commuted to his White House office from a tree-shaded cottage at the Soldiers' Home, a government institution in the rolling countryside roughly 3 miles northeast of the White House. Situated on a hill with an unmatched panoramic view of the capital, the Soldiers' Home was high enough to catch a breeze and generally a bit cooler and considerably healthier than the overheated and fever-prone city. Lincoln traveled the dusty roads to the White House on horseback or by carriage each workday morning, returning to his rural retreat in the late afternoon. In its park-like setting, the cottage offered more serenity than the bustling Executive Mansion, and both the president and First Lady Mary Todd Lincoln grew fond of it.

Lincoln's morning ride took about 30 minutes, and he got an early start. An army officer remembered finding the president up, dressed, and reading when he entered the cottage at about 6:30 a.m. John Hay, Lincoln's young secretary, recalled that "he would be up and dressed, eat his breakfast . . . and ride into Washington, all before 8 o'clock." The president spent the day at his desk and generally rode back to his country retreat after 4:00 p.m., although he might spend the night at the White House if faced with rapidly developing events. During most of the first year the president often rode unescorted and unguarded, or sometimes in

In this undated sketch by a French amateur artist, President Abraham Lincoln, dressed for warm weather in a white jacket and straw hat, sits on the lawn of the Soldiers' Home (opposite), the military facility north of the White House where he spent summers.



This view of the Soldiers' Home complex by Charles Magnus, c. 1863, shows the cottage that the Lincoln family occupied in the center. It had been built in 1842 by the Washington banker George W. Riggs. In 1851, Riggs sold the cottage and his 250-acre summer retreat to the U.S. government, which added to the acreage and established a home for retired and disabled veterans there. The soldiers lived in the large stone structure to the right of the cottage. While president, James Buchanan retreated to the home for a few weeks during at least two summers.



Smithsonian Books  
*The Evolution of Washington, D.C.*  
**1st Place (tied)**

*Old Washington, D.C.,  
 Steamboats of the Potomac River*

This recent print by Paul McGehee depicts two steamboats, *Potomac*, built in 1880, and *District of Columbia*, built in 1925, near the latter's pier at 7th and Maine SW on a summer evening in 1936. *Potomac*, which belonged to the Potomac River Line, is embarking on its three hour moonlight cruise,

a nightly occurrence during the warm months. It also provided Sunday morning transportation for bathers bound for Columbia Beach. The passengers were entertained by music and dancing. The luxury steamer *District of Columbia*, owned by the Norfolk and Washington Steamboat Company, right, is preparing to make its evening departure for Norfolk, arriving 12 hours later.

The Norfolk and Washington Steamboat Company provided service between the two cities with stops in Alexandria and Old Point Comfort for over 60 years. It was

incorporated in 1890 and began service in 1891. Their busiest season was in 1907 when two of their steamers set out daily for Norfolk, departing at 8 A.M. and 6:30 P.M. Their boats on that route, *Jamestown* and *Newport News*, each carried about 400 passengers. Most were attending the Jamestown Exposition, a world's fair organized to celebrate the 300th anniversary of the founding of Virginia in 1607.

After the United States government requisitioned two of the Norfolk and Washington Steamboat Company's boats for use in World War II, only *District of Columbia*

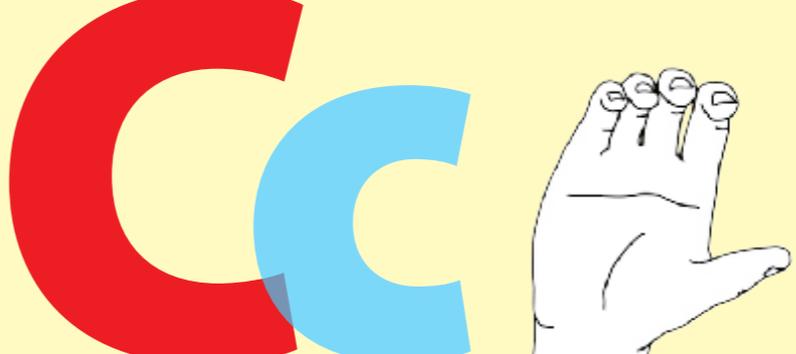
remained on the Washington to Norfolk route. In 1948 she collided with a tanker, causing the Baltimore Steam Packet Company to take over both the damaged ship and the corporation in 1949. The construction of modern highways throughout Virginia in the 1950s and the introduction of airline service to Norfolk spelled the end of steamboat service between Washington and Norfolk in 1957. Baltimore ceased steamboat operations to Norfolk five years later, and *District of Columbia* was sold to other interests and renamed *Provincetown*.

[180]



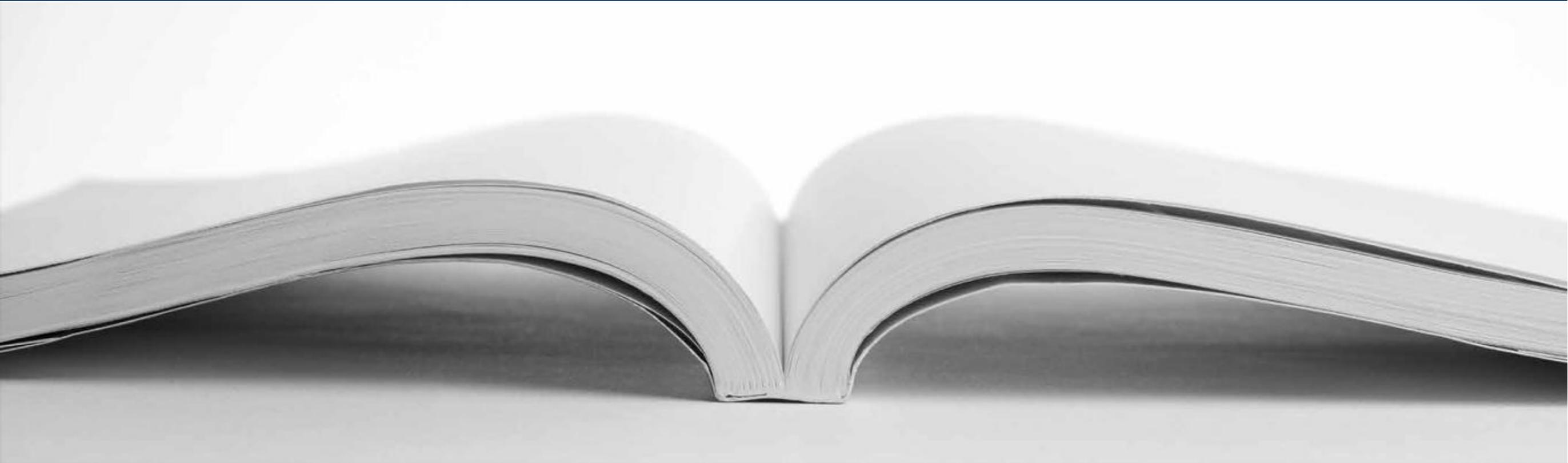
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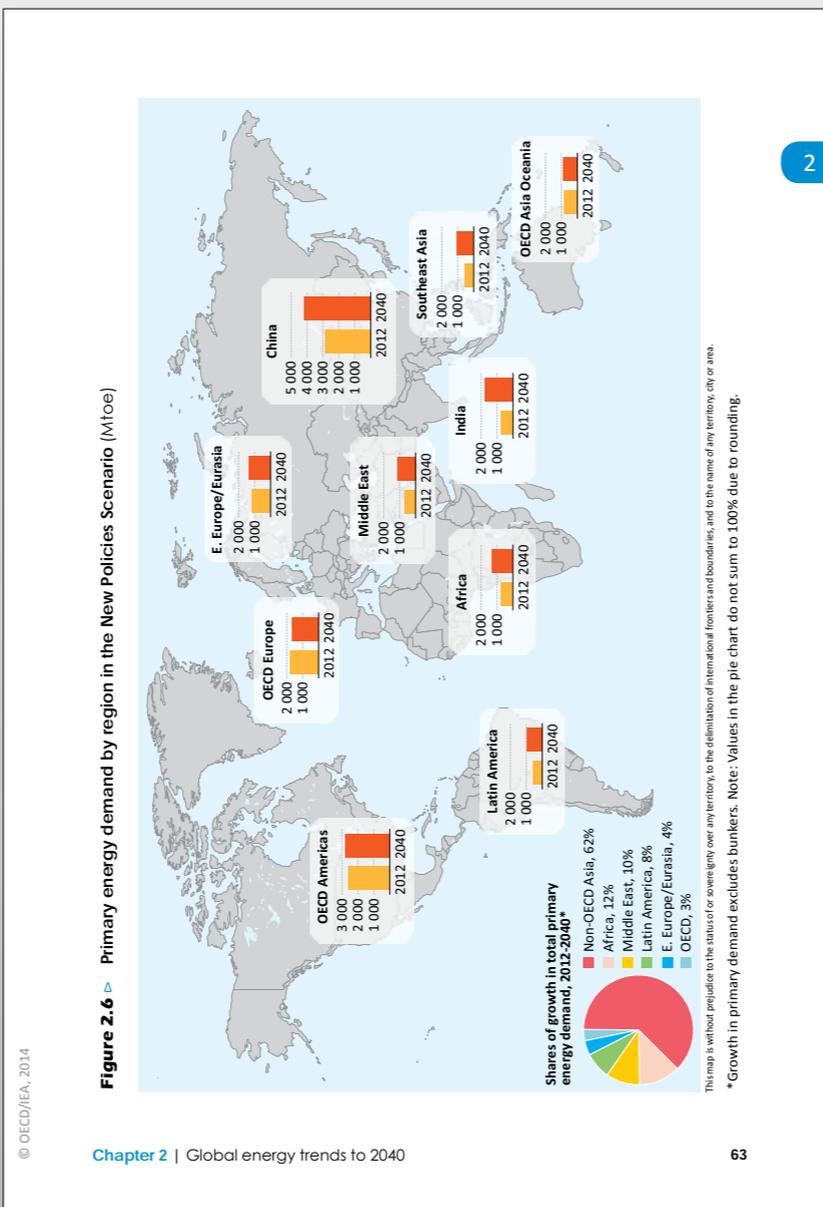
*Old Washington, D.C., Steamboats of the Potomac River.* Painted and published by Paul McGehee, Alexandria, Virginia, 1998. Size: 20 × 35 inches. AS 462. Reproduced with permission of artist. © Paul McGehee, [www.paulmcgeheeart.com](http://www.paulmcgeheeart.com).

52 butterfly		cake 53	
a b c d e f g h i j k l m n o p q r s t u v w x y z	<b>butterfly</b>  <p>The beautiful <b>butterfly</b> has colorful wings.</p>		a b c d e f g h i j k l m n o p q r s t u v w x y z
	<b>button</b>  <p>A <b>button</b> popped off her coat.</p>	<b>cafeteria</b>  <p>A <b>cafeteria</b> has many kinds of food.</p>	
	<b>buy</b> purchase  <p>She went to the market to <b>buy</b> a fat pig.</p>	<b>cake</b>  <p>The birthday <b>cake</b> is covered with frosting.</p>	

**SMALL- TO MEDIUM-SIZE AND LARGE  
NONPROFIT PUBLISHERS**

Technical Text





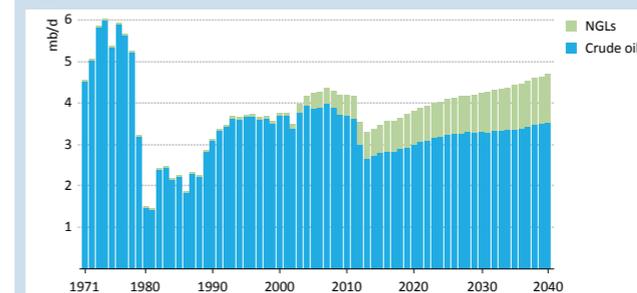
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**Box 3.5** ▶ What would it take for Iran to bounce back?

With reported proven reserves of 157 billion barrels of crude and natural gas liquids and 34 trillion cubic metres of gas, Iran is one of the richest oil and gas resource-holders on the planet. Yet sanctions and under-investment reduced crude oil output to just 2.8 mb/d in the first half of 2014, the lowest level since 1989, although this was slightly offset by a large rise in the production of NGLs, to more than 600 kb/d, most of the volume coming from the development of the world's largest gas field, South Pars (the field straddles the Qatari border where it is called the North field).<sup>13</sup>

3

**Figure 3.14** ▶ Conventional oil production in Iran in the New Policies Scenario



Most of the reduction in oil output from Iran has been a direct result of customers cutting their purchases because of sanctions, but the lack of access to new technologies and under-investment has also meant a reduction in effective capacity. This will take time to replace. Iran's large fields, such as Gachsaran and Marun, have been in production for over 50 years and are in sore need of rehabilitation to stem decline rates of nearly 8% per year. Our projections allow for a positive outcome of negotiations over sanctions stemming from Iran's nuclear programme, but, even in that event, there will still be major uncertainties over the pace at which Iran's oil industry can bounce back: in our projections, production rises above 4 mb/d only in the early 2020s, reaching 4.7 mb/d (of which 1.2 mb/d are NGLs) by 2040. This modest increase reflects the numerous questions that remain, not least how investment will be affected by institutional inefficiencies and domestic competition for influence across the oil industry; what terms might be available for upstream investors if, as seems likely, the unfavourable "buy-back" contract terms in place since 1979 are replaced; and whether Iran will be successful in raising domestic energy prices and holding back rapidly increasing domestic demand.

13. Export of NGLs has fared better in Iran than export of crude since international sanctions came into force; a continued focus on wet gas leads to NGLs output growing faster than gas output over the coming years.

## CHAPTER 2 Thinking socially

Humans are deeply social animals. Our beliefs, desires, and behaviors are affected by social preferences, our relationships, and the social contexts in which we live and make decisions. We are “group-minded individuals” who see the world from a social as well as an individual perspective; we understand what is in the minds of others and often act as if our brains are networked with the brains of other people (Tomasello 2014).

Human sociality—the tendency among humans to associate and behave as members of groups—affects decision making and behavior and has important consequences for development.<sup>1</sup> Our social tendencies mean that we are not purely selfish and wealth-

**Policies can tap people’s social tendencies to associate and behave as members of groups to generate social change.**

maximizing actors, as many economic models and policies assume, rather, we value reciprocity and fairness, we are willing to cooperate in the attainment of shared goals, and we have a tendency to develop and adhere to common understandings and rules of behavior, whether or not they benefit us individually and collectively. Since what we do is often contingent on what others do, local social networks and the ideas, norms, and identities that propagate through them exert important influences on individual behavior (see figure 2.1).

A key consequence of sociality for development is that groups and even entire societies can get stuck in collective patterns of behavior—such as corruption, segregation, and civil war—that arguably serve the

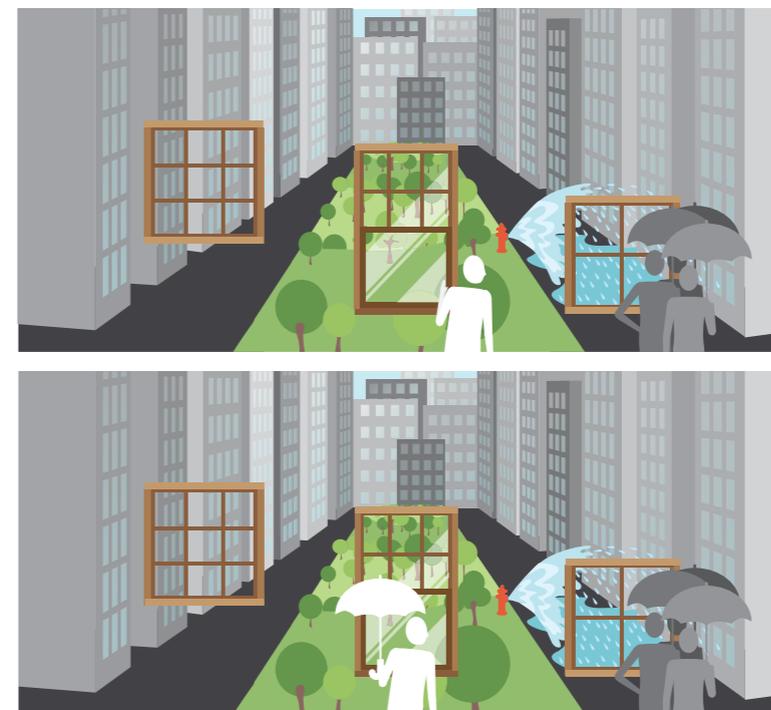
interests of no one. Yet by the same token, temporary interventions can have large and lasting positive effects on a community by shifting a pattern of social interactions from one suboptimal self-reinforcing arrangement (or “equilibrium”) to another arrangement that better promotes well-being and becomes self-sustaining (see spotlight 1, on fighting a social norm tolerating corruption). Sociality is also a lever for new types of development interventions that harness the tendencies of individuals to seek social status, to build and maintain social identities, and to cooperate with others under certain conditions.

Policy makers often underestimate the social component in behavior change. The purpose of this chapter is to summarize recent findings on the social microfoundations of action and their implications for development policy. To demonstrate that there is a fundamentally social component to thinking and decision making, the discussion begins by examining “other-regarding” preferences—including the innate human desire for social status, tendencies to identify with groups and help others, and propensities to cooperate with others who are cooperating—and their implications for institutional design and development interventions. Because social networks are the key pathway through which social influences are transmitted, the chapter then considers how social networks affect the development process and interventions that leverage networks to spur social change. Finally, since sociality leads to the informal rules known as social norms that coordinate behavior, the chapter examines some of the social outcomes that such norms create and the policies that take account of norms to better achieve development objectives.

Human sociality is like a river running through society; it is a current that is constantly, if often

**Figure 2.1** What others think, expect, and do influences our own preferences and decisions

Humans are inherently social. In making decisions, we are often affected by what others are thinking and doing and what they expect from us. Others can pull us toward certain frames and patterns of collective behavior.



imperceptibly, shaping individuals, just as flowing water shapes individual stones in a riverbed. Policy makers can either work with these social currents when designing interventions or ignore them and find themselves swimming upstream. Just as a dam taps a river’s kinetic energy to generate electricity, interventions can tap sociality to facilitate cost-effective social change. This chapter offers examples of how sociality can serve as a starting point for new kinds of development interventions.

### Social preferences and their implications

#### Social recognition and the power of social incentives

Everyone knows that economic incentives can influence behavior.<sup>2</sup> What is less commonly recognized is that social incentives can also exert a powerful effect on behavior. In fact, social rewards, such as status and recognition, can motivate people to exert effort and

United Nations  
 World Humanitarian Data and Trends 2014  
 1st Place

The year in review – 2013

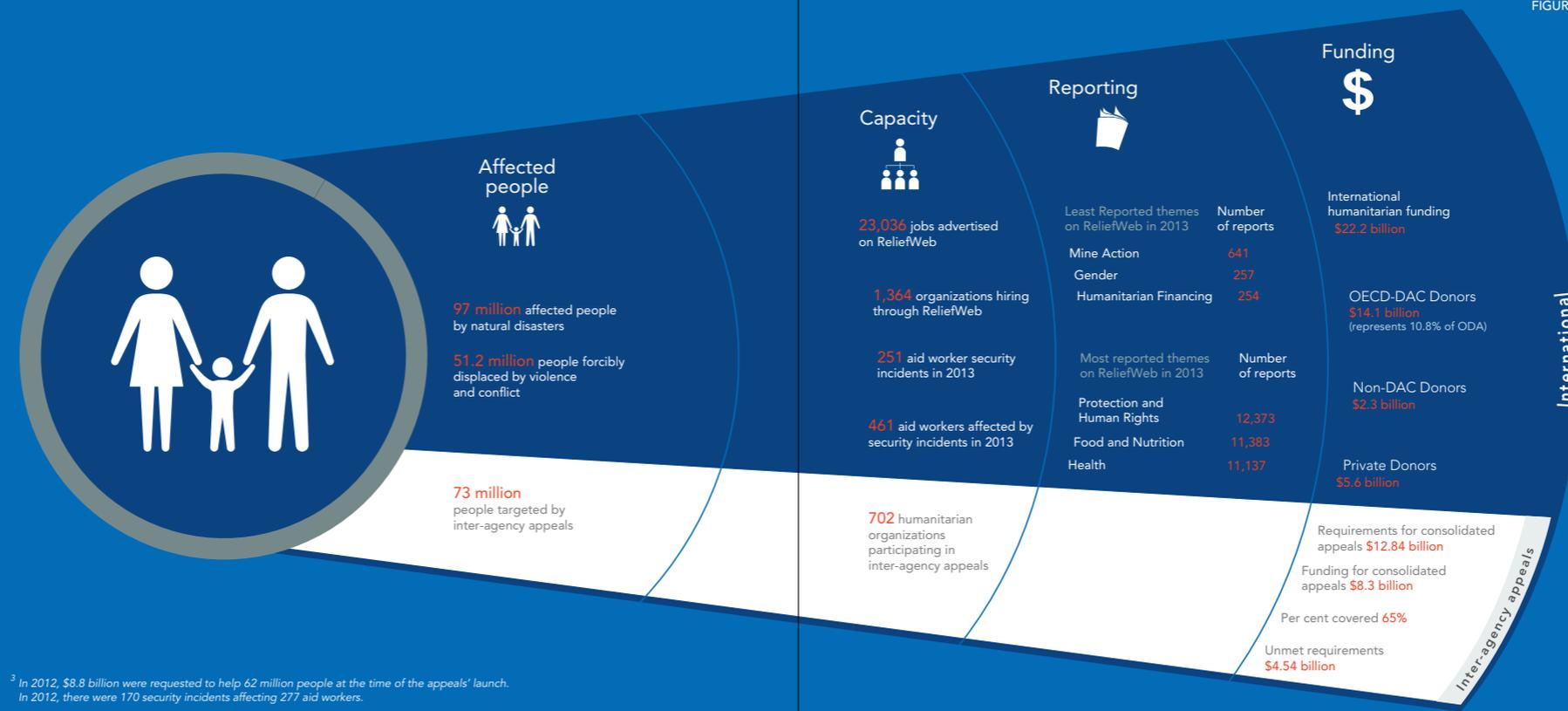
Humanitarian assistance in 2013

Humanitarian assistance in 2013

In 2013, overall needs and requirements increased, putting even more strain on responders. Notwithstanding current crises, 2013 was a record year on many fronts: requirements (\$12.84 billion), overall contributions (\$22.2 billion), people targeted (73 million) and security incidents (251).<sup>3</sup> In trying to meet these needs, the international community also worked to strengthen its capacity: compared with 2012, 4,000 more jobs were advertised and approximately 80 more organizations participated in inter-agency appeals.

It is still difficult to gauge the impact of international humanitarian assistance. Assistance is often measured in terms of funding, which is turned into organizational capacity to implement projects. However, there is currently no standardized reporting on the services provided or their impact, especially over the long term. Affected people are routinely helped first and foremost by their community and national responders, but this help is difficult to measure and rarely reported. Recognizing these limitations, the international community has placed renewed emphasis on the use of data to promote evidence-based policymaking and calling for information standards to better understand and meet affected people's needs.

FIGURE 1

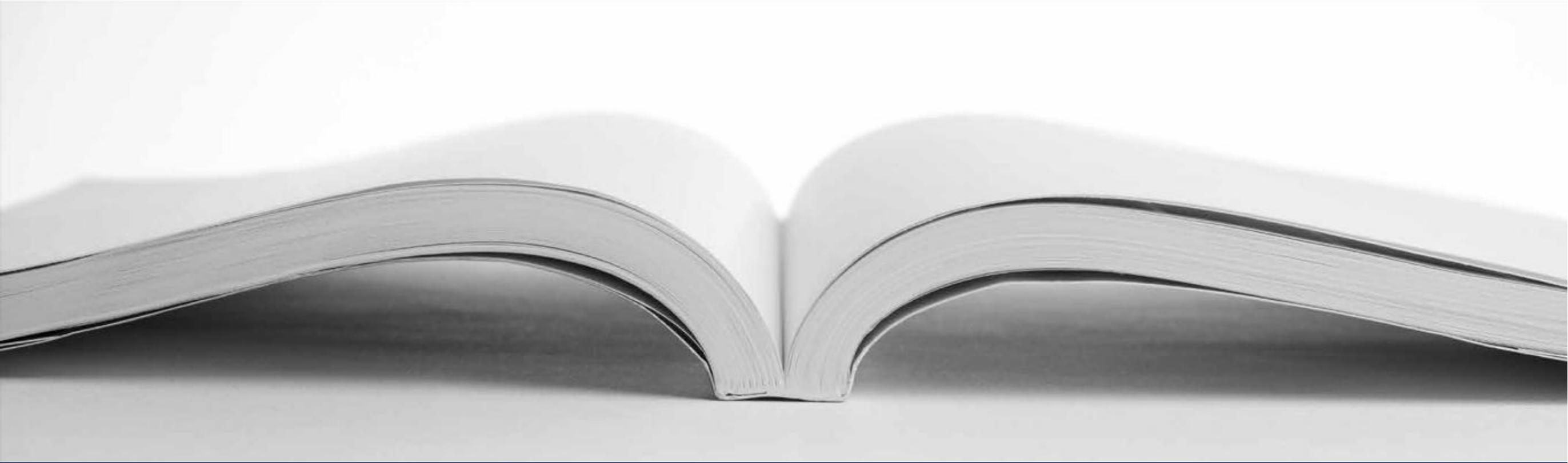


<sup>3</sup> In 2012, \$8.8 billion were requested to help 62 million people at the time of the appeals' launch. In 2012, there were 170 security incidents affecting 277 aid workers.

Sources: FTS, ReliefWeb, CRED, Aid Worker Security, Development Initiatives, IDMC.

# **LARGE NONPROFIT PUBLISHERS**

Typographic Text



- B. Study **Language Note 1** on the meanings of the word “green” presented through examples and synonyms (provided by *Oxford American Dictionary and Thesaurus*) and paraphrase the title “Global Priorities: Being Green or Earning Green” by substituting the word “green” with synonyms.

Language Note 1	
Green (ADJECTIVE)	Green (NOUN)
1. “a green scarf” Syn.: lime, olive, jade	1. “green on the road” Syn.: plants
2. “a green island” Syn.: grassy, leafy	2. “to eat greens” Syn.: vegetables
3. “green issues” Syn.: environmental, ecological	3. “Greens against corporations” Syn.: ecoactivists
4. “a green alternative” Syn.: nonpolluting, environmentally friendly	4. “to save some green” (informal, dated) Syn.: money
5. “green bananas” Syn.: unripe	
6. “green lieutenant” Syn.: inexperienced, naïve	
7. “green face” Syn.: pale, sick	

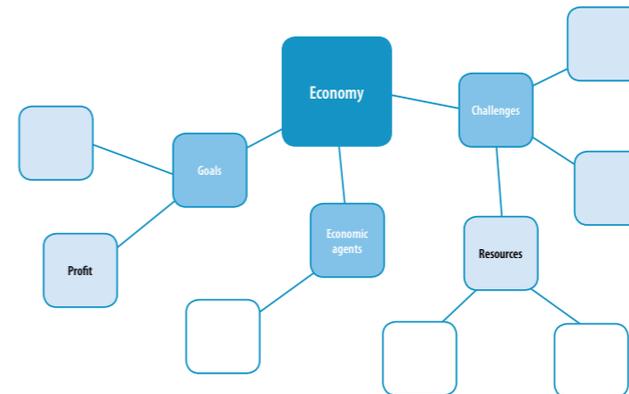
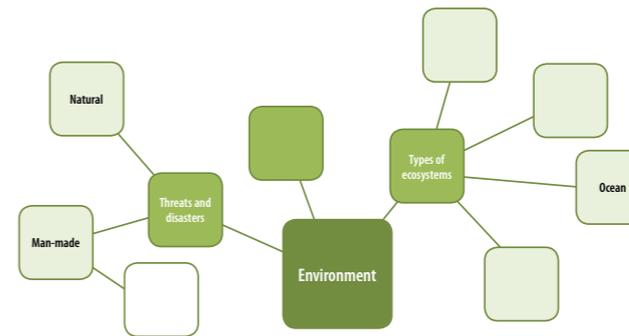
- C. In your own words, try to explain the title of the article “Global Priorities: Being Green or Earning Green.”

- D. Based on the title “Global Priorities: Being Green or Earning Green,” make a list of issues that might appear in the article.

1. pollution
2. generating profit
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

**Creating Mind Maps**

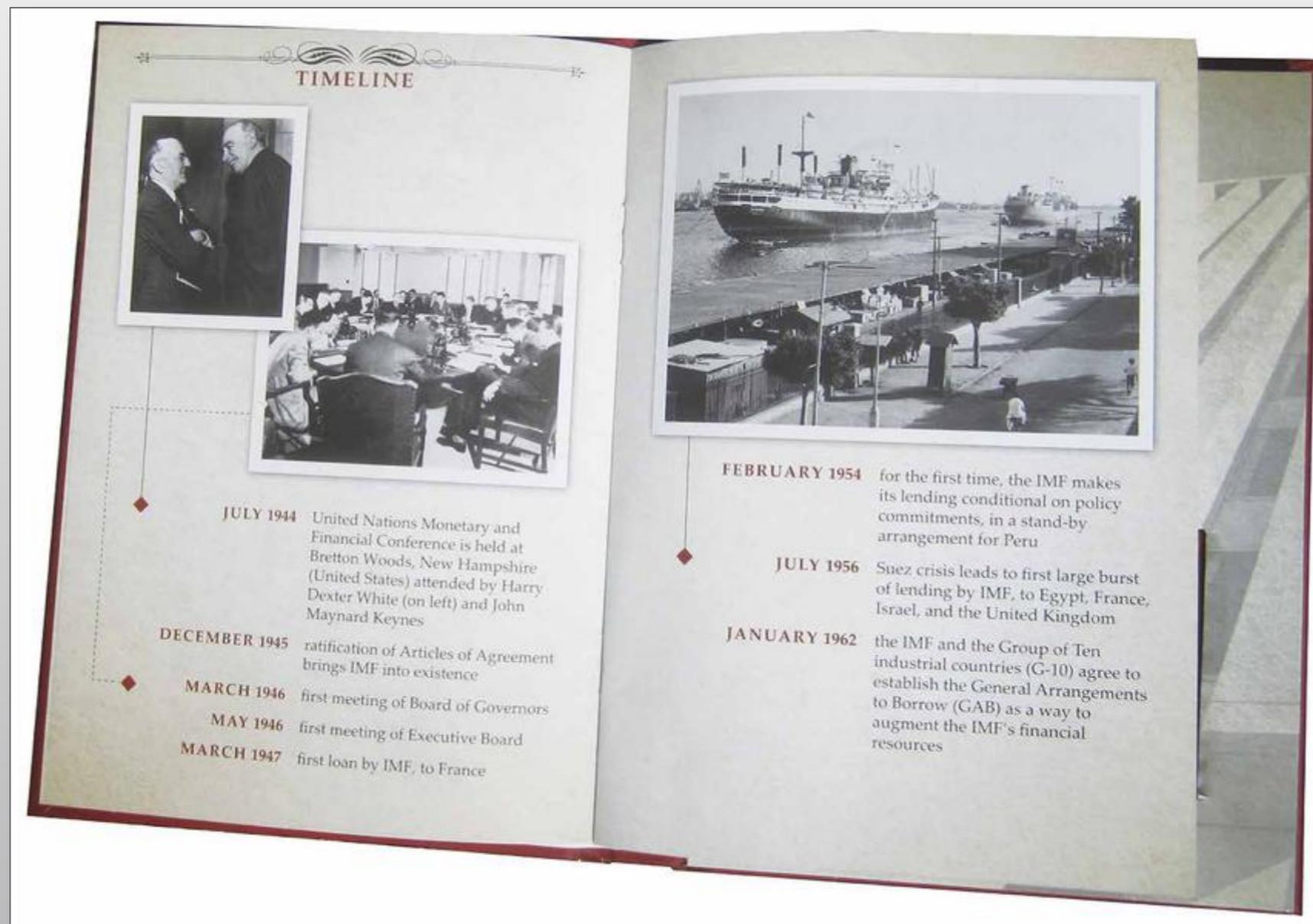
- A. Brainstorm as many words as you know associated with the challenges a country might face regarding the environment and the economy. Arrange your ideas to create two separate mind maps according to the pattern shown below. After reading the article, you will be able to add more information, so leaving boxes blank at this point is okay.



## International Monetary Fund

*The History of the IMF: A Digital Collection, 70th Anniversary Edition*

3rd Place (tied)



**MAPS, MILEAGES, AND METHOD**

The first two sections of this book provide a chronological history of the region and a topographical guide to the historic sites that are related to the canal and the river. These sections are cross-referenced with the mileage notes, so that you can connect specific locations with larger trends. The mileage notes are also internally cross-referenced, so that you can connect, for instance, J. E. B. Stuart's river crossing at McCoy's Ferry with his escape across White's Ford a few days later (see *miles 110.2 and 38.9*). The references to GAP miles are pointers to a related guide that I am preparing for the Great Allegheny Passage, the 149-mile trail that connects Cumberland to Pittsburgh.

The trail maps in the Canal Guide are renderings based on topographical maps prepared by the U.S. Geological Survey, compared with satellite imagery and historical maps. The rendering of rivers and mountains is loose rather than scientifically precise, but I hope that it will convey a sense of the terrain that determined the course of the canal.

The mileages were recorded on a cyclometer, rounded to the nearest tenth of a mile. For the most part, I found no more than one-twentieth of a mile variance from milepost to milepost. In those places where it appears that the marker may be misplaced, I have included a note in the text. Because of variations between cyclometers, I recommend that you track the distance from the nearest milepost if you are trying to locate a particular feature along the canal.

Because of the Potomac's winding course, it's not that useful to try to orient oneself by referring to the points of the compass. Instead, I have generally referred to the upstream and downstream directions of the canal and to its river side and berm side. (In American canal lingo, the "berm" is always the side of the canal opposite the towpath—see the *Oxford English Dictionary's* helpful explication. With a few minor exceptions, the towpath for the C&O always ran along the river side of the canal, so the berm side of the canal was usually the inland side.)

**PART ONE****HISTORICAL  
SKETCH****I. THE POTOMAC FRONTIER TO 1784**

The story of the Chesapeake and Ohio Canal's efforts to connect the Eastern Seaboard with western waters begins with John Smith and the very earliest English settlement in North America. While it soon became clear that the Potomac River was not a "Northwest Passage" to the Pacific Ocean, later generations hoped to follow it to the rich Ohio valley, which had been discovered beyond the mountains. In 1748, prominent Virginians invested in the Ohio Company, which set about building a trade route up the Potomac and across the Appalachians to the Forks of the Ohio. This business venture put the British colonials squarely in the path of the French, who were entering the Ohio valley from Canada. So it was first a very young George Washington and then British general Edward Braddock who followed the Potomac route to the French and Indian War. For all practical purposes, the Ohio Company had dissolved by the end of the border conflict, but the vision of a trade route to the Ohio was still championed by Virginians such as Thomas Jefferson and Washington.

**1. Early Exploration and Settlement**

The dream of finding a navigable inland route from the Atlantic dates back to the first permanent English settlement. The Virginia Company's instructions to the colonists who founded Jamestown directed them to search for "rivers that led to the north and west," rivers that might provide an easy passage to the Pacific Ocean. After weathering the first winter, in 1607, John Smith took one of the colony's boats and sailed up into the Chesapeake Bay. On his

American Psychological Association  
 APA Dictionary of Psychology, Second Edition  
 1st Place

## language

**laissez-faire leader** the type of leader who provides little guidance for group activities, interacts only minimally with the group members, and provides input only when directly asked. Research suggests that groups with laissez-faire leaders are less effective than are groups with DEMOCRATIC LEADERS or with AUTHORITARIAN LEADERS. [defined by Kurt LEWIN and his colleagues in experimental studies of leadership styles]

**-lalia** *suffix* abnormal or disordered speech (e.g., ECHOLALIA).

**lalling** *n.* an infantile form of speech characterized by the omission or substitution of sounds, particularly the substitution of the [l] sound for other sounds that are more difficult for the speaker to produce, for example, saying "lellow" for *yellow*. Lalling is considered a speech disorder when it persists beyond the age at which accurate articulation should have been acquired. See also PHONOLOGICAL DISORDER.

**lalopathy** *n.* any form of speech disorder.

**L-alpha-acetyl-methadol** *n.* see LAAM.

**Lamarckism** *n.* the theory that changes acquired by an organism during its lifetime—for example, through use, disuse, or injury of particular parts—can be inherited by its offspring. Extensive research over centuries failed to find proof of such **inheritance of acquired characteristics**; however, evidence now suggests that epigenetic modifications (i.e., natural or environmentally induced changes to DNA expression that occur during an organism's lifetime) can result in acquired characteristics that may be inherited by offspring. Also called **use-and-disuse theory**. [Jean-Baptiste Lamarck (1744–1829), French natural historian] —**Lamarckian** *adj.*

**Lamaze method** a variation of the method of NATURAL CHILDBIRTH in which the mother learns about childbirth anatomy and physiology and practices pain management through relaxation, massage, and breathing exercises. The mother is aware and active during labor, guided by her partner, who shares in the birth experience (e.g., as a supportive coach). The method neither encourages nor discourages the use of medication during labor and delivery. See also LEBoyer TECHNIQUE. [Ferdinand Lamaze (1890–1957), French obstetrician]

**lambda 1.** (symbol:  $\lambda$ ) see EIGENVALUE. **2.** (symbol:  $\Lambda$ ) see WILKS'S LAMBDA.

**lambda model** ( $\lambda$  model) see EQUILIBRIUM-POINT MODEL.

**Lambert's law** the principle that the ILLUMINANCE of a surface lit by light falling on it perpendicularly from a point source is inversely proportional to the square of the distance between the surface and the source. [Johann Heinrich Lambert (1728–1777), French-born Prussian mathematician]

**lamellipodium** *n.* (*pl.* lamellipodia) a sheetlike extension of a cell, for example, of the GROWTH CONE of a neuron.

**laminar organization** the horizontal layering of cells found in some brain regions. See CORTICAL LAYERS.

**lamotrigine** *n.* an ANTICONVULSANT drug used as an adjunct in the treatment of adults with partial seizures and some generalized seizures and for maintenance treatment of bipolar disorder. Although ineffective in treating acute manic episodes, it has gained acceptance as a single-drug treatment for acute bipolar depression and rapid-cycling bi-

polar II disorder. Serious skin reactions, including STEVENS-JOHNSON SYNDROME, have been reported at the start of therapy, particularly in children. U.S. trade name: **Lamictal**.

**LAMP** abbreviation for LEARNING ABILITIES MEASUREMENT PROGRAM.

**Landau-Kleffner syndrome** a rare childhood neurological disorder of unknown cause that is characterized by the sudden or gradual development of aphasia (inability to understand or express language) and an abnormal electroencephalogram (see ELECTROENCEPHALOGRAPHY). The syndrome usually occurs in children between the ages of 5 and 7 years who develop normally but then lose their language skills for no apparent reason. Many children with the disorder experience seizures, which generally disappear by adulthood. [first described in 1957 by William M. Landau and Frank R. Kleffner]

**Landau reflex** a normal reaction observed in infants between the ages of 3 and 12 months: When the child is supported horizontally in the prone position, the head rises and the back arches. Absence of the reflex is a sign of a neurological disorder, such as cerebral palsy or motor neuron disease.

**Land effect** a demonstration used to develop the RETINEX THEORY of color vision. To produce the effect, a multicolored scene is photographed with black and white film, once through a red filter and once through a blue-green filter. When the resulting images are projected simultaneously onto a screen through the opposite filter used to photograph the image, the original multicolored scene is perceived. [Edwin Herbert Land (1909–1991), U.S. inventor]

**landmark** *n.* an external reference point that is a major component of a COGNITIVE MAP. The design and placement of landmarks can significantly affect way-finding behavior. See ENVIRONMENTAL COGNITION; LEGIBILITY.

**Landmark Forum** see ERHARD SEMINAR TRAINING.

**Landolt circles** a set of circles with gaps of varying size, used to test visual acuity. Also called **Landolt Cs**. [Edmund Landolt (1846–1926), French ophthalmologist]

**landscaped office** a modification of the OPEN-OFFICE DESIGN in which emphasis is given to the interaction of people, such that the arrangement of work spaces is based on patterns of communication and facilitation of work flow. Landscaped offices typically place supervisors near workers and group people who communicate regularly with one another to perform their job duties in the same or adjacent spaces. Portable screens or partitions and other movable items, such as planters or cabinets, are used to separate areas and divide them into a variety of different yet easily accessible work spaces.

**Land theory of color vision** see RETINEX THEORY. [Edwin Herbert Land (1909–1991), U.S. inventor]

**Langdon Down's disease** see DOWN SYNDROME.

**Langerhans cells** dendritic cells found in the epidermis. [Paul Langerhans (1847–1888), German anatomist]

**language** *n.* **1.** a system for expressing or communicating thoughts and feelings through speech sounds or written symbols. See NATURAL LANGUAGE. **2.** the specific communicative system used by a particular group of speakers, with its distinctive vocabulary, grammar, and phonological system. **3.** any comparable nonverbal means

STRONG INTEREST INVENTORY (formerly the Strong-Campbell Interest Inventory).

**Strupp, Hans H.** (1921–2006) German-born U.S. clinical psychologist, psychoanalyst, and psychotherapy researcher: developed a model for framing and evaluating the effectiveness of psychotherapy at three levels of analysis (behavioral, personal well-being, and personality integration and change); he is also recognized for developing, with psychologist Jeffrey L. Binder, a version of BRIEF PSYCHODYNAMIC PSYCHOTHERAPY called *time-limited dynamic psychotherapy*.

**Stumpf, Carl** (1848–1936) German experimental psychologist: best known for investigating the psychological factors involved in acoustic perception; his institute launched many famous psychologists, including Kurt Koffka, Wolfgang Köhler, Kurt Lewin, and Max Wertheimer; his pioneering research on emotions proposed a cognitively based theory in which judgments are crucial.

**Sullivan, Harry Stack** (1892–1949) U.S. psychiatrist: a major contributor to personality theory through his INTERPERSONAL THEORY, which eventually gave rise to INTERPERSONAL PSYCHOTHERAPY; his approach derived from Sigmund Freud's psychoanalysis but emphasized social elements over biological instincts and focused on how key relationships develop and change over time.

**Sully, James** (1842–1923) British psychologist: studied and wrote about a wide range of topics, including ASSOCIATIONISM, NATIVISM, perception, sensation, and intuition; he cofounded the BRITISH PSYCHOLOGICAL SOCIETY in 1901.

**Summer, Francis Cecil** (1895–1954) U.S. psychologist: the first African American to receive a doctorate in psychology in the United States, he became the head of the psychology department at Howard University and exerted great influence in creating programs to train Black psychologists; his own department trained more Black psychologists than all combined U.S. colleges and universities at this time.

**Super, Donald Edwin** (1910–1994) U.S. vocational psychologist: wrote extensively on vocational guidance and vocational appraisal; he is also known for his Career Pattern Study, which employed three psychometric instruments still used today: the Work Values Inventory, the Career Development Inventory, and the Adult Career Concerns Inventory.

**Suppes, Patrick** (1922– ) U.S. philosopher and mathematical psychologist: cowrote *Foundations of Measurement* (1971–1990), which discussed the independent measurability of psychological concepts; he also wrote *Language for Humans and Robots* (1991), summarizing his work on the theory and experimental psychology of language.

**Taine, Hippolyte** (1828–1893) French historian, critic, and philosopher: one of the leading exponents of French POSITIVISM; he wrote extensively about the psychology of events in French history, including the psychology of revolutionary crowds.

**Terman, Lewis Madison** (1877–1956) U.S. psychologist: responsible for the validation of the Binet scales (see STANFORD-BINET INTELLIGENCE SCALE), the development of the STANFORD ACHIEVEMENT TEST, and the construction of the Army intelligence tests used during World War I (see ARMY TESTS); he is also known for initiating (in the 1920s) an important longitudinal study of some 1,500 gifted children (see TERMAN'S GIFTEDNESS STUDY).

## Troland, Leonard Thompson

**Teuber, Hans-Lukas** (1916–1977) German-born U.S. psychologist: introduced psychophysical methods into clinical neurology in his study of combat-related brain injury; he developed the now standard research procedure of DOUBLE DISSOCIATION and fostered a multidisciplinary approach to psychology that was a precursor of contemporary BIOLOGICAL PSYCHOLOGY and BEHAVIORAL NEUROSCIENCE.

**Thelen, Esther** (1941–2004) U.S. developmental psychologist: her work on infant motor behavior introduced the principles and methods of DYNAMIC SYSTEMS THEORY to developmental psychology, reinvigorated interest in motor development, and provided a theoretical and empirical basis for clinical work in pediatric physical and occupational therapy.

**Thibaut, John W.** (1917–1986) U.S. social psychologist: codeveloper with Harold H. Kelley of SOCIAL EXCHANGE THEORY and INTERDEPENDENCE THEORY; he proposed that the benefits derived from taking account of the broader context of behavior underlie the existence of such values as altruism, competitiveness, and fairness.

**Thomson, Godfrey Hilton** (1881–1955) British mathematician, educational psychologist, and psychometrician: focused his work on psychological measurement and statistical analysis and authored a landmark text on the mathematical foundations of FACTOR ANALYSIS.

**Thorndike, Edward Lee** (1874–1949) U.S. psychologist: an important early contributor to the field of animal intelligence; he developed the concept of TRIAL-AND-ERROR LEARNING and the theory of CONNECTIONISM; later, he became an important figure in the expansion of educational psychology.

**Thurstone, Louis Leon** (1887–1955) U.S. psychologist: a pioneer in PSYCHOMETRICS; with his wife, psychologist Thelma Gwinn Thurstone (1897–1993), he developed and maintained the examination that was the forerunner of the SCHOLASTIC ASSESSMENT TEST; he further developed the statistical technique of FACTOR ANALYSIS to tease out PRIMARY ABILITIES.

**Timbergen, Nikolaas** (1907–1988) Dutch-born British behavioral biologist: Nobel Prize-winning cofounder of ETHOLOGY (with Konrad Lorenz and Karl von Frisch), he advanced the practice of FIELD RESEARCH in the study of nonhuman animals.

**Titchener, Edward Bradford** (1867–1927) British-born U.S. psychologist: a chief exponent of STRUCTURALISM, which emphasized the use of systematic introspection in laboratory settings to uncover the elements of experience (sensations, images, and feelings).

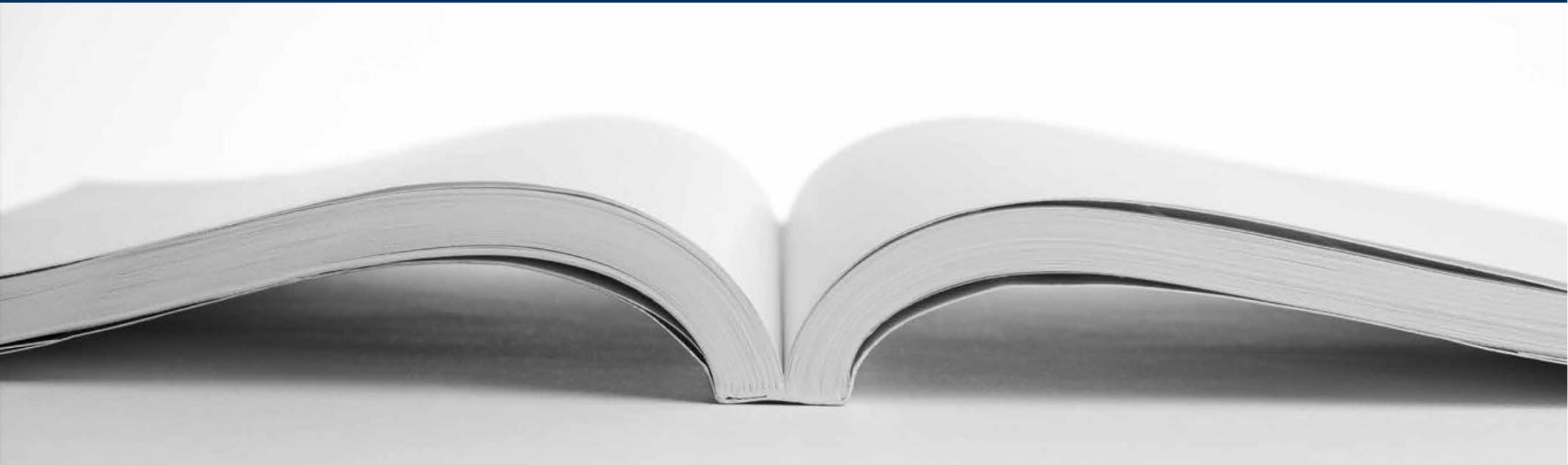
**Tolman, Edward Chace** (1886–1959) U.S. psychologist: a founder of NEOBEHAVIORISM and proposer of the theory of PURPOSIVE BEHAVIORISM; he emphasized such mentalist concepts as purpose and COGNITIVE MAPS.

**Tomkins, Silvan Solomon** (1911–1991) U.S. personality psychologist: best known for AFFECT THEORY and the SCRIPT THEORY of affect and motivation, which he explicated in an influential four-volume set of texts collectively called *Affect, Imagery, Consciousness* (1962–1992).

**Troland, Leonard Thompson** (1889–1932) U.S. scientist and psychologist: a significant contributor to visual science; the TROLAND (a unit of retinal illumination) was named in his honor; his promotion of a comprehensive motivational psychology that accommodated feelings as a causal element in behavior anticipated later emphases on

# **SMALL- TO MEDIUM-SIZE NONPROFIT PUBLISHERS**

Typographic Text



INTRODUCTION  
 SECTION ONE: FOUNDATIONS

ENID ZIMMERMAN

There are 12 chapters in this book that claim territory for serving as a basis for supporting structures or functions of creativity that address general principles, rather than practical applications. They provide a source upon which other aspects of the book are organized. This first section, Foundations, can be compared to the prepared ground or base on which a structure rests—that is, the lowest, load-bearing part of a building, typically below ground level, on which other parts are overlaid. Thus, this section represents a building block upon which the other two sections, Pedagogies and Contemporary Issues, are referenced. The Foundations section comprises three subsections: **Reclaiming History** (Chapters 1-4), **Bridging Conceptual Dualities** (Chapters 5-7), and **Considering Post-Industrial Complexities** (Chapters 8-12). In this section, arguments are made and at times agreement is granted, ideas are synthesized, or opinions are refuted, allowing for new connections between theory and practice to be developed.

**RECLAIMING HISTORY  
 (CHAPTERS 1-4)**

In this subsection there are four chapters that present how creativity teaching and learning evolved in a diversity of settings, in the United States and Europe, from the first half of the 19th century through the later part of the 20th century. With respect to the history of creativity publications in art education, D. Jack Davis researches US-published art education articles focusing on creativity, from the first published article on this topic in 1883 through 2011. Prior to 1940, little research was conducted in the area of creativity. Davis finds that from 1940 until 1970, quantitative research methods addressing creative thinking and creative behavior were established all over the US to gain knowledge about student learning and creativity. Beginning in the 1970s, interest in creativity as a topic of research in art education literature diminished significantly, with a decided preference for use of qualitative methods; this trend continues through to the present. He concludes that although now there is renewed interest in and rhetoric about creativity, what is needed is quantitative research related to creative thinking and how it should be measured.

A creativity framework, devised by Frederick Froebel in the first half of the 19th century, is described by Courtney Weida as a hands-on legacy that anticipates contemporary interest in play and pedagogy of learning playfully. Froebel is viewed as a pioneer of stage theory, as his educational objects are carefully selected to align with children's development. Froebel's curriculum, as described by Weida, encourages more than observation of children—it also focuses on collaborating with them in play and sharing experiences in a communal classroom. Weida makes a distinction between art education experiences and art therapy goals, with emphasis on interpersonal relationships developed between teachers and students through play and other creative endeavors with objects. These principles from the past, Weida contends, can still be successfully used as viable methods for current creative art teaching.

Thomas Munro's writings and research about art education from 1925 to 1970 focused on creativity, psychology, and particularly on scientific aesthetics. His research is the subject of a chapter by Virginia Fitzpatrick about the relationships among psychology and scientific aesthetics as germane to creative learning experiences in visual art education. According to Fitzpatrick, Munro was a principal supporter of empirical studies in the visual arts and advocated for the importance of psychological studies in art education. He described teaching methods that encouraged young people to look at, reflect on, and creatively analyze and interpret art in their schools, communities, and museums. Fitzpatrick concludes that in an increasingly global and interconnected world, we need to think seriously about Munro's notions about art teaching so that students' creative research and interpretation of works of art from many different cultures are acknowledged and encouraged.

Friedl Dicker-Brandeis, a Bauhaus-trained artist and art educator who in the 1940s taught art to children in Terezin, a Nazi ghetto camp, is the subject of a chapter by Susan Leshnoff. In Leshnoff's study—based upon an archive of almost 6,000 drawings—a review of foundations of Dicker-Brandeis' formal education is offered that allows her creative teaching strategies to be understood by revealing how she taught her students to create art. Under the most horrific and challenging conditions, Dicker-Brandeis encouraged children to release their creative energy by providing a non-judgmental atmosphere, respectful of natural development based on their own personal interpretations. Using Bauhaus techniques, she educated her students to concentrate on making art through use of exercises that could release their inhibitions, imaginations, and willingness to experiment with materials and ideas. Dicker-Brandeis' teaching strategies have relevance for art educators today; creativity can be encouraged by keeping lesson themes open-ended, having students draw from their own experiences, and using elements and principles of design as building blocks for imaginative artmaking.

With the unearthing of these originating conceptions of creativity—which have been long overlooked with respect to understanding the origins of creativity in the field of art education—the four chapters in this subsection, Reclaiming History, represent a foundational space from which contemporary issues about creativity and art education can be reconceptualized.

The Catholic University of America Press  
*The Personalism of John Henry Newman*  
 2nd Place

THEOCENTRIC RELIGION

a kind of religion that is inherently heteronomous. It is certain that he would have seen the specter of heteronomy in Newman's theocentrism.

What James describes is a form of religion that is experienced as oppressive. But Newman does not experience the God whom he venerates as oppressive; he rather exults in God's greatness and is never so alive as in magnifying God in all His mysteriousness. What oppresses Newman is the rationalism that makes our minds the measure of God; what makes his heart expand is the theocentrism that lets God be the measure of our minds. In this chapter we have seen much evidence of Newman thriving in his way of venerating God. Let us now add the testimony of those who heard his theocentric preaching and were not oppressed by it, but fascinated by it and transformed by it.

A young man who heard Newman preach in Oxford wrote years later, expressing what many people have experienced: "The effect of his teaching on us young men was to turn our souls, as it were, inside out.... God the Creator was the first theme he taught us, and it contained ... all that followed. We never could be again the same as before."<sup>29</sup> Newman's preaching possessed life-transforming power. It did not come over as announcing a heteronomous sense of us existing outside of God, but it came over with an unearthly power. Even today we can experience this mysterious power in Newman's sermons. Now I want to say that his power and authority as a preacher comes in part from his radical theocentrism. It certainly also comes from the aspects of his personalism that we will examine later in this book, but not only from these; his theocentrism has a power all its own.

We can understand this power in light of what Newman said above about religious fear and the theocentrism proper to it. If we relate to God without any sense of Him as *mysterium tremendum*, if we divest Him of all that awakens numinous fear in us,

<sup>29</sup> William Lockhart, *Cardinal Newman: A Retrospect of Fifty Years* (London: Burns & Oates, 1891), 5-6.

THEOCENTRIC RELIGION

if we let benevolence take over "unmixed" in our sense of who God is, and take over to the point of suppressing the divine *tremendum*, then we weaken, we trivialize God, we expose Him to scorn, we replace the living God with an emasculated substitute. Only a God whose lovingkindness is permeated by the *mysterium tremendum* is really God. Only such a God can fascinate us and can answer to the deepest aspirations of the human heart. This is why Newman's theocentric preaching had such a power to pierce the religious existence of his listeners.

Another contemporary of Newman who heard him preach in Oxford wrote in later years about one of his sermons: "Newman described closely some of the incidents of our Lord's passion; he then paused. For a few moments there was a breathless silence. Then, in a low, clear voice, of which the faintest vibration was audible in the farthest corner of St. Mary's, he said, 'Now, I bid you recollect that He to whom these things were done was Almighty God.' It was as if an electric stroke had gone through the church, as if every person present understood for the first time the meaning of what he had all his life been saying. I suppose it was an epoch in the mental history of more than one of my Oxford contemporaries."<sup>30</sup> Here we see Newman living out the dogmatical principle; for he is not only concerned with what the sufferings of Christ mean for us, he is also concerned with who it is who suffers, with the appalling fact that it is God Himself who suffers.<sup>31</sup> What I want to point out here is the power that this theocentric approach to Christ's sufferings had; it left a lasting mark on this listener, and, as he supposes, on others who heard the sermon.

Let us hear from one more member of Newman's Oxford

<sup>30</sup> J. A. Froude, *Short Studies on Great Subjects*, vol. 4 (London: Longmans, Green, 1899), 286.

<sup>31</sup> We are reminded here of one of the greatest sermons from Newman's Catholic period, "The Mental Sufferings of Our Lord in His Passion" (DMC, sermon 16). His theocentric spirit shows itself in this, that in this sermon Newman probes with great originality not what Christ's sufferings mean for us, but what they meant for Him.

The Catholic University of America Press  
*Early Syriac Theology with Special Reference to the Maronite Tradition*  
 1st Place

20 CREATION AND SIN

breathed his spirit into humans. There are times when Aphrahat seems to be saying that it is God's very spirit that humans possess and thus have life. It is God, the living One, who gives life through his spirit. Aphrahat speculates that it is the spirit of God that becomes the prophetic spirit that speaks to Ezechial; that lived in Saul after his royal anointing, but was later lost; and that also inhabited David but not in continuous fashion. During the course of the history of Israel this spirit has been found to be a spirit of knowledge and wisdom.

Christ received the Spirit in fullness at his baptism and thereby freely received his messianic consecration. By baptism we put on the spirit of Christ. Before baptism humans have only "animal spirit," which they receive by creation, but in the second birth, they receive the holy spirit of God.

Humans are created with a living soul (that is, the life principle) and are destined to become "living spirit." Thanks to the intervention of the spirit, the good become spiritual, incorruptible, and immortal, while the evil are not transformed but remain in the dust in which Adam was created, in the "animal condition."<sup>17</sup>

Francis Crawford Burkitt summarizes this doctrine of Aphrahat as follows: "Such is the creed of Aphraates. To him Christianity was the revelation of a Divine Spirit dwelling in man and fighting against moral evil, not first and foremost a tissue of philosophical speculation about the nature of Divinity itself."<sup>18</sup>

The fact that humans are created in the image and likeness of God has moral consequences. Ephrem, in his *Homily on Admonition and Repentance*, reasons:

17. Riccardo Terzoli, "Âme et esprit chez Aphraate," *Parole de l'Orient* 3 (1972): 108–13.

18. Francis Crawford Burkitt, *Early Eastern Christianity* (London: 1904), 85.

CREATION AND SIN 21

If you should insult the King's image, you shall pay the penalty of murder;  
 and if you revile a man, you revile the image of God.  
 . . . You have a spiritual nature; the soul is the image of the Creator;  
 honor the image of God, by being in agreement with all men.<sup>19</sup>

HUMANS AS THE CONVERGING  
 POINT OF CREATION

Syriac anthropology arrives at the conclusion that humans are not only the summit of creation, but also the bond uniting the heavens and the earth. The body of Adam was formed of dust from the earth in its virginal state to become a true microcosm. In fact, Ephrem sees in the manner of Adam's creation and in the purpose of his creation a type of the conception of Christ, the New Adam and reconciler of the world, born in the virginal womb of Mary.<sup>20</sup> Being in the image of God who has power over all things high and low, Adam also has power over all creation.<sup>21</sup>

For Jacob of Serugh man is a microcosm possessing in himself all the elements. Man's eyes image the two eyes of the world, the sun and the moon. In his countenance one sees the firmament. God made man the center of the universe and the place where all of the beauties of nature converge. All of creation was created for him as nourishment; the universe ought to prostrate before the statue or the "image" of the creator. However, Jacob's purpose was to draw a pastoral lesson and an exhortation to repentance in developing this theme.<sup>22</sup>

19. Ephrem, *Homily on Admonition and Repentance*, in *Three Homilies*, trans. A. Edward Johnston, in Schaff and Wace, *Select Library of Nicene and Post-Nicene Fathers*, 13:330–31; see also Khalifé-Hachem, "Homélie métrique," 289.

20. Kronholm, *Motifs*, 45.

21. El-khoury, "Gen 1:26 – Dans l'interprétation," 199.

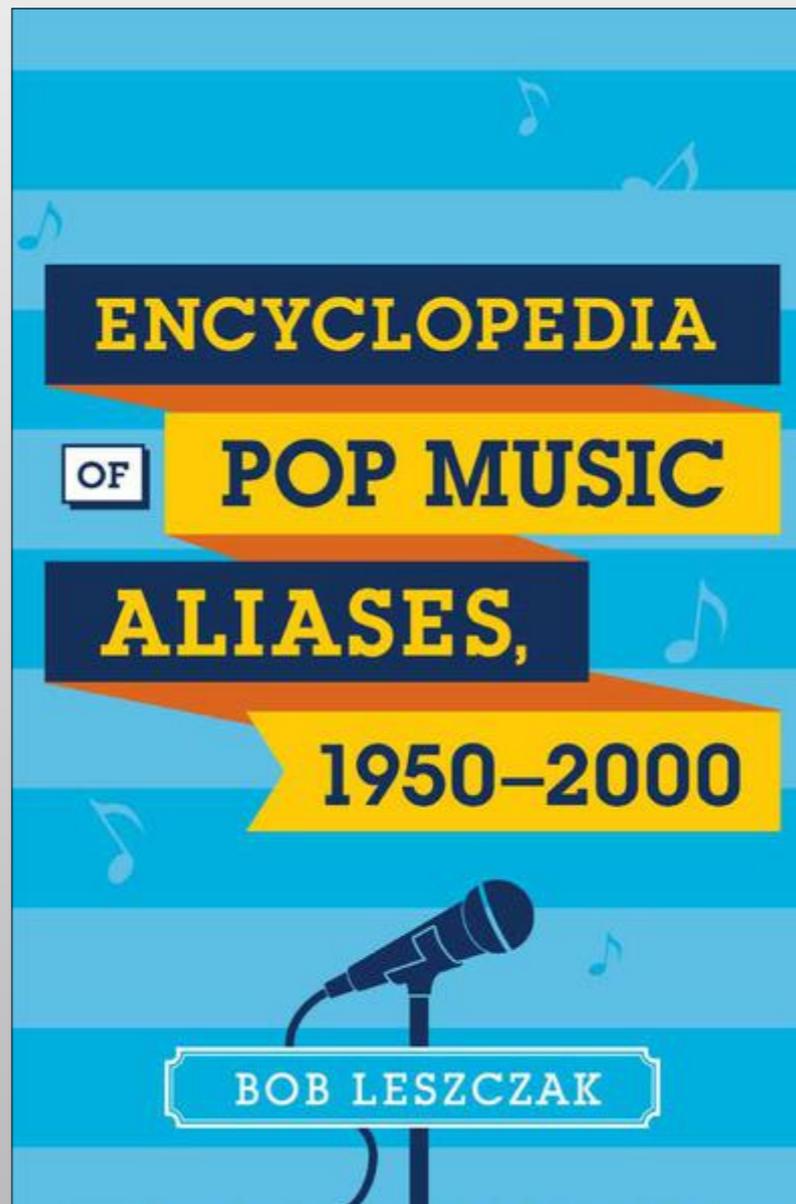
22. Alwan, "L'homme 'microcosme,'" 17–18, 31, 34.

# COMMERCIAL PUBLISHERS

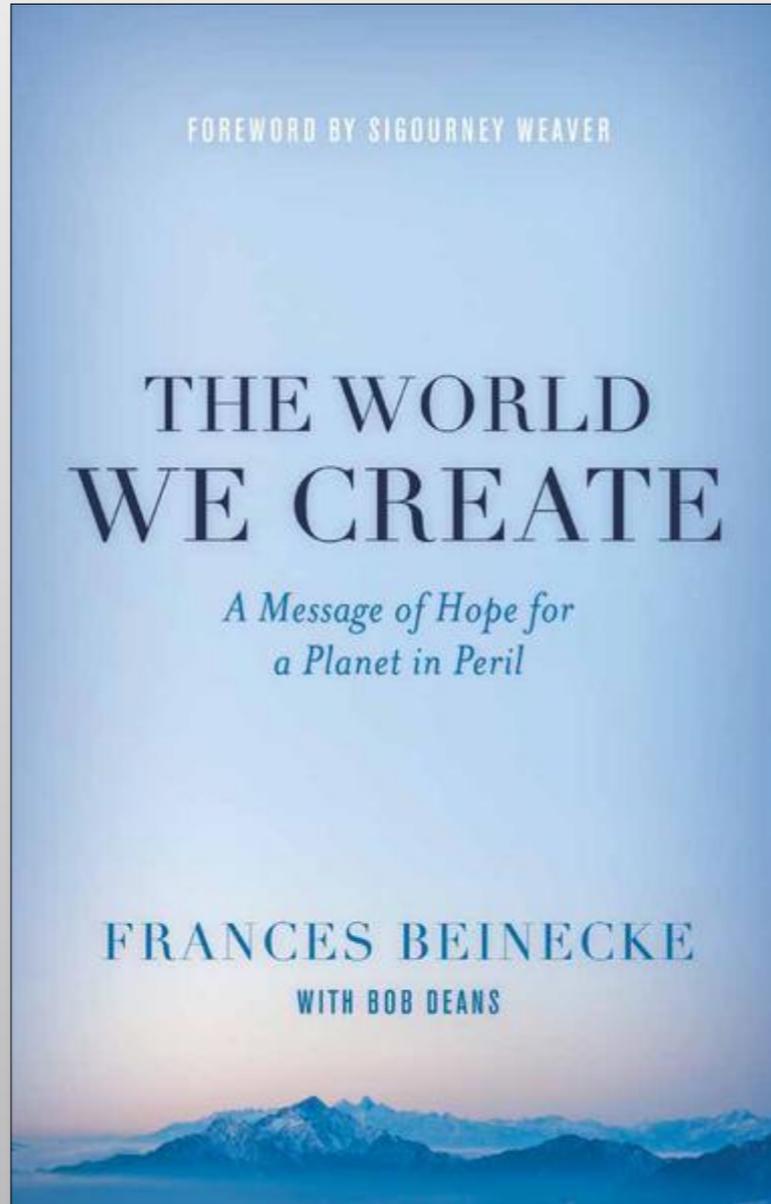
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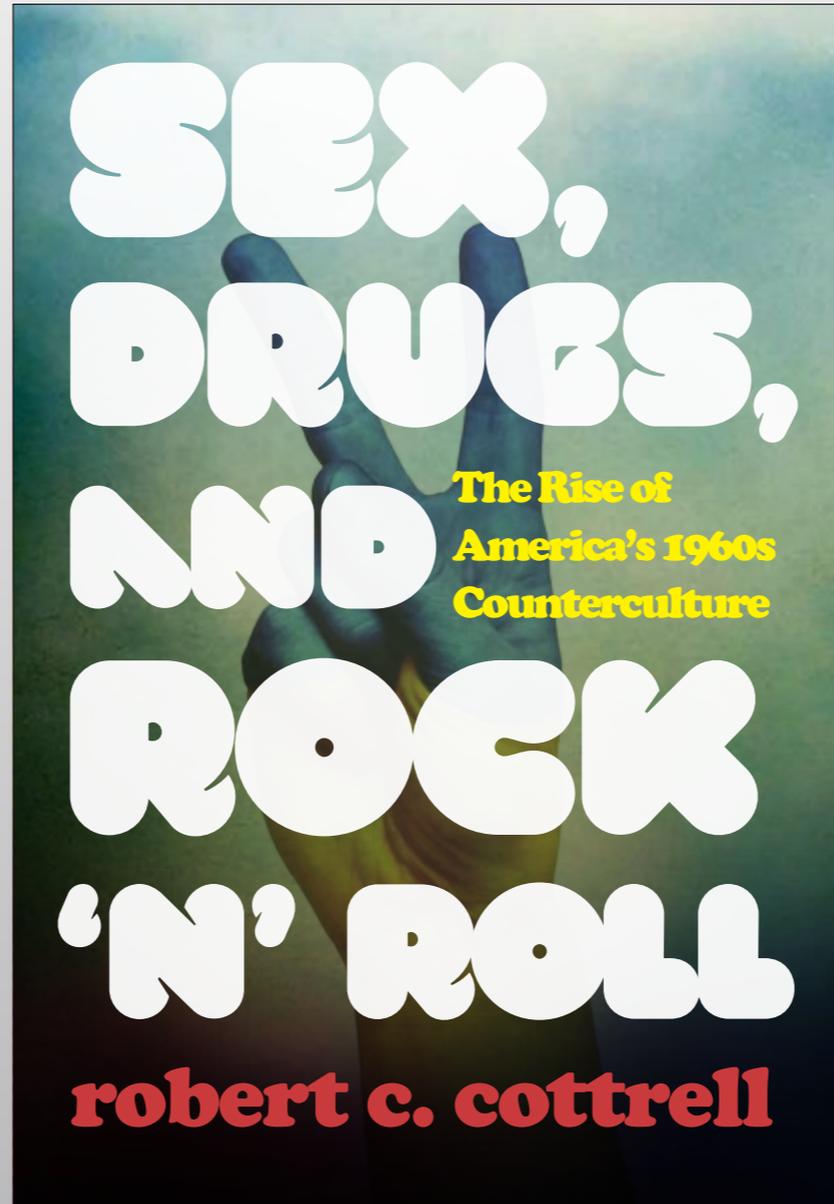
Rowman & Littlefield Publishers  
*Encyclopedia of Pop Music Aliases, 1950–2000*  
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Rowman & Littlefield Publishers  
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1st Place (tied)



Rowman & Littlefield Publishers  
*Sex, Drugs, and Rock N Roll*  
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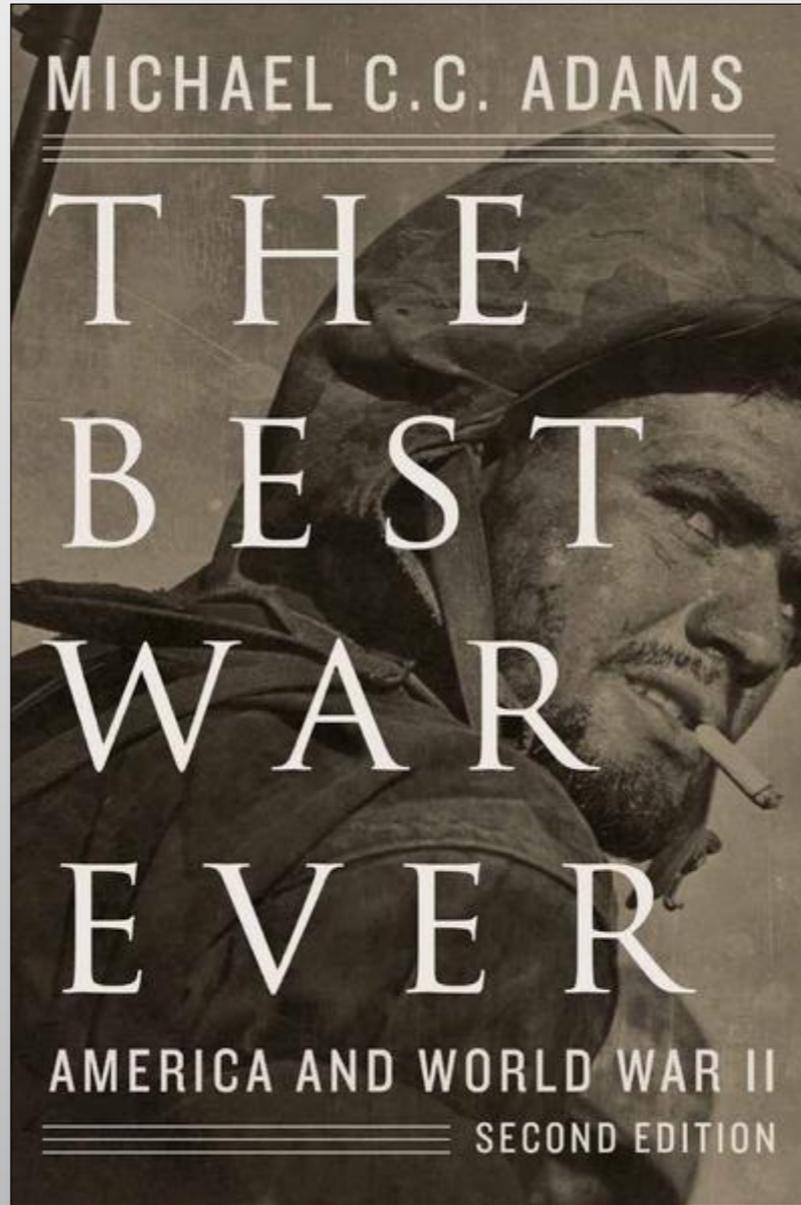


# **SMALL-SIZE AND LARGE NONPROFIT PUBLISHERS**

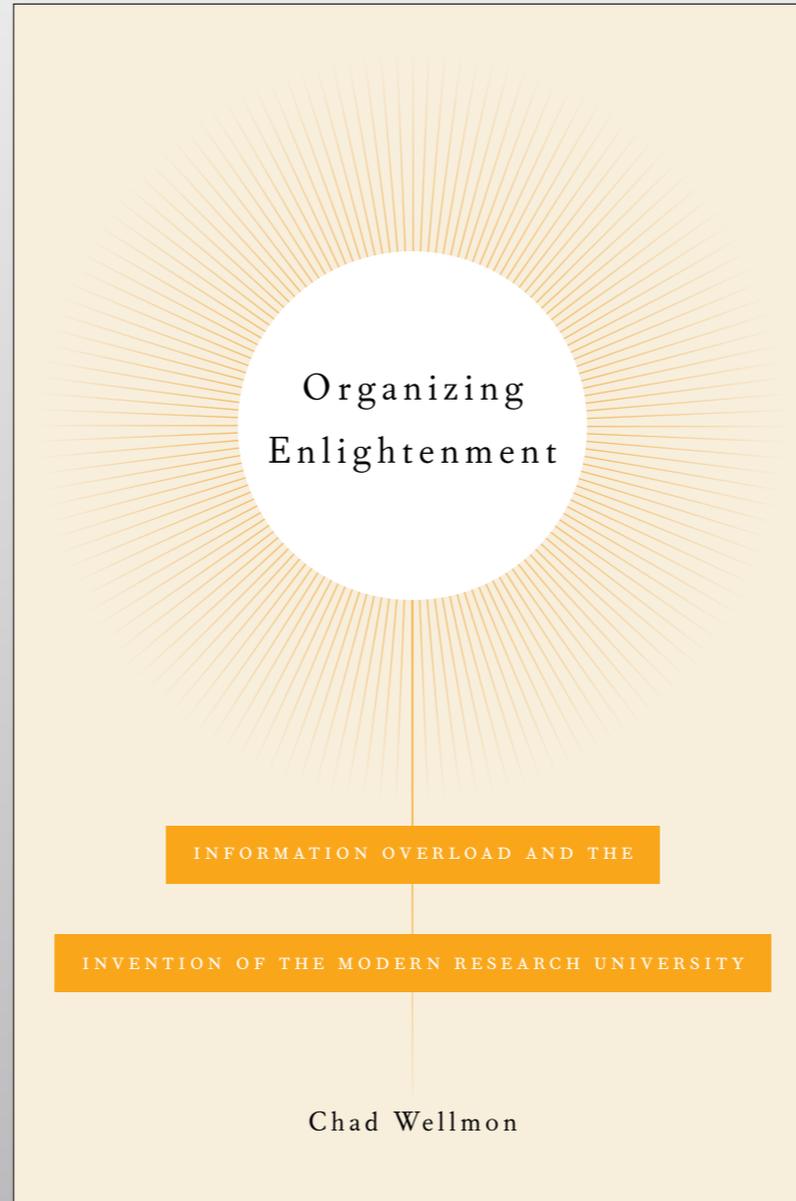
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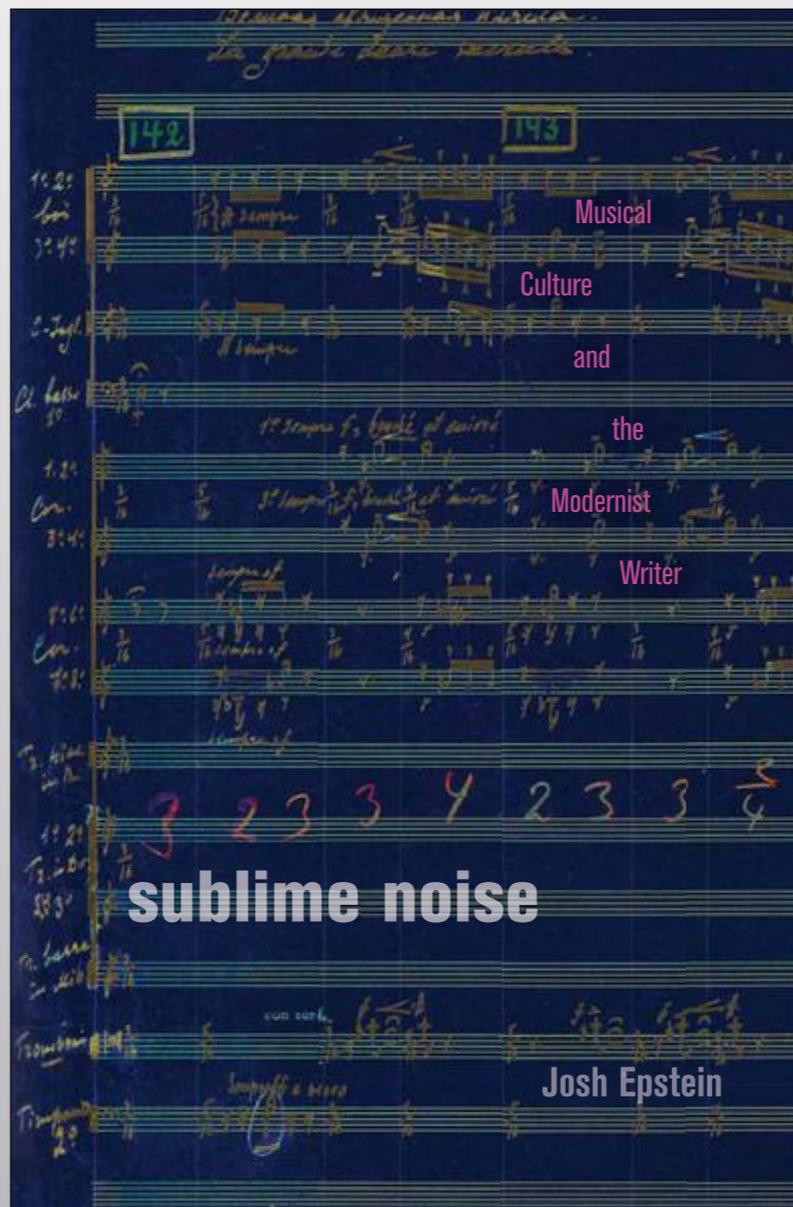
Johns Hopkins University Press  
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2nd Place (tied)



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*Organizing Enlightenment*  
2nd Place (tied)



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# COMMERCIAL PUBLISHERS

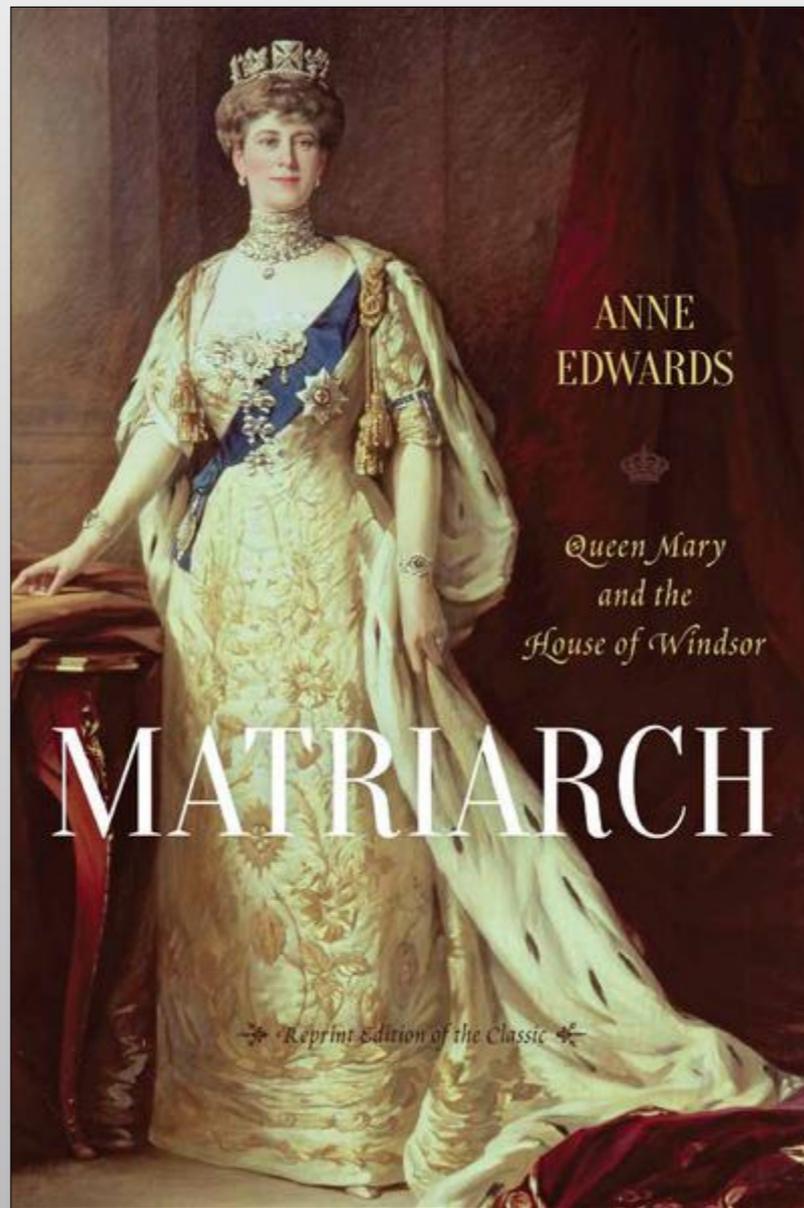
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Taylor Trade Publishing (RLPG)

*Matriarch*

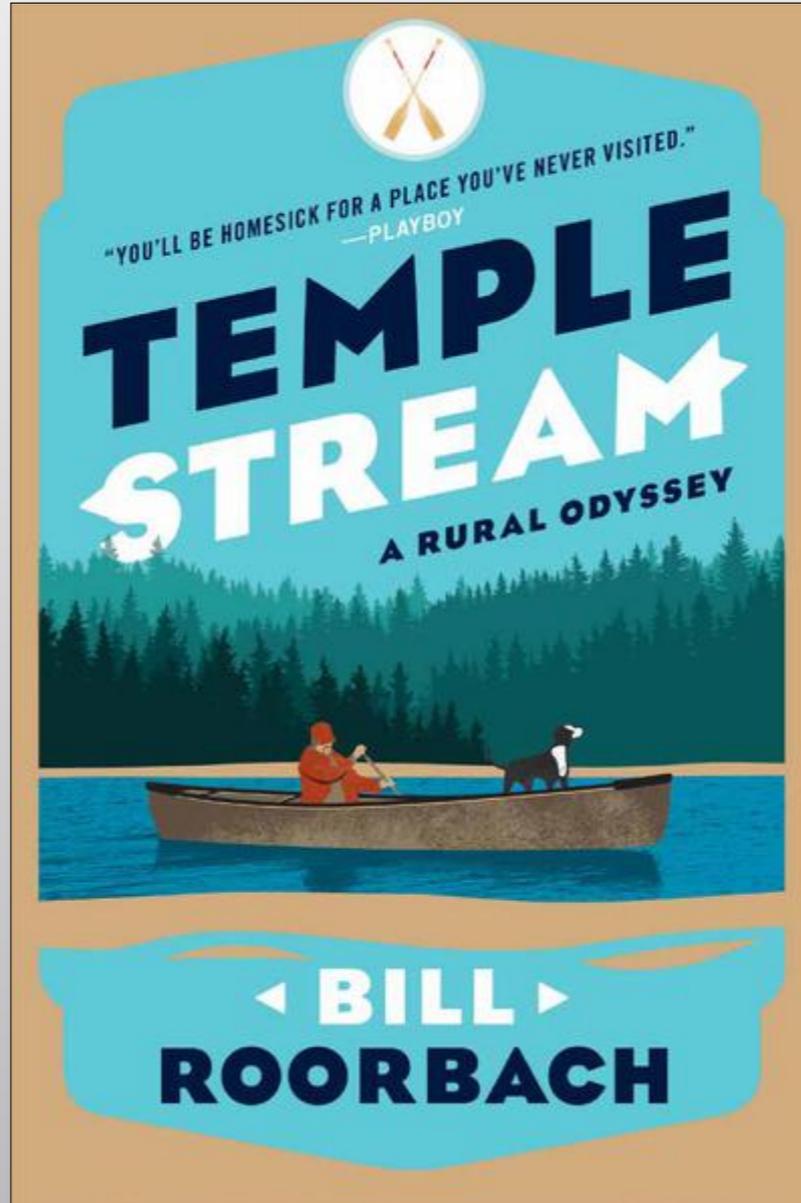
3rd Place



Down East Books (RLPG)

*Temple Stream*

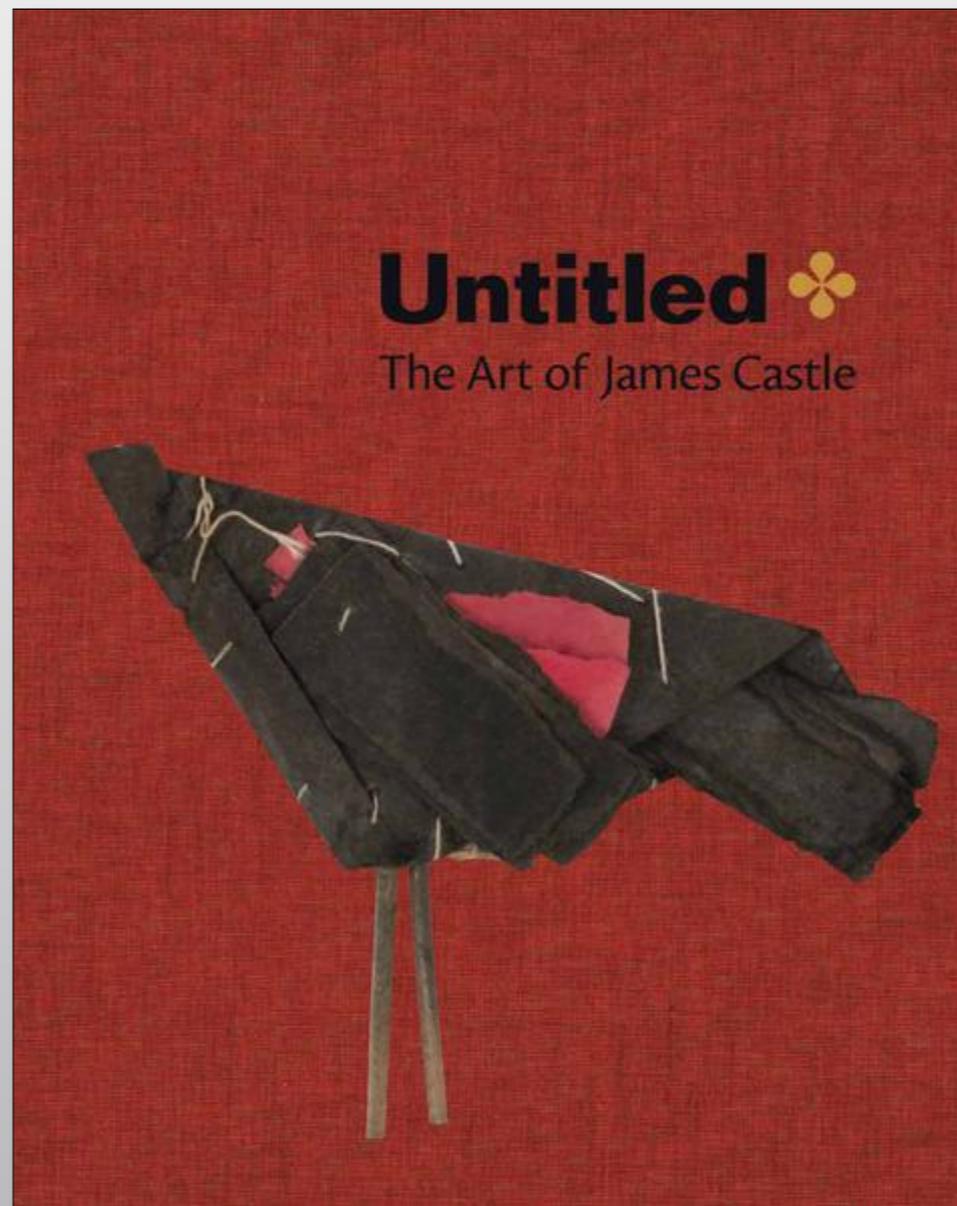
2nd Place



Smithsonian American Art Museum / copublished by D Giles Limited

*Untitled: The Art of James Castle*

**1st Place**

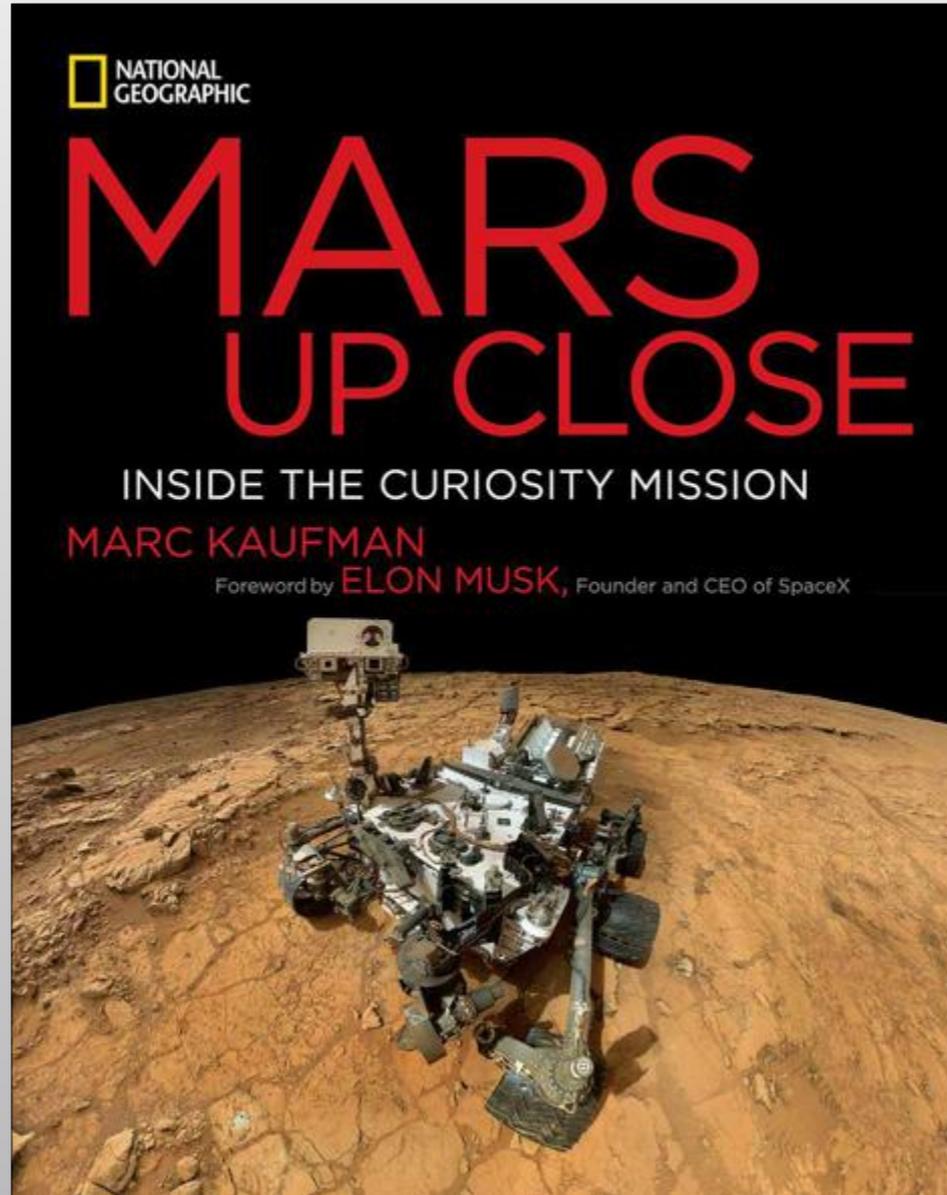


# LARGE NONPROFIT PUBLISHERS

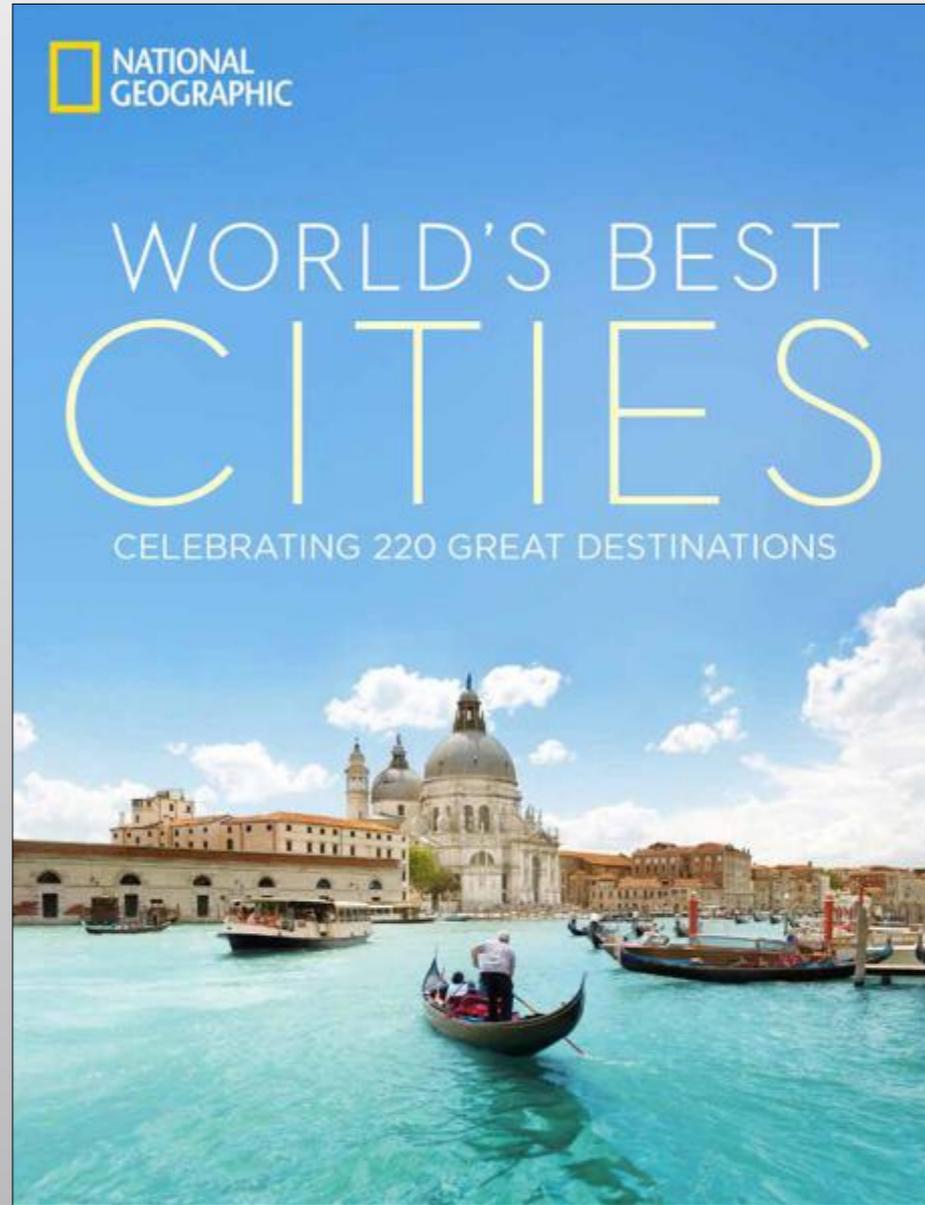
Illustrated Jacket or Cover



National Geographic  
*Mars Up Close*  
3rd Place (tied)



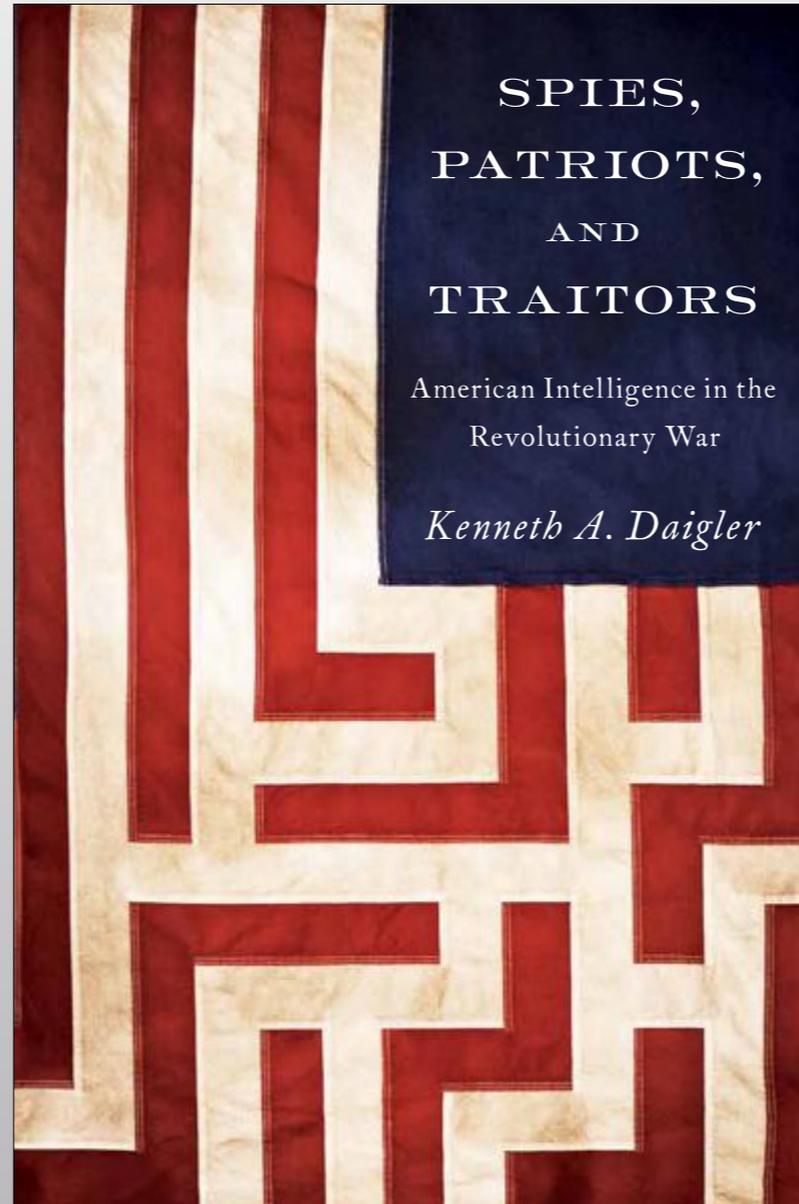
National Geographic  
*World's Best Cities*  
3rd Place (tied)



Georgetown University Press

*Spies, Patriots, and Traitors: American Intelligence in the Revolutionary War*

2nd Place



Smithsonian National Museum of African Art  
*Conversations: African and African American Artworks in Dialogue*  
1st Place

# CONVERSATIONS

AFRICAN AND AFRICAN AMERICAN ARTWORKS IN DIALOGUE  
FROM THE COLLECTIONS OF THE SMITHSONIAN NATIONAL MUSEUM OF AFRICAN ART AND CAMILLE O. AND WILLIAM H. COSBY JR.

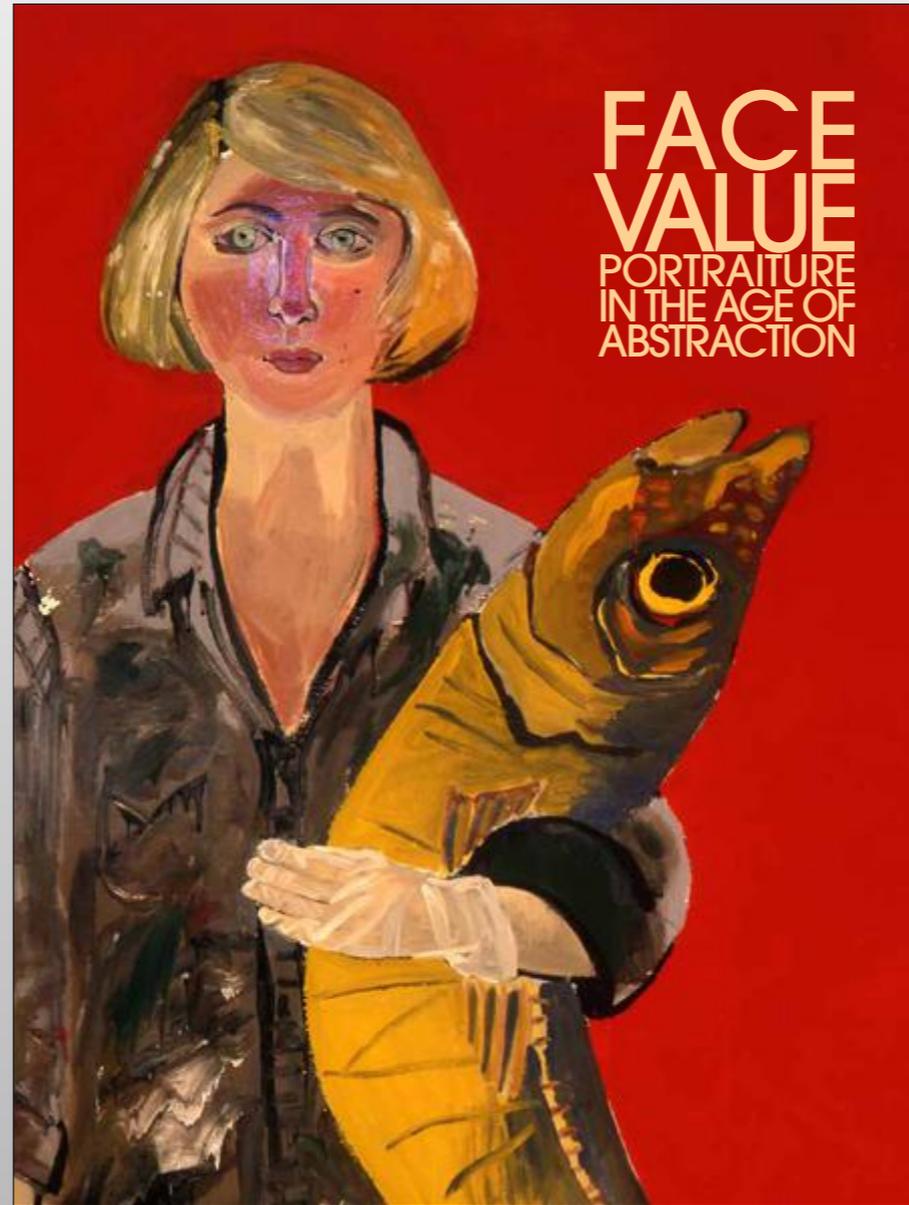


# **SMALL- TO MEDIUM-SIZE NONPROFIT PUBLISHERS**

Illustrated Jacket or Cover



National Portrait Gallery and D Giles Ltd.  
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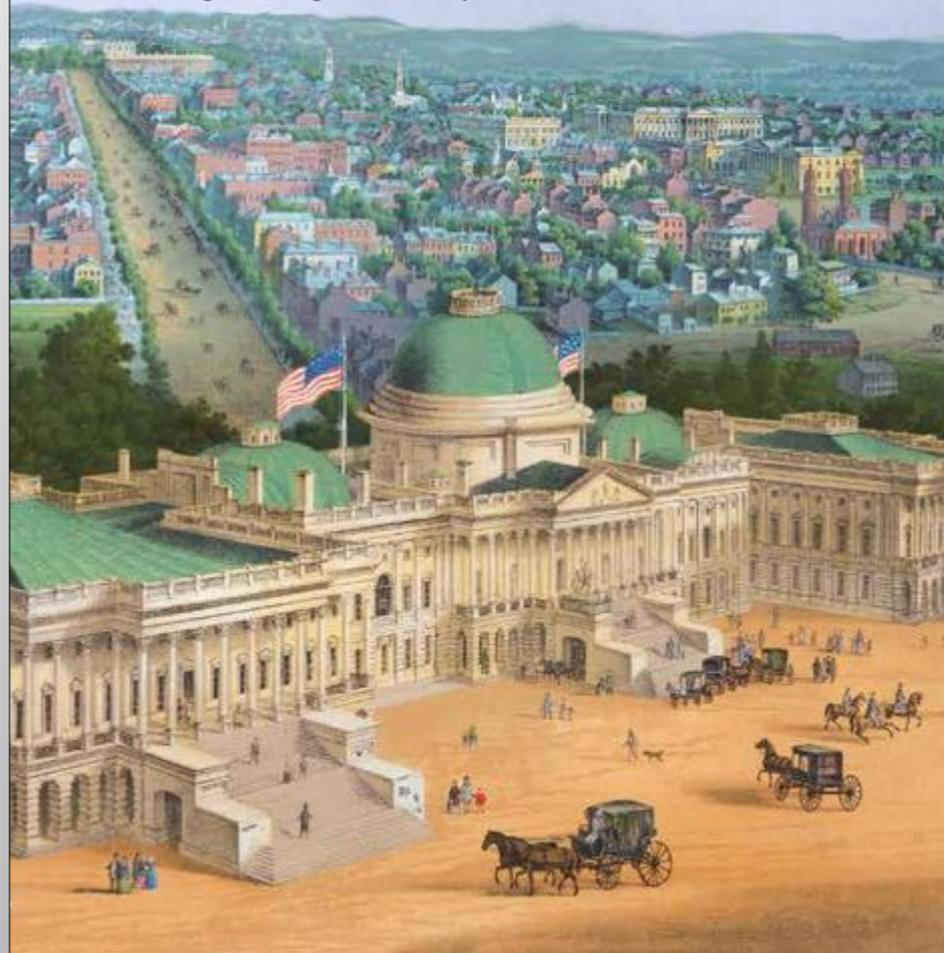
Smithsonian Books

*The Evolution of Washington, D.C.*

2nd Place (tied)

# THE EVOLUTION OF WASHINGTON, D.C.

*Historical Selections from the Albert H. Small Washingtoniana Collection  
at the George Washington University* ——— JAMES M. GOODE



The Catholic University of America Press

*Transcending Architecture: Contemporary Views on Sacred Space*

**1st Place**

# TRANSCENDING ARCHITECTURE

Contemporary Views on Sacred Space

EDITED BY JULIO BERMUDEZ      Foreword by Randall Ott

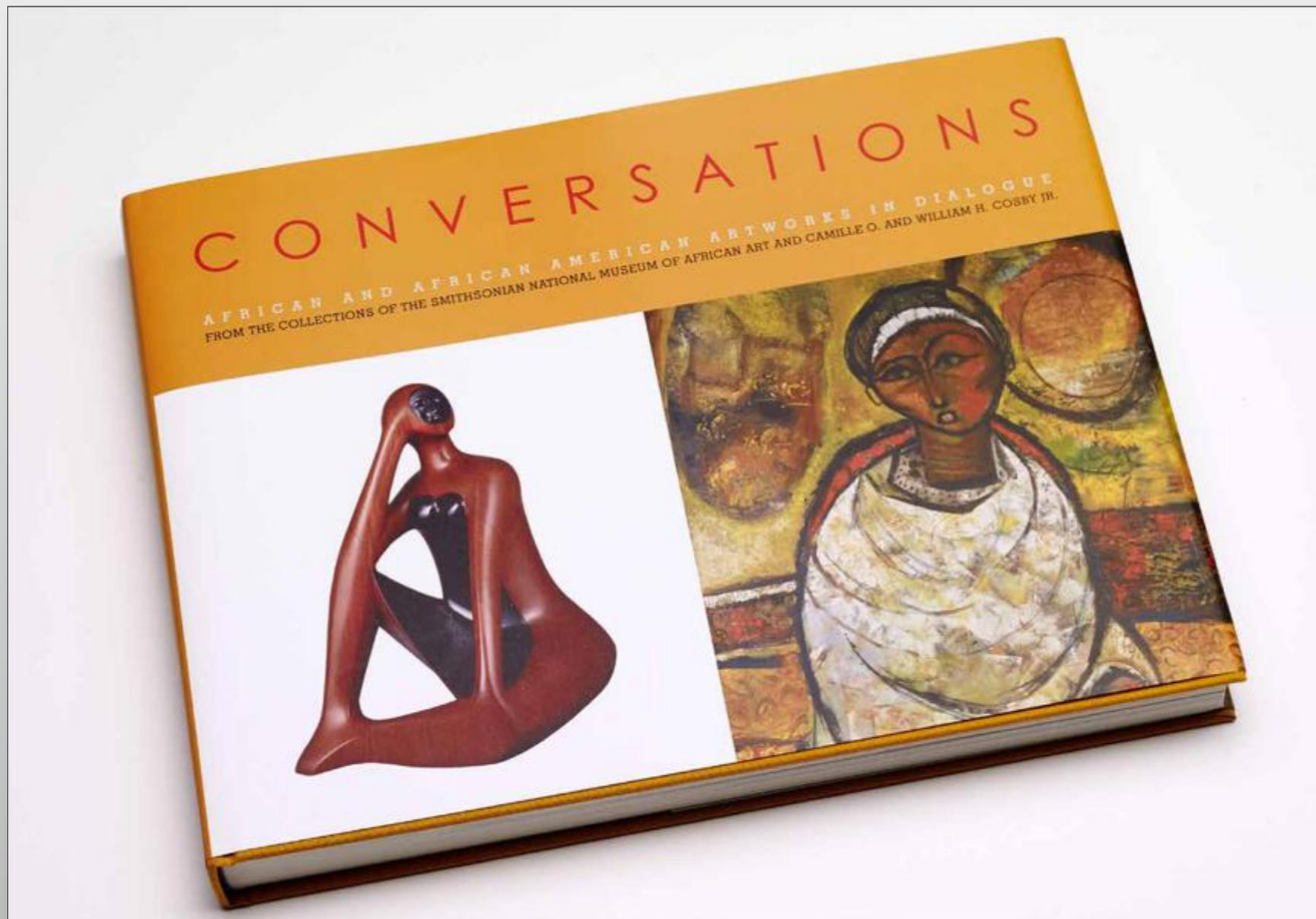


**2014**

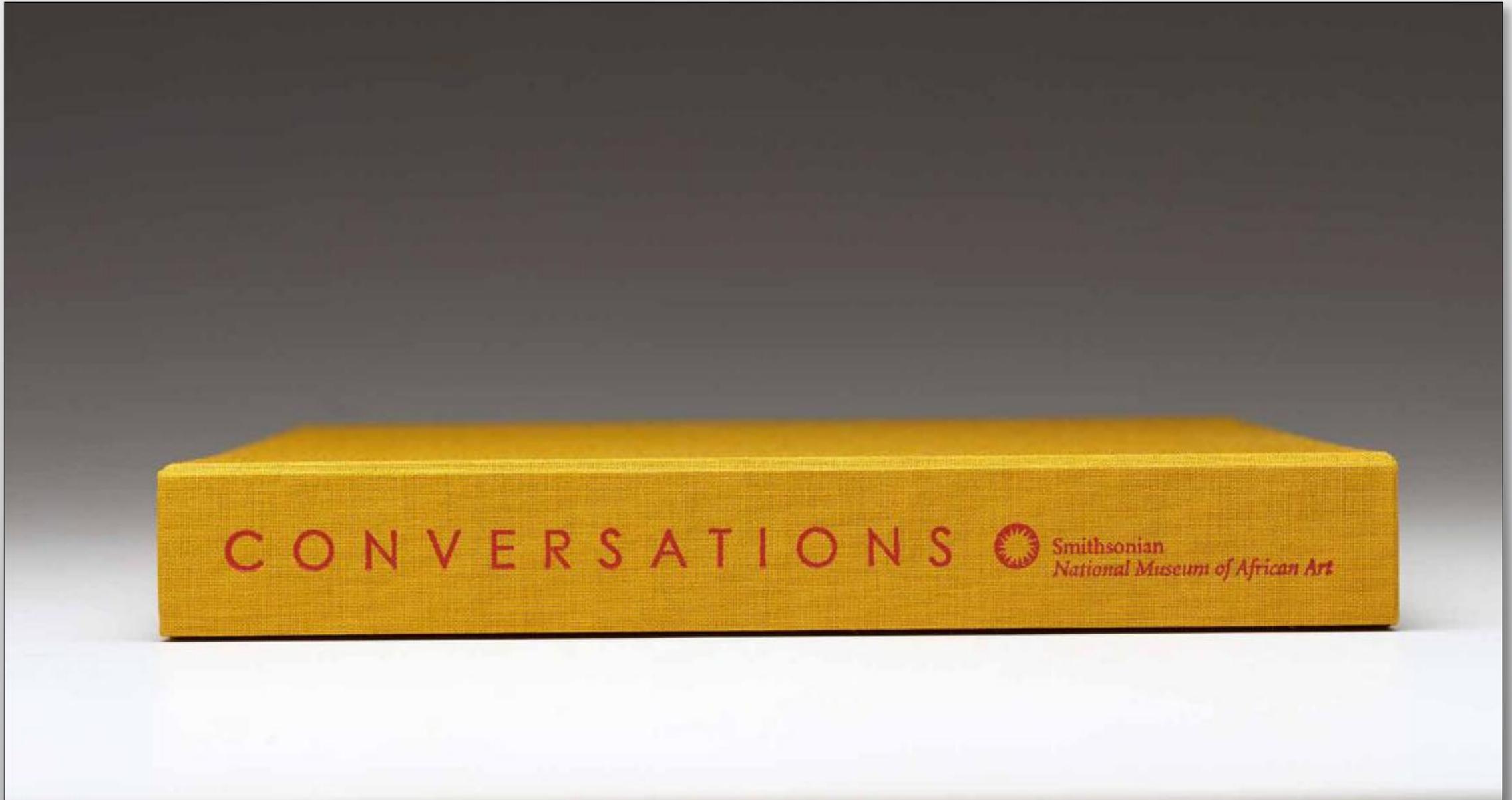
Best of Show



Smithsonian National Museum of African Art  
*Conversations: African and African American Artworks in Dialogue*  
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**BEST OF SHOW**

34 CONVERSATIONS

overlooked by virtue of the fact that they were black. By focusing their collecting attentions on artworks by African Americans, they hoped to bring well-deserved attention to these long-neglected individuals and to demonstrate to artists and collectors alike that there was a market for quality works created by African Americans.

Their acquisition of a work like Aaron Douglas's *Crucifixion*, for example, makes a powerful statement about black spirituality and changing the dominant Western narrative of Christianity (FIG. 25, PLATE 50). It was very controversial for Douglas, and later for William Henry Johnson, to depict Christian themes with African and African American themes, because nobody thought of depicting God as black. If you look at Douglas's *Crucifixion*, the interesting thing is that the Christ figure is one of the smallest figures in the whole composition. Simon of Cyrene, the African who bears the cross, is a much more powerfully rendered figure. Even the Roman soldiers around them seem more important than the Christ figure—a marked contrast to Western depictions of the Crucifixion. By focusing on Simon of Cyrene as the principal figure, Douglas was emphasizing an African connection and making a point about slavery and the building of America by black folks. Douglas was quite a politician when it came to his art. He wanted his art to teach and change and to tell stories, to be narrative, but in ways that changed the dominant Western narrative to one that emphasized a focus on black contributions. Indeed, I had Douglas in mind when I did the stained-glass east windows in 1991 at the Peoples Congregational United Church of Christ in Washington, D.C. In my window there is no overt Christ figure. The figure is both Simon of Cyrene and Jesus, but the figure is depicted as a slave (FIG. 30). Much of my philosophy comes from Douglas.

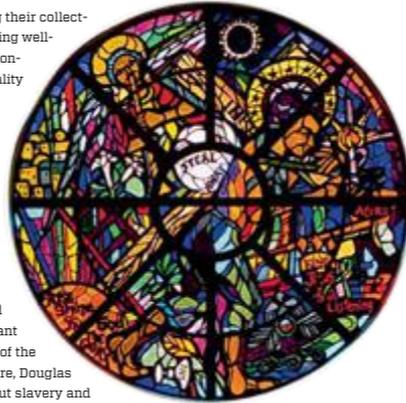


Fig. 30  
 David C. Driskell  
 born 1931, United States  
 East window of the Peoples  
 Congregational United  
 Church of Christ, Wash-  
 ington, D.C.  
 1991  
 Faceted glass, cement  
 Diam: 426.8 cm (168 in.)

Perspectives of an Artist and a Curator 35

Fig. 31  
 (plate 52)  
 Minnie Evans  
 1892–1987, United States  
*Design Made at Airle Garden*  
 1969  
 Oil and mixed media on  
 canvas board  
 41.3 x 57.8 cm  
 (16 1/4 x 22 3/4 in.)  
 The Collection of Camille O.  
 and William H. Cosby, Jr.



A different approach to spiritual subject matter can be seen in the work of Minnie Evans (FIGS. 31, 70, PLATE 52), who portrays faces and figures in a manner similar to the ways that African carvers fashioned masks and figures: they are frontal, they look you right in the face, they are meant to confront you and make you engage. That is what the mask does, it centralizes the concept (SEE FIG. 19). The idea of spirituality is further emphasized by the focus on the head, not the soul, as the seat of wisdom in African thought. In the West we often reference, in Gospel music, “my heart, my soul is anchored in the Lord.” In my understanding, it is the mind that is anchored in African thought, an idea symbolized by the importance of the head as the seat of wisdom (SEE PLATE 77).

As one who had experienced the horrors of World War I, Horace Pippin was very much concerned with notions of peace. His work addressed age-old questions: How do we get along? How do we erase warfare? Pippin turned to the Bible, to the Peaceable Kingdom, as his guide (FIGS. 32, 69, PLATE 49). His work, the three-part *Holy Mountain* series, was keyed to ideas found in scriptural references: “The lamb shall lie down with the lion”; “We shall beat our swords into ploughshares, and we shall study war no more”; “Gonna lay down my sword and shield down by the riverside and study war no more.” Pippin’s shepherd in *The Holy Mountain I* is black, and of course he is the Good Shepherd, a Christ figure. Pippin saw black people as part and parcel of biblical narrative.

Much of that comes out of a time when black people were engaged in a direct dialogue with God, a process of talking directly to God so that they could be relieved of their human misery on earth. This was a carryover from the experience of slavery, the

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## Conversations Considered: Curators and Objects in Dialogue

**Christine Mullen Kreamer and Adrienne L. Childs**



**C**ONVERSATIONS: *African and African American Artworks in Dialogue* recognizes the communicative and visual potency of works of art. Although created for distinct purposes by artists who are often separated from one another by vast distances of time and space, works of African and African American art can be brought together in a visual and intellectual dialogue to explore particular themes.

In this exhibition there are multiple approaches—curatorial, artistic, and personal—to the idea of conversations. As a scholarly endeavor, the selection of artworks and their organization according to particular themes reflects

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plate 5 | LEFT

Joshua Johnston  
c. 1765–c. 1830,  
Baltimore area, Maryland  
*Mrs. Thomas Donovan and  
Elinor Donovan*  
c. 1799  
Oil on canvas  
76.8 x 64.8 cm  
(30 1/4 x 25 1/2 in.)  
The Collection of Camille O.  
and William H. Cosby Jr.

plate 6 | OPPOSITE

Robert S. Duncanson  
1821–1872, United States  
*Valley of Kashmir*  
1864  
Oil on canvas  
45.8 x 76.5 cm  
(18 x 30 1/8 in.)  
The Collection of Camille O.  
and William H. Cosby Jr.



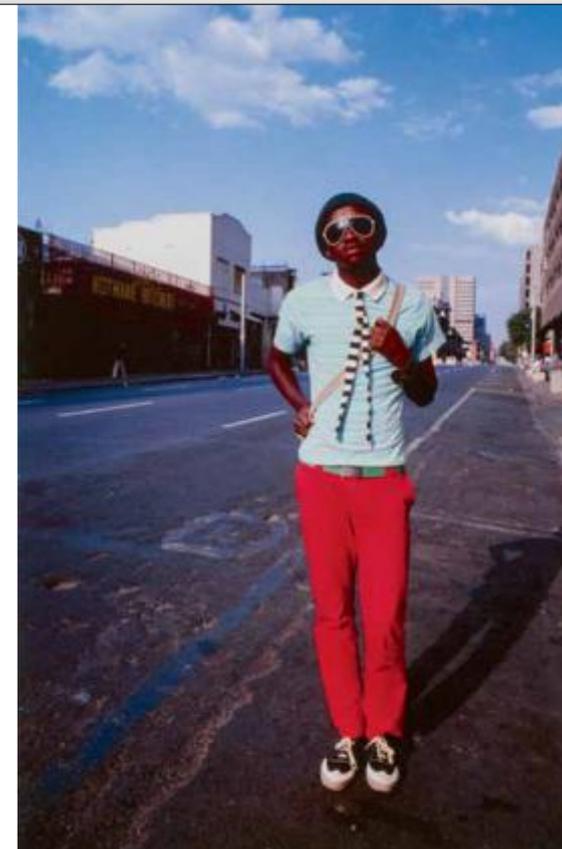
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**plate 21** | FAR LEFT  
 Baule artist, Côte d'Ivoire  
 Male figure  
 c. 1950  
 Wood, paint  
 25 x 6.8 x 6 cm  
 (9 13/16 x 2 11/16 x 2 3/8 in.)  
 National Museum of African  
 Art, Smithsonian Institution,  
 gift of Philip L. Ravenhill and  
 Judith Timyan, 93-1-2

**plate 22** | LEFT  
 Malick Sidibé  
 born c. 1935, Mali  
 Untitled  
 1971  
 Black-and-white silver  
 gelatin photograph, glass,  
 cardboard, adhesive-backed  
 tape, ink, cord  
 Image: 11.9 x 8.3 cm  
 (4 11/16 x 3 1/4 in.)  
 Framed: 13 x 9.4 x .5 cm  
 (5 1/8 x 3 11/16 x 3/16 in.)  
 National Museum of African  
 Art, Smithsonian Institution,  
 museum purchase, 2006-4-1

**plate 23**  
 Nontsikelelo "Lolo" Veleko  
 born 1977, South Africa  
*Kept in Bree Street*  
 2006  
 From the *Beauty Is in the  
 Eye of the Beholder* series  
 Digital print with pigment  
 dyes on cotton paper  
 42 x 29 cm  
 (16 9/16 x 11 7/16 in.)  
 National Museum of African  
 Art, Smithsonian Institution,  
 purchased with funds pro-  
 vided by the Annie Laurie  
 Aitken Endowment,  
 2011-7-14



## **WASHINGTON PUBLISHERS**

Thank you for a great show!

