

penn state university press
Fall and Winter 2014



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On the cover: Portrait of Paul Robeson, June 1, 1933.
Photo: Carl Van Vechten.

About the Press

The Pennsylvania State University Press fulfills the academic mission of The Pennsylvania State University by publishing peer-reviewed books and journals for national and international scholarly communities. Recognized for supporting first-class scholarship and demanding exceptional editorial and design standards, the press celebrates its fifty-eighth year in 2014. The press's award-winning publication program focuses on American and European history, animal studies, art and architectural history, rhetoric and communication studies, Latin American studies, medieval studies, philosophy, Jewish studies, and religious studies. Moreover, the press takes seriously its mission to publish books and journals of interest and benefit to the citizens of Pennsylvania and the mid-Atlantic region. A vigorous journals program, now comprising more than thirty journals, places the press on the cutting edge of research in the arts and humanities. The press also collaborates with the University Libraries in the Office of Digital Scholarly Publishing, applying new technology to the ever-changing landscape of scholarly communication.

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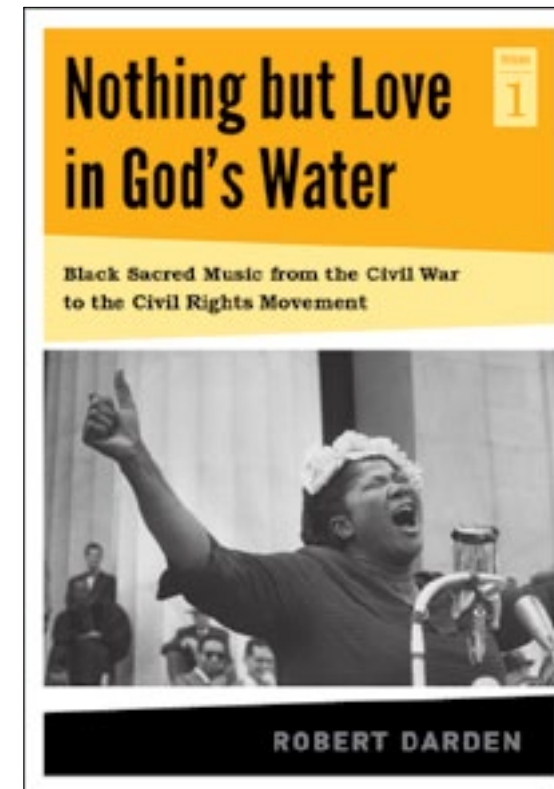
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“This book is absolutely brilliant! Part social history, part investigative reporting, and a lot of sound cultural analysis with a touch of theological reflection, this magnum opus illuminates the importance of black sacred music within the civil rights movement. *Nothing but Love in God's Water* is accurate, well written, captivating, and full of insightful interpretations on the power of music within the African American experience.”

—Emmett G. Price III, Executive Editor,
Encyclopedia of African American Music

Nothing but Love in God's Water

Volume I: Black Sacred Music from the Civil War to the Civil Rights Movement

Robert Darden

“The African American spiritual tradition long ago overflowed its cultural banks to become a wellspring for quintessentially American sacred and secular music. In *Nothing but Love in God's Water*, Robert Darden meticulously and mellifluously charts that flow from the origins of the spiritual as a balm against the pain of slavery to adaptation and repurposing as a means of empowering, uniting, and persevering in the struggle for civil rights. Darden offers an essential guide to the evolution of a tradition, the myriad springs, eddies, and crosscurrents that over centuries fed into the enduring river that is the legacy of African American sacred song.”

—Jerry Zolten,

Pennsylvania State University,
author of *Great God A'mighty: The Dixie Hummingbirds*
and producer of American roots music

The first of two volumes chronicling the history and role of music in the African American experience, *Nothing but Love in God's Water* explores how songs and singers helped African Americans challenge and overcome slavery, subjugation, and suppression. From the spirituals of southern fields and the ringing chords of black gospel to the protest songs that changed the landscape of labor, and the cadences sung before dogs and water cannons in Birmingham, sacred song has stood center stage in the African American drama. Hundreds of interviews, one-of-a-kind sources, and rare or lost recordings are used to examine this enormously persuasive facet of the movement. *Nothing but Love in God's Water* explains the historical significance of song and helps us understand how music enabled the civil rights movement to challenge the most powerful nation on the planet.

Robert Darden is Associate Professor of Journalism, Public Relations, and New Media at Baylor University. He is a former gospel music editor for *Billboard* magazine.

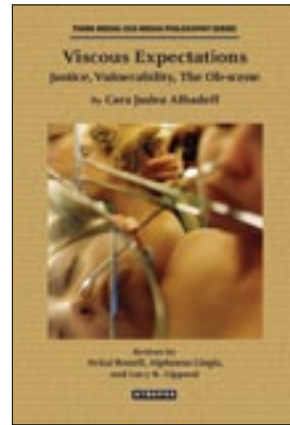
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Music/History/Religion

Viscous Expectations

Justice, Vulnerability, The Ob-scene

Cara Judea Alhadeff



“The pride of the European Graduate School, Cara Judea Alhadeff breaks new ground with her first book. Devoted to a radical engagement with embodied democracy, the work offers wide-ranging insight into precarious textual adventure and the artistic intercept. A bold and remarkable boundary crossing on a number of crucial levels.”

—Avital Ronell, New York University,
European Graduate School Switzerland

Orchestrating text and color photography through the lens of vulnerability, Cara Judea Alhadeff explores embodied democracy as the intersection of technology, aesthetics, eroticism, and ethnicity. She demonstrates the potential for social resistance and a rhizomatic reconceptualization of community rooted in difference—and a socioerotic ethic of ambiguity that disrupts codified normalcy. Within the context of global corporatocracy, international development, the pharma-addictive health industry, petroleum-parenting, and arts-as-entertainment, she scrutinizes the emancipatory possibilities of social ecology, post-humanism, and the pedagogy of trauma. Confronting hegemonies of convenience culture, she lays the groundwork for a reticulated citizenry that requires theory-becoming-practice. Alhadeff’s primary text and footnotes become parallel narratives, reflecting their intermedial content. As she integrates the personal and theoretical with the visual and textual, she mobilizes a comprehensive exploration of our bodies as contingent modes of relation. She cites philosophers and artists from Spinoza to Audre Lorde, Louise Bourgeois, and Édouard Glissant, who have explored collaborative and uncanny conditions of becoming vulnerable. In the context of multiple constituencies, creativity becomes a political imperative in which cognitive and somatic risk-taking gives voice to social justice.

Cara Judea Alhadeff is a writer and visual artist who engages embodied theory.

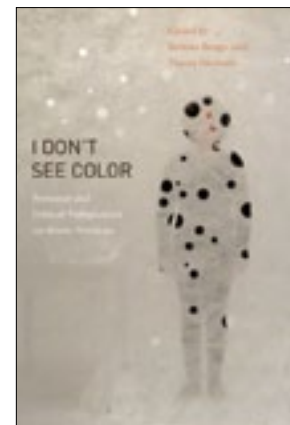
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Philosophy

I Don't See Color

Personal and Critical Perspectives on White Privilege

Edited by Bettina Bergo and Tracey Nicholls



Who is white, and why should we care? There was a time when the immigrants of New York City’s Lower East Side—the Irish, the Poles, the Italians, the Russian Jews—were not white, but now “they” are. There was a time when the French-speaking working classes of Québec were told to “speak white,” that is, to speak English. Whiteness

is an allegorical category before it is demographic.

This volume gathers together some of the most influential scholars of privilege and marginalization in philosophy, sociology, economics, psychology, literature, and history to examine the idea of Whiteness. Drawing from their diverse racial backgrounds and national origins, these scholars weave their theoretical insights into essays critically informed by personal narrative. This approach, known as “braided narrative,” animates the work of award-winning author Eula Biss. Moved by Biss’s fresh and incisive analysis, the editors have assembled some of the most creative voices in this dialogue, coming together across the disciplines.

Besides the editors, the contributors are Eduardo Bonilla-Silva, Nyla R. Branscombe, Drucilla Cornell, Lewis R. Gordon, Paget Henry, Ernest-Marie Mbon, Peggy McIntosh, Mark McMorris, Marilyn Nissim-Sabat, Victor Ray, Lilia Moritz Schwarcz, Louise Seamster, Tracie L. Stewart, George Yancy, and Heidi A. Zetzer.

Bettina Bergo is Associate Professor of Philosophy at the Université de Montréal.

Tracey Nicholls is Associate Professor of Philosophy at Lewis University.

240 pages | 6 × 9 | January
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Philosophy



“Ann-Janine Morey’s book is a treasure trove of postcard photographs created by ordinary people. Together these document what Morey calls the ‘romance’ of dogs and humans—a story of love, domination, primitivism, and ‘Edenic longings’—embodied in the presence of the dog among humans.”

—Teresa Mangum, University of Iowa

Picturing Dogs, Seeing Ourselves

Vintage American Photographs

Ann-Janine Morey

Dogs are as ubiquitous in American culture as white picket fences and apple pie, embracing all the meanings of wholesome domestic life—family, fidelity, comfort, protection, nurturance, and love—as well as symbolizing some of the less palatable connotations of home and family, including domination, subservience, and violence. In *Picturing Dogs, Seeing Ourselves*, Ann-Janine Morey presents a collection of antique photographs of dogs and their owners in order to investigate the meanings associated with the canine body. Included are reproductions of 115 postcards, cabinet cards, and *cartes de visite* dating from 1860 to 1950. These photographs feature dogs in family portraits, childhood snapshots, hunting pictures, and a variety of studio settings. They offer poignant testimony to the American romance with dogs and show how the dog has become part of cultural expressions of race, class, and gender.

Animal studies scholars have long argued that our representation of animals in print and in the visual arts has a profound connection to our lived cultural identity. Other books have documented the depiction of dogs in art and photography, but few have reached beyond the subject’s obvious appeal. *Picturing Dogs, Seeing Ourselves* draws on animal, visual, and literary studies to present an original and richly contextualized visual history of the relationship between Americans and their dogs. Though the personal stories behind these everyday photographs may be lost to us, their cultural significance is not.

Ann-Janine Morey is Associate Vice Provost for Cross Disciplinary Studies at James Madison University.

176 pages | 123 duotones | 8 × 9 | July
ISBN 978-0-271-06331-7 | cloth: \$34.95
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Animal Studies/History

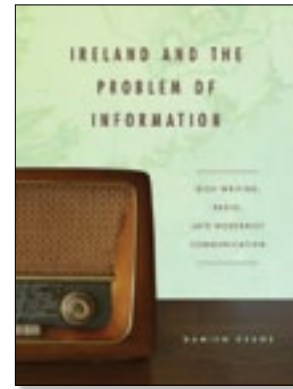


Also of Interest
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Rachel Poliquin
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Ireland and the Problem of Information

Irish Writing, Radio, Late Modernist Communication

Damien Keane



“Ireland and the Problem of Information boldly reconstellates late modernism, wartime propaganda, radio and sound recording, and post-independence Irish culture. Keane clears the period of received narratives about modernist formal innovation and the auratic voice. In their place he sets up a cultural field in which social knowledge

is produced—and, increasingly, knows itself to be produced—through dispersed, often agonistic processes of mediation. Far from being a belated entrant into this moment, the Irish cultural field emerges here as its advance guard, ‘an early indicator of the antagonistic cooperation that has since come more generally to structure the cultural field of the “information age.”’ This is a rigorously researched book, full of Keane’s deep fascination with his subject.”

—Paul Saint-Amour, University of Pennsylvania

Whereas the work of Irish writers has been paramount in conventional accounts of literary modernism, Ireland itself only rarely occupies a meaningful position in accounts of modernism’s historical trajectory. With an itinerary moving not simply among Dublin, Belfast, and London but also Paris, New York, Addis Ababa, Rome, Berlin, Geneva, and the world’s radio receivers, *Ireland and the Problem of Information* examines the pivotal mediations through which social knowledge was produced in the mid-twentieth century. Organized as a series of cross-fading case studies, the book argues that an expanded sphere of Irish cultural production should be read as much for what it indicates about practices of intermedial circulation and their consequences as for what it reveals about Irish writing around the time of the Second World War. In this way, it positions the “problem of information” as, first and foremost, an international predicament, but one with particular national implications for the Irish field.

Damien Keane is Assistant Professor of English at the University at Buffalo.

208 pages | 7 × 9.5 | November
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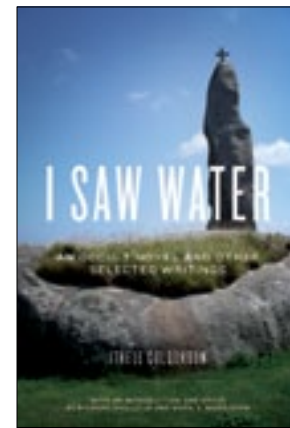
Literature/History

I Saw Water

An Occult Novel and Other Selected Writings

Ithell Colquhoun

With an introduction and notes by Richard Shillitoe and Mark S. Morrisson



“As this excellent edition clearly demonstrates, not only are Colquhoun’s works valuable and important in and of themselves, but they are also vital in achieving as full a picture as possible of the complex history of experimentation in writing in English throughout the twentieth century.”

—Leigh Wilson,
University of Westminster

Ithell Colquhoun (1906–1988) is remembered today as a surrealist artist, writer, and occultist. Although her paintings hang in a number of public collections and her gothic novel *Goose of Hermogenes* (1961) remains in print, critical responses to her work have been severely constrained by the limited availability of her writings and paintings. The publication of her second novel, *I Saw Water*—presented here for the first time, together with a selection of her writings and images, many also previously unpublished—marks a significant step in expanding our knowledge of Colquhoun’s work.

Composed almost entirely from the author’s dreams collaged together to form the story line, *I Saw Water* challenges such fundamental distinctions as those between sleeping and waking, the two separated genders, and life and death. It is set in a convent on the Island of the Dead, but its spiritual context derives from sources as varied as Roman Catholicism, the teachings of the Theosophical Society, Goddess spirituality, Druidism, the mystical Qabalah, and Neoplatonism.

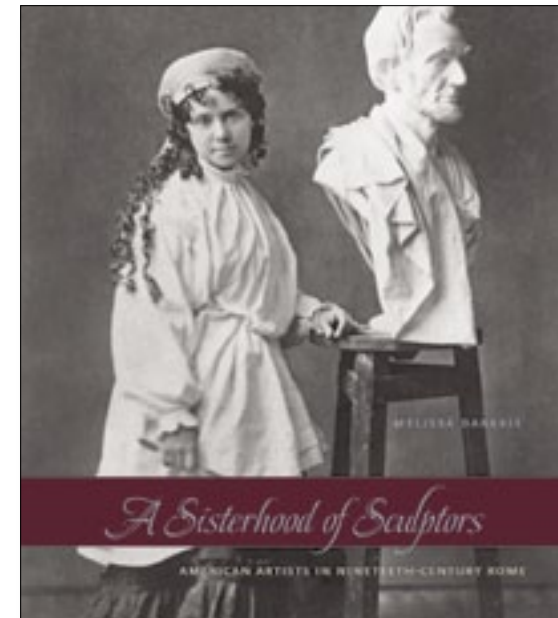
The editors have provided an introduction and explanatory notes. The introductory essay places the novel in the context of Colquhoun’s other works and the cultural and spiritual environment in which she lived. The extensive notes will help the reader with any concepts that may be unfamiliar.

Richard Shillitoe previously served as a consultant psychologist in the National Health Service in England.

Mark S. Morrisson is Professor of English at The Pennsylvania State University.

192 pages | 11 color/3 b&w illustrations | 6 × 9 | November
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Literature



“Long awaited, A Sisterhood of Sculptors is a rich and satisfying account of that brave band of nineteenth-century Americans who defied Victorian conventions of womanhood to live in Italy as professional marble sculptors. Melissa Dabakis embeds these audacious women in the struggles for suffrage and the politics of race, as well as the pre-1876 taste and demand for large-scale neoclassical sculptures, rendering them inseparable from the larger forces of history that shaped and confined them.”

—Wanda Corn, Stanford University

Also of Interest
A Touch of Blossom: John Singer Sargent and the Queer Flora of Fin-de-Siècle Art
Alison Syme
978-0-271-03622-9 | cloth: \$74.95



A Sisterhood of Sculptors

American Artists in Nineteenth-Century Rome

Melissa Dabakis

“Melissa Dabakis has written the book I’ve been longing to read. . . . It presents a fascinating account of the inherent complexities and contradictions of expatriate life in mid-nineteenth-century Italy, as well as a rigorous, fresh reading of how feminine propriety had to be negotiated with independence in a world where social conventions were constantly shifting, on the eve of the Civil War and the unification of Italy. This groundbreaking book is an absolute must-read for anyone interested in the history of these women, the sheer audacity of their professional calling, and the creative authority of women.” —Patricia Cronin

When Elizabeth Cady Stanton penned the Declaration of Sentiments for the first women’s rights convention, held in Seneca Falls, New York, in 1848, she unleashed a powerful force in American society. In *A Sisterhood of Sculptors*, Melissa Dabakis outlines the conditions under which a group of American women artists adopted this egalitarian view of society and negotiated the gendered terrain of artistic production at home and abroad.

Between 1850 and 1876, a community of talented women sought creative refuge in Rome and developed successful professional careers as sculptors. Some of these women have become well known in art-historical circles: Harriet Hosmer, Edmonia Lewis, Anne Whitney, and Vinnie Ream. The reputations of others have remained, until now, buried in the historical record: Emma Stebbins, Margaret Foley, Sarah Fisher Ames, and Louisa Lander. At midcentury, they were among the first women artists to attain professional stature in the American art world while achieving international fame in Rome, London, and other cosmopolitan European cities. In their invention of modern womanhood, they served as models for a younger generation of women who adopted artistic careers in unprecedented numbers in the years following the Civil War.

At its core, *A Sisterhood of Sculptors* is concerned with the gendered nature of creativity and expatriation. Taking guidance from feminist theory, cultural geography, and expatriate and postcolonial studies, Dabakis provides a detailed investigation of the historical phenomenon of women’s artistic lives in Rome in the mid-nineteenth century. As an interdisciplinary examination of femininity and creativity, it provides models for viewing and interpreting nineteenth-century sculpture and for analyzing the gendered status of the artistic profession.

Melissa Dabakis is Professor of Art History at Kenyon College.

288 pages | 100 illustrations/3 maps | 9 × 10 | August
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Art History

Portraiture and Politics in Revolutionary France

Amy Freund



“This beautiful and beautifully written book bristles with insights into the commerce, aesthetics, and especially politics of portrait painting during the French Revolution. But these terms hardly begin to capture the magnitude of Amy Freund’s accomplishment, which is

to make us look in new and surprising ways at the meaning of what seems so simple—the picture of a person. Portraits do not just decorate walls; they capture the essence of revolutionary change.”
—Lynn Hunt, UCLA

Portraiture and Politics in Revolutionary France challenges widely held assumptions about both the genre of portraiture and the political and cultural role of images in France at the beginning of the nineteenth century. After 1789, portraiture came to dominate French visual culture because it addressed the central challenge of the Revolution: how to turn subjects into citizens. Revolutionary portraits allowed sitters and artists to appropriate the means of representation, both aesthetic and political, and articulate new forms of selfhood and citizenship, often in astonishingly creative ways. The triumph of revolutionary portraiture also marks a turning point in the history of art, when seriousness of purpose and aesthetic ambition passed from the formulation of historical narratives to the depiction of contemporary individuals. This shift had major consequences for the course of modern art production and its engagement with the political and the contingent.

Amy Freund is Assistant Professor of Art at Texas Christian University.

312 pages | 43 color/58 b&w illustrations | 9 × 10 | July
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Art History



Also of Interest
Sheltering Art: Collecting and Social Identity in Early Eighteenth-Century Paris
Rochelle Ziskin
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New in Paperback

The Politics of the Provisional

Art and Ephemera in Revolutionary France

Richard Taws



“Richard Taws’s *The Politics of the Provisional: Art and Ephemera in Revolutionary France* makes a compellingly original contribution to the study of the visual and material culture of the French Revolution. . . . [It] succeeds in opening up new avenues of inquiry

for scholars of the eighteenth and nineteenth centuries interested in the ways that provisionality was both an effect of the Revolution’s upheaval as much as it was a mode of confronting its contingencies.”

—Katie Hornstein, *caa.reviews*

“*The Politics of the Provisional* engages with several historiographies within the sprawling subject of the French Revolution. It is very difficult to find a really original take on just about any aspect of the Revolution, but Richard Taws does. This is quite a feat.”

—Katherine Crawford, Vanderbilt University

“What Richard Taws offers is a series of concepts with which to frame French Revolutionary visual culture: to the notion of the provisional, he adds currency, identity, circulation, temporal rupture, media transgression, and mimetic dissimulation. Not only are the arguments and formal analyses moored to original material, but they are so cogently structured that it is hard to see them as anything but convincing. Art historians have much to learn from the approach Taws takes. He renders an entire realm of images and objects foundational to our understanding of the production, status, and meaning of representation in the 1790s—and, in so doing, he develops models for thinking about the relation of the visual to political upheaval more generally. This is one of the most sophisticated accounts of material culture I have read.”

—Erika Naginski, Harvard University

Richard Taws is Lecturer in the History of Art Department, University College London.

288 pages | 24 color/66 b&w illustrations | 9 × 10 | available now
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<http://www.psupress.org/books/titles/978-0-271-05418-6.html>

Art History/History

Priests of the French Revolution

Saints and Renegades in a New Political Era

Joseph F. Byrnes



“In his new book, Joseph Byrnes takes us into the fascinating world of Catholic priests who sought in different ways to work with rather than against the French Revolution. . . . Byrnes allows us to hear a discordant chorus of voices that provide a rich commentary on the political and religious history of France during the revolutionary decade

of the 1790s. This book will be a valuable resource for French historians, but it should also draw the attention of scholars interested in the tense and complex relationship between religion and politics that continues to shape our contemporary world.”

—Thomas Kselman, University of Notre Dame

The 115,000 priests on French territory in 1789 belonged to an evolving tradition of priesthood. The challenge of making sense of the Christian tradition can be formidable in any era, but this was especially true for those priests required at the very beginning of 1791 to take an oath of loyalty to the new government—and thereby accept the religious reforms promoted in a new Civil Constitution of the Clergy. More than half did so at the beginning, and those who were subsequently consecrated bishops became the new official hierarchy of France. In *Priests of the French Revolution*, Joseph Byrnes shows how these priests and bishops who embraced the Revolution creatively followed or destructively rejected traditional versions of priestly ministry. Their writings, public testimony, and recorded private confidences furnish the story of a national Catholic church. This is a history of the religious attitudes and psychological experiences underpinning the behavior of representative bishops and priests. Byrnes plays individual ideologies against group action, and religious teachings against political action, to produce a balanced story of saints and renegades within a Catholic tradition.

Joseph F. Byrnes is Professor of Modern European History at Oklahoma State University. He is the author of *Catholic and French Forever: Religious and National Identity in Modern France* (Penn State, 2005).

288 pages | 36 illustrations/3 maps | 6 × 9 | August
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History/Religion

Gunnar Asplund’s Gothenburg

The Transformation of Public Architecture in Interwar Europe

Nicholas Adams



“In his penetrating and inspiring study, Nicholas Adams makes a contested provincial Swedish masterpiece the focus of a wide architectural and cultural context. He reveals the complexity of progressive modernity in relation to public monumental space, traditions, and institutional authority, viewing Asplund’s courthouse extension as both expression and functional scenography. His book adds substantially to Swedish architectural historiography and to our understanding of Sweden’s relationship to the international architectural scene.”

—Johan Mårtelius,
Royal Institute of Technology, Stockholm

In the west coast port city of Gothenburg, Sweden, the architect Gunnar Asplund built a modest extension to an old courthouse on the main square (1934–36). Judged today to be one of the finest works of modern architecture, the courthouse extension was immediately the object of a negative newspaper campaign led by one of the most noted editors of the day, Torgny Segerstedt. Famous for his determined opposition to National Socialism, he also took a principled stand against the undermining of urban tradition in Gothenburg. Gothenburg’s problems with modern public architecture, though clamorous and publicized throughout Sweden, were by no means unique. In *Gunnar Asplund’s Gothenburg*, Nicholas Adams places Asplund’s building in the wider context of public architecture between the wars, setting the originality and sensitivity of Asplund’s conception against the political and architectural struggles of the 1930s. Today, looking at the building in the broadest of contexts, we can appreciate the richness of this exquisite work of architecture. This book recaptures the complex magic of its creation and the fascinating controversy of its completed form.

Nicholas Adams is Mary Conover Mellon Professor in the History of Architecture at Vassar College.

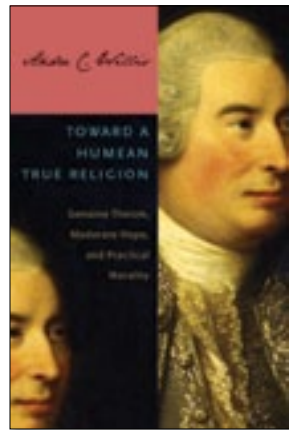
304 pages | 152 illustrations | 9 × 10 | December
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Architecture

Toward a Humean True Religion

Genuine Theism, Moderate Hope, and Practical Morality

Andre C. Willis



“Andre Willis’s book is an original treatment and superb analysis of Hume’s conception of ‘true religion.’ . . . Willis’s argument is highly nuanced, critically fair, and textually grounded. The writing is crystal clear, balanced, humble, assured, and honest. It is the kind of book that would make Hume smile from the grave, as if to say, ‘Someone has

got the gist of what I was about! And there is no greater satisfaction than this!”

—Cornel West,

Union Theological Seminary

David Hume is traditionally seen as a devastating critic of religion. He is widely read as an infidel, a critic of the Christian faith, and an attacker of popular forms of worship. His reputation as irreligious is well forged among his readers, and his argument against miracles sits at the heart of the narrative overview of his work that perennially indoctrinates thousands of first-year philosophy students. In *Toward a Humean True Religion*, Andre Willis succeeds in complicating Hume’s split approach to religion, showing how Hume was not, in fact, dogmatically against religion in all times and places. Hume occupied a “watershed moment,” says Willis, when old ideas of religion were being replaced by the modern idea of religion as a set of epistemically true but speculative claims. Thus Willis repositions the relative weight of Hume’s antireligious sentiment, giving significance to the role of both historical and discursive forces, instead of simply relying on Hume’s personal animus as its driving force. Willis muses about what a Humean “true religion” might be and suggests we think of this as a third way between the classical and modern notions of religion. He argues that the cumulative achievements of Hume’s mild philosophic theism, the aim of his moral rationalism, and the conclusion of his project on the passions provide the best content for a Humean “true religion.”

Andre C. Willis is Assistant Professor of Religious Studies at Brown University.

256 pages | 6.125 x 9.25 | February
ISBN 978-0-271-06487-1 | cloth: \$72.95
<http://www.psupress.org/books/titles/978-0-271-06487-1.html>

Religion/Philosophy

The Visual Culture of Catholic Enlightenment

Christopher M. S. Johns



“This is a wonderfully comprehensive and stimulating book on the reforming impulse of the Catholic Church in the middle decades of the eighteenth century and its impact on art and visual culture, particularly in Rome. Christopher Johns addresses the question ‘What was Catholic enlightenment?’

from the disciplines of cultural, intellectual, and art history, and his research has resulted in a delightful book that will be of considerable interest to a wide variety of readers. Jansenism, sumptuary laws, enlightened Catholic ideas about the connection between faith and science, and coffee drinking in the middle decades of the eighteenth century are but a few of the topics he discusses. Art and architectural historians with an interest in Settecento Rome will find the book particularly interesting.”

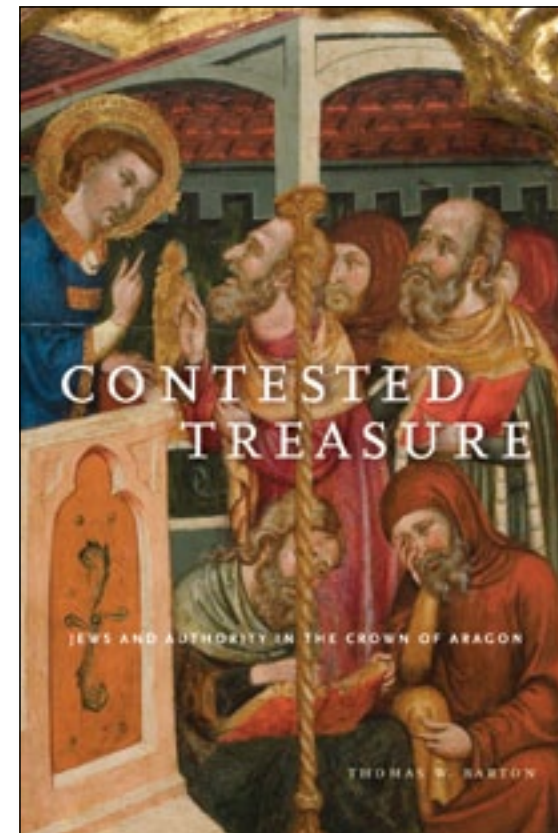
—Edgar Peters Bowron, Museum of Fine Arts, Houston

Until relatively recently, most scholars considered the notion of a Catholic Enlightenment either oxymoronic or even illusory, since the received wisdom was that the Catholic Church was a tireless and indefatigable enemy of modernist progress. According to Christopher Johns, however, the eighteenth-century papacy recognized many of the advantages of engaging with certain aspects of enlightenment thinking, and many in the ecclesiastical hierarchy, both in Italy and abroad, were sincerely interested in making the Church more relevant in the modern world and, above all, in reforming the various institutions that governed society. Johns presents the visual culture of papal Rome as a major change agent in the cause of Catholic enlightenment while assessing its continuing links to tradition. *The Visual Culture of Catholic Enlightenment* sheds substantial light on the relationship between eighteenth-century Roman society and visual culture and the role of religion in both.

Christopher M. S. Johns is the Norman and Roselea Goldberg Professor of the History of Art at Vanderbilt University.

480 pages | 56 color/104 b&w illustrations | 9 x 10 | January
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Art History



“Focusing on Tortosa as a case study, Thomas Barton’s exhaustively researched and well-crafted book offers an insightful intervention into one of the thorniest historiographical questions: What was the nature and extent of royal jurisdiction over Jews in the medieval Crown of Aragon? In a compelling fashion, Barton shows that Tortosa was not an anomaly but in line with the manner in which the crown, religious and municipal entities, local lords, and the Jews themselves negotiated issues of political and fiscal jurisdiction. By problematizing the issue and refusing to accept monochrome interpretations, *Contested Treasure* makes a timely contribution to our understanding of these questions. This is a wonderful and insightful book!”

—Teofilo F. Ruiz, UCLA

Contested Treasure

Jews and Authority in the Crown of Aragon

Thomas W. Barton

“*Contested Treasure* represents a significant advance in understanding the situation of the Jews in the Crown of Aragon by showing how contingent and contested royal claims of jurisdiction were. The power of seigniorial control over Jews has never been clearer. Thomas Barton presents the reader with a fascinating history of Tortosa after its conquest by Christian armies—an exotic and complicated city of trade and agriculture ruled by an uneasy complex of church, noble, and royal administrations governing a substantial Jewish, Muslim, and Christian population. *Contested Treasure* is an intriguing and meticulous account of how a multicultural society really functioned and the people who tried to control and exploit it.”

—Paul Freedman, Yale University

In *Contested Treasure*, Thomas Barton examines how the Jews in the Crown of Aragon in the twelfth through fourteenth centuries negotiated the overlapping jurisdictions and power relations of local lords and the crown. The thirteenth century was a formative period for the growth of royal bureaucracy and the development of the crown’s legal claims regarding the Jews. While many Jews were under direct royal authority, significant numbers of Jews also lived under nonroyal and seigniorial jurisdiction. Barton argues that royal authority over the Jews (as well as Muslims) was far more modest and contingent on local factors than is usually recognized. Diverse, overlooked case studies reveal that the monarchy’s Jewish policy emerged slowly, faced considerable resistance, and witnessed limited application within numerous localities under nonroyal control, thus allowing for more highly differentiated local modes of Jewish administration and coexistence. *Contested Treasure* refines and complicates our portrait of interfaith relations and the limits of royal authority in medieval Spain, and it presents a new approach to the study of ethnoreligious relations and administrative history in medieval European society.

Thomas W. Barton is Associate Professor of History at the University of San Diego.

264 pages | 3 maps | 6 x 9 | December
ISBN 978-0-271-06472-7 | cloth: \$69.95
Iberian Encounter and Exchange, 475-1755
<http://www.psupress.org/books/titles/978-0-271-06472-7.html>

Art History

From Apartheid to Democracy

Deliberating Truth and Reconciliation in South Africa
Katherine Elizabeth Mack



“Issues of memory are perhaps never more contentious than during times of upheaval and transition. Katherine Mack’s careful exploration of the rhetorics surrounding South Africa’s Truth and Reconciliation Commission demonstrates the importance of these contests and draws our attention to the ways in which they take place not only in

public hearings but also across a variety of texts, including the visual and the poetic. *From Apartheid to Democracy* offers an important reconceptualization of the work of truth commissions and broader efforts toward transitional justice.”

—Kendall Phillips, Syracuse University

South Africa’s Truth and Reconciliation Commission (TRC) can be considered one of the most significant rhetorical events of the late twentieth century. The TRC called language into action, tasking it with promoting understanding among a divided people and facilitating the construction of South Africa’s new democracy. Other books on the TRC and deliberative rhetoric in contemporary South Africa emphasize the achievement of reconciliation during and in the immediate aftermath of the transition from apartheid. *From Apartheid to Democracy*, in contrast, considers the varied, complex, and enduring effects of the Commission’s rhetorical wager. It is the first book-length study to analyze the TRC through such a lens. Katherine Elizabeth Mack focuses on the dissension and negotiations over difference provoked by the Commission’s process, especially its public airing of victims’ and perpetrators’ truths. She tracks agonistic deliberation (evidenced in the TRC’s public hearings) into works of fiction and photography that extend and challenge the Commission’s assumptions about truth, healing, and reconciliation. Ultimately, Mack demonstrates that while the TRC may not have achieved all of its political goals, its very existence generated valuable deliberation within and beyond its official process.

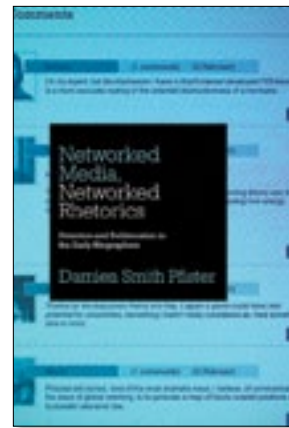
Katherine Elizabeth Mack is Assistant Professor of English at the University of Colorado, Colorado Springs.

160 pages | 5 illustrations | 6 × 9 | December
ISBN 978-0-271-06497-0 | cloth: \$64.95
Rhetoric and Democratic Deliberation Series
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Rhetoric and Communications

Networked Media, Networked Rhetorics

Attention and Deliberation in the Early Blogosphere
Damien Smith Pfister



“In *Networked Media, Networked Rhetorics*, Damien Pfister tells a compelling and consequential story of the rise of the blogosphere from an obscure technology to a powerful mode of communication capable of unseating senators and revealing the horrors of war. Pfister focuses on key moments in the early blogosphere to explain how it has remade public

discourse, reframed emotion, and reconfigured expertise. He adroitly blends contemporary analyses of public discourse with innovative interpretations of classical rhetorical terminology. Pfister’s book offers important lessons for scholars in rhetoric, deliberation, and technology studies, as well as anyone interested in learning how the blogosphere has produced a powerful connection between deliberation in public squares and personal computer keyboards.”

—Robert Asen, University of Wisconsin–Madison

In *Networked Media, Networked Rhetorics*, Damien Pfister explores communicative practices in networked media environments, analyzing, in particular, how the blogosphere has changed the conduct and coverage of public debate. Pfister shows how the late modern imaginary was susceptible to “deliberation traps” related to invention, emotion, and expertise, and how bloggers have played a role in helping contemporary public deliberation evade these deliberation traps. Three case studies at the heart of *Networked Media, Networked Rhetorics* show how new intermediaries, including bloggers, generate publicity, solidarity, and translation in the networked public sphere. Bloggers “flooding the zone” in the wake of Trent Lott’s controversial toast to Strom Thurmond in 2002 demonstrated their ability to invent and circulate novel arguments; the pre-2003 invasion reports from the “Baghdad blogger” illustrated how solidarity is built through affective connections; and the science blog *RealClimate* continues to serve as a rapid-response site for the translation of expert claims for public audiences. *Networked Media, Networked Rhetorics* concludes with a bold outline for rhetorical studies after the internet.

Damien Smith Pfister is Assistant Professor of Communication Studies at the University of Nebraska–Lincoln.

248 pages | 2 illustrations | 6 × 9 | December
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Rhetoric and Communications

Kant and the Promise of Rhetoric

Scott R. Stroud



“Scott Stroud brings unparalleled knowledge of communication theory to the study of Kant’s moral philosophy. His book thus makes a unique contribution to recent work on Kant’s conception of morality in real life, enriching our understanding of the moral education of children and the moral support that adults can give one another.”

—Paul Guyer,
Brown University

Immanuel Kant is rarely connected to rhetoric by those who study philosophy or the rhetorical tradition. If anything, Kant is said to see rhetoric as mere manipulation and as not worthy of attention. In *Kant and the Promise of Rhetoric*, Scott Stroud presents a first-of-its-kind reappraisal of Kant and the role he gives rhetorical practices in his philosophy. By examining the range of terms that Kant employs to discuss various forms of communication, Stroud argues that the general thesis that Kant disparaged rhetoric is untenable. Instead, he offers a more nuanced view of Kant on rhetoric and its relation to moral cultivation.

For Kant, certain rhetorical practices in education, religious settings, and public argument become vital tools to move humans toward moral improvement without infringing on their individual autonomy. Through the use of rhetorical means such as examples, religious narratives, symbols, group prayer, and fallibilistic public argument, individuals can persuade other agents to move toward more cultivated states of inner and outer autonomy. For the Kant recovered in this book, rhetoric becomes another part of human activity that can be animated by the value of humanity, and it can serve as a powerful tool to convince agents to embark on the arduous task of moral self-cultivation.

Scott R. Stroud is Assistant Professor of Communication Studies at the University of Texas at Austin. He is also the author of *John Dewey and the Artful Life: Pragmatism, Aesthetics, and Morality* (Penn State, 2011).

280 pages | 6.125 × 9.25 | October
ISBN 978-0-271-06419-2 | cloth: \$79.95
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Rhetoric and Communications

Authority Figures

Rhetoric and Experience in John Locke’s Political Thought
Torrey Shanks



“*Authority Figures* offers an original and provocative account of Locke by focusing on his use of metaphors and rhetorical figures. Torrey Shanks addresses several central themes in political and social theory—the place of rhetoric in political thought, the importance of creativity in critique, the role of rationality in judgment and consent,

and the use of authority in maintaining as well as critiquing order—as she traces the revolutionary implications of Locke’s use of language. This is a book that should be of interest to a wide range of social and political theorists.”

—Douglas Casson, St. Olaf College

In *Authority Figures*, Torrey Shanks uncovers the essential but largely unappreciated place of rhetoric in John Locke’s political and philosophical thought. Locke’s well-known hostility to rhetoric has obscured an important debt to figural and inventive language. Here, Shanks traces the close ties between rhetoric and experience as they form the basis for a theory and practice of judgment at the center of Locke’s work. Rhetoric and experience come together, for Locke, to reorient readers’ relation to the past in order to open up alternative political futures. Recognizing this debt sets the stage for a new understanding of the *Two Treatises of Government*, in which the material and creative force of language is necessary for political critique.

Authority Figures draws together political theory and philosophy, the history of science and of rhetoric, and philosophy of language and literary theory to offer a new understanding of Locke’s political thought that shows the ongoing importance of rhetoric for new modes of critique in the seventeenth century. Locke’s thought offers up new insights for readers today for rethinking the relationship of rhetoric and experience to political critique, as well as the intersections of language and materialism.

Torrey Shanks is Assistant Professor of Political Science at the University at Albany.

160 pages | 6 × 9 | November
ISBN 978-0-271-06504-5 | cloth: \$69.95
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Rhetoric and Communications/Political Science

New in Paperback

Idea of the Temple of Painting

Giovan Paolo Lomazzo

Edited and translated by Jean Julia Chai



“Chai’s nuanced introductory essay deftly places this late effort by the blind artist into both the context of Lomazzo’s life and interests (the mascot of his deliberately unfashionable academy was a wine porter), and the complicated strands of 16th-century society and books. An abstruse author with a taste for allegory and the occult, Lomazzo, hitherto scarcely available in English, is presented with sympathy and clarity. Highly recommended.”

—P. Emison, *Choice*

Perhaps the most imaginative writer on art in the sixteenth century, Giovan Paolo Lomazzo was also an ambitious painter, well-informed critic, and sarcastic wit: he proved a lively adversary for Vasari, Dolce, and even Aretino. His greatest contribution to the history of art is his special treatment of expression and, in its more mature form, self-expression. The image of the Temple of Painting embodies all his essential thoughts about art. Housing statues of Michelangelo, Gaudenzio Ferrari, Polidoro da Caravaggio, Leonardo, Raphael, Mantegna, and Titian—paradigms of style and, for Lomazzo, the seven greatest painters in the world—it guides the novice in the discovery of a unique style that matches his own temperament. *Idea of the Temple of Painting* (1590), written as a pithy introduction to the encyclopedic *Trattato dell'arte della pittura*, demonstrates why art is all about expressing an individual style, or *maniera*. Neither spontaneous nor unconscious, style reflects the rational process of adapting all the elements of painting into a harmonious whole. This treatise also represents a rare historical document. Presiding over an original confraternity of artists and humanists, Lomazzo actively participated in the Milan art scene, which is vividly brought to life by his personal commentaries. This is the first translation of any of his treatises into English.

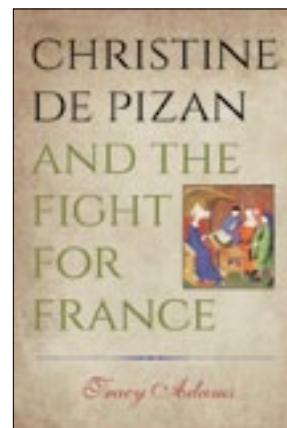
Jean Julia Chai is a translator and lives in Paris. She received her Ph.D. in art history from Harvard University.

276 pages | 39 illustrations | 7 × 10 | available now
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Art History

Christine de Pizan and the Fight for France

Tracy Adams



“In an earlier book, Tracy Adams did great service to the scholarly community by helping dispel the outdated, slanderous fictions surrounding the lives of Isabeau of Bavaria and Louis of Orleans. In this work she continues to apply recent historical research to the task of developing new readings of Christine de Pizan. The result is an up-to-date and

very readable history of the conflict between the Burgundians and Armagnacs, which offers insightful readings of all of Christine’s major works and enhances our understanding of Christine’s allegiances and the ways in which her texts responded to the conflict.”

—Karen Green, Monash University

In *Christine de Pizan and the Fight for France*, Tracy Adams offers a reevaluation of Christine de Pizan’s literary engagement with contemporary politics. Adams locates Christine’s works within a detailed narrative of the complex history of the dispute between the Burgundians and the Armagnacs, the two largest political factions in fifteenth-century France. Contrary to what many scholars have long believed, Christine consistently supported the Armagnac faction throughout her literary career and maintained strong ties to Louis of Orleans and Isabeau of Bavaria. Adams claims that Christine’s writings not only voiced support for Louis and Isabeau in opposition to John of Burgundy, but also contributed to defining kingship and creating authority in France’s turbulent political climate. In addition, Christine promoted, defended, and profoundly affected the nature of female regency as it developed in France from the fifteenth through the seventeenth centuries. Alternating between chapters focusing on the historical context of the Armagnac-Burgundian feud at different moments and chapters offering close readings of Christine’s poetry and prose, Adams shows the ways in which the writer was closely engaged with and influenced the volatile politics of her time.

Tracy Adams is Associate Professor of French at the University of Auckland.

224 pages | 6 × 9 | October
ISBN 978-0-271-05071-3 | cloth: \$74.95
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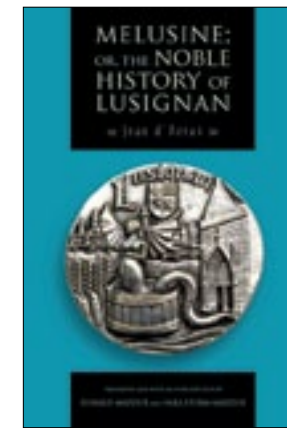
History/Literature

New in Paperback

Melusine; or, The Noble History of Lusignan

Jean d’Arras

Translated and with an introduction by Donald Maddox and Sara Sturm-Maddox



“This delightful translation of Jean d’Arras’s 1393 *Melusine* by two experts on the subject is sure to become the standard English version of this fascinating but not well-known work.”

—C. M. Reno, *Choice*

“The fourteenth century comes alive in this superb new translation of the classic French masterpiece *Melusine; or, The*

Noble History of Lusignan. The work is packed with romance and adventure, by turns poignant and hilarious, and the author’s lively and inviting prose style is guaranteed to delight fans of historical fiction as well as students of all ages. This is by far the most lucid, authentic, and enjoyable English-language version of this enchanting fairy tale available today, and I expect it to be universally recognized as the definitive translation for many years to come.”

—Nancy Goldstone, author of *The Maid and the Queen*

“Part history, part fantasy, part romance, the story of Melusine—brought to life in this readable and lively translation—opens a window onto late medieval European chivalric culture, its refinements, its brutality, and its anxieties. Ranging from Ireland to Armenia, the story of the fairy Melusine and her family provides a wealth of descriptive detail about courtly life and the cultural importance of family and property. Supported by an excellent introduction and relevant, informative notes, this translation brings to light a book and an imagination that will appeal to students, general readers, and scholars.”

—Carolyn Collette, Mount Holyoke College

Donald Maddox is Professor Emeritus of French Studies and adjunct faculty member in Comparative Literature at the University of Massachusetts, Amherst.

Sara Sturm-Maddox is Professor Emerita of French and Italian Studies at the University of Massachusetts, Amherst.

264 pages | 2 maps | 6 × 9 | August
ISBN 978-0-271-05415-5 | paper: \$25.95
<http://www.psupress.org/books/titles/978-0-271-05412-4.html>

History/Literature

The Complete Plays of Jean Racine

Volume 5: Britannicus

Jean Racine

Translated into English rhymed couplets with critical notes and commentary by Geoffrey Alan Argent



This is the fifth volume of a projected translation into English of all twelve of Jean Racine’s plays. Geoffrey Alan Argent’s translations faithfully convey all the urgency and keen psychological insight of Racine’s dramas, and the coiled strength of his verse, while breathing new vigor into the time-honored form of the “heroic” couplet.

Complementing this translation are the Discussion and the Notes and Commentary—particularly detailed and extensive for this volume, *Britannicus* being by far Racine’s most historically informed play. Also noteworthy is Argent’s reinstatement of an eighty-two-line scene, originally intended to open Act III, that has never before appeared in an English translation of this play.

Racine’s *Britannicus* dramatizes a day in the life of Emperor Nero that would eventually change the course of Roman history. Agrippina, the widow of the recently deceased emperor Claudius, has manipulated subsequent events so that her son, Nero, would succeed to the throne ahead of his stepbrother, and Rome’s true heir, Britannicus. In Nero, Racine has created a character who embodies, but also engenders, the infamous qualities of the Roman Empire: its cruelty, its depravity, its refined barbarity. Overcoming his mother, his wife, Octavia, his tutors, and his vaunted “three virtuous years,” Nero makes his move to demonstrate his omnipotence, destroying his innocent stepbrother.

Geoffrey Alan Argent is an independent scholar residing in Pennsylvania. He was the recipient of a 2011 American Book Award for *The Fratricides*, volume 1 of *The Complete Plays of Jean Racine* (Penn State, 2010).

184 pages | 5 × 8 | August
ISBN 978-0-271-06406-2 | cloth: \$49.95
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Literature

Manuscripta Illuminata

Approaches to Understanding Medieval and Renaissance Manuscripts

Edited by Colum Hourihane



Princeton University first started collecting Western manuscripts in 1876 and continues to this day with the specific aim of developing a research and teaching tool. That unique collection of medieval manuscripts forms the nucleus of this collection of essays. Stretching from Ottonian to the late

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The contributors are Adelaide Bennett, Walter Cahn, Marc Michael Epstein, Marilyn Aronberg Lavin, Henry Mayr-Harting, Elizabeth Moodey, Stella Panayotova, Virginia Reinburg, Mary Rouse, Richard Rouse, Lucy Freeman Sandler, Don C. Skemer, Anne Rudloff Stanton, and Patricia Stirnemann.

Colum Hourihane is Director of the Index of Christian Art, Princeton University.

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Art History/Religion



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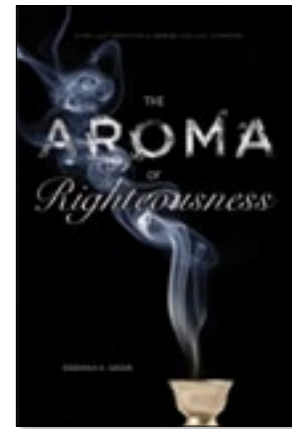
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“*The Aroma of Righteousness* makes highly original and important contributions to two subject areas that do not normally meet—rabbinic scriptural interpretation, particularly of the Song of Songs, and the religious employment of physical senses, herein scent—especially by locating both in their broader Jewish and general cultural settings. It is a richly rewarding book to read and savor.”

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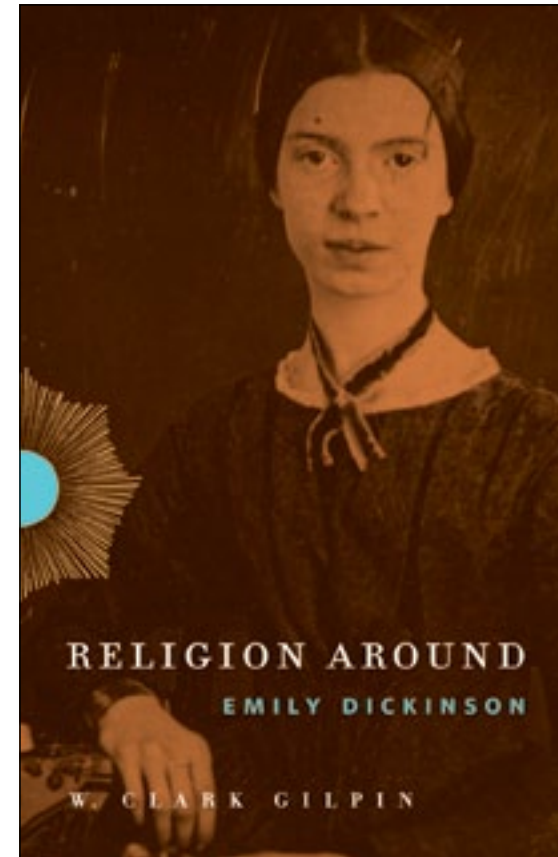
“Deborah Green’s new book is an excellent and original contribution to religious studies in general, and to rabbinic thought and religion in late antiquity in particular. It is brimming with creative, interdisciplinary approaches, using concrete artifacts and their cultural transformations with many unexpected results. It will be welcomed by and of great interest to all students of religion in the Roman and Byzantine periods.”

—Michael Fishbane, University of Chicago

Deborah A. Green is Greenberg Associate Professor of Hebrew Language and Literature in the Department of Religious Studies and Director of the Harold Schnitzer Family Program in Judaic Studies at the University of Oregon.

304 pages | 11 illustrations | 6 × 9 | November
ISBN 978-0-271-05066-9 | paper: \$34.95s
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Literature/Religion



“In this illuminating, deeply researched book, W. Clark Gilpin probes the multifaceted religious contexts—historical, biographical, cultural, and theological—of Emily Dickinson’s poetry. Gilpin provides the richest account yet of Dickinson and religion.”

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Religion Around Emily Dickinson

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“*Religion Around Emily Dickinson* is a subtle exploration of the ways in which literary creativity and religious ideas and practices can deepen and extend one another. W. Clark Gilpin illuminates how Emily Dickinson experimented with the religion around her to create a poetry of singular religious vision, a poetry that is shaped by nineteenth-century religious thought and practice and that reimagines it in significant ways.”

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Religion Around Emily Dickinson begins with a seeming paradox posed by Dickinson’s posthumously published works—while her poems and letters contain many explicitly religious themes and concepts, throughout her life she resisted joining her local church and rarely attended services. Prompted by this paradox, W. Clark Gilpin proposes, first, that understanding the religious aspect of the surrounding culture enhances our appreciation of Emily Dickinson’s poetry and, second, that her poetry casts light on features of religion in nineteenth-century America that might otherwise escape our attention. Religion, especially Protestant Christianity, was “around” Emily Dickinson not only in explicitly religious practices, literature, architecture, and ideas but also as an embedded influence on normative patterns of social organization in the era, including gender roles, education, and ideals of personal intimacy and fulfillment. Through her poetry, Dickinson imaginatively reshaped this richly textured religious inheritance to create her own personal perspective on what it might mean to be religious in the nineteenth century. The artistry of her poetry and the profundity of her thought have meant that this personal perspective proved to be far more than “merely” personal. Instead, Dickinson’s creative engagement with the “religion around” her has stimulated and challenged successive generations of readers in the United States and around the world.

W. Clark Gilpin is Margaret E. Burton Distinguished Service Professor Emeritus of the History of Christianity and Theology in the University of Chicago Divinity School.

184 pages | 5.5 × 8.5 | December
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Literature/Religion

New in Paperback

Chaim Potok

Confronting Modernity Through the Lens of Tradition
Edited by Daniel Walden



“Daniel Walden has done American literature an uncommon and impressive service. This masterful collection will stand as a forerunner to further significant criticism, and as an inspiration.”

—Cynthia Ozick

“Daniel Walden’s *Chaim Potok: Confronting Modernity Through the Lens of Tradition* is an invaluable contribution to our

understanding of the crucial role played by Chaim Potok’s novels in examining the clash between modernity and faith. This skillfully edited work contains both critical essays and personal reflections by leading Potok experts. The novelist was a personal friend of Walden’s, and this volume can be seen as the editor’s memorial to the late writer.”

—Alan L. Berger, Florida Atlantic University

“These critical essays and personal reflections on Potok’s work and life will go far in solidifying his reputation as a leading American writer of fiction.”

—B. Adler, *Choice*

“I can think of nobody better than Daniel Walden to edit this outstanding collection of essays about the late writer Chaim Potok. As the founding editor of *Studies in American Jewish Literature*, Walden has been a shaping hand in the direction of American Jewish literary study. Chaim Potok was a popular writer during his lifetime; this collection makes a persuasive case that he is also an important one.”

—Sanford Pinsker, Franklin and Marshall College

Daniel Walden was Professor Emeritus of American Studies, English, and Comparative Literature at The Pennsylvania State University. He founded the Jewish Studies Program at Penn State as well as the journal *Studies in American Jewish Literature*.

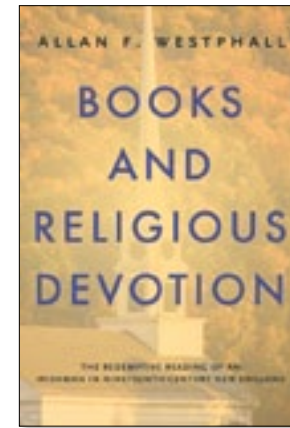
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Literature/Jewish Studies

Books and Religious Devotion

The Redemptive Reading of an Irishman in
Nineteenth-Century New England

Allan F. Westphall



“Allan Westphall brings together an extensive knowledge of Thomas Connary’s sources (his books), the scholarship directly and indirectly dealing with a reader’s interaction with his texts, and the old Irish and medieval sources of Connary’s Catholicism. This fresh, original study explores the significance of a reader’s text embellishments and examines

how a farmer and ‘book keeper’ can integrate himself into his books—making them an extension of himself.”

—A. Franklin Parks, Frostburg State University

In *Books and Religious Devotion*, Allan Westphall presents a study of the book-collecting habits and annotation practices of Thomas Connary, an Irish immigrant farmer who lived in New Hampshire in the latter half of the nineteenth century. Connary led a pious life that revolved around the use, annotation, and sharing of religious books: his surviving annotated volumes provide a revealing glimpse into the utility of books for a common reader and into how one remarkable non-elite reader imagined book utilities and the iconic status of religious books. Through a careful excavation of book adaptations and enhancements, Westphall establishes a profile of an eccentric reader-cum-annotator that gives us insight into the range of opportunities provided by the material book for recording and communicating a reader’s religious fervor. The study also investigates the broader nineteenth-century cultural setting, in which books are seen as testimonies of personal faith and come to function as instruments of social interaction in both domestic and public spheres. Underlying Connary’s many and varied interactions with books is a belief that physical objects can materialize belief, and that working in them can be a devout exercise instrumental in human salvation.

Allan F. Westphall is an honorary research fellow at the University of St. Andrews.

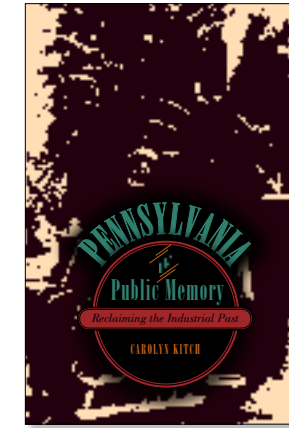
224 pages | 34 illustrations | 6 x 9 | October
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Book History

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Pennsylvania in Public Memory

Reclaiming the Industrial Past
Carolyn Kitch



“Pennsylvania is widely known for being at the center of the nation’s industrial rise, and upon its fall, factories once devoted to the production of goods turned to issuing memories. Carolyn Kitch opens readers’ eyes to the profound, intriguing questions, conflicts, and implications raised by this move to heritage. Her account has insightful nar-

ratives of destinations such as Hershey’s theme-park replica of a factory experience, a harrowing descent into a defunct coal mine, and Keystone State Park, which frames an industrial landscape as a recreational site. She provides a needed panorama of the messages and meanings with which communities, and the nation, wrestle in a postindustrial age.”

—Simon J. Bronner,

Pennsylvania State University, Harrisburg,
editor of the *Encyclopedia of American Folklife*

“This is a fascinating book that will make a major original contribution to the overlapping fields of public history, deindustrialization, and tourism studies.”

—Steven High, Concordia University,
author of *Industrial Sunset*

What stories do we tell about America’s once-great industries at a time when they are fading from the landscape? *Pennsylvania in Public Memory* attempts to answer that question, exploring the emergence of a heritage culture of industry and its loss through the lens of its most representative industrial state. Based on news coverage, interviews, and more than two hundred heritage sites, this book traces the narrative themes that shape modern public memory of coal, steel, railroading, lumber, oil, and agriculture, and that collectively tell a story about national as well as local identity in a changing social and economic world.

Carolyn Kitch is Professor of Journalism in the School of Communications and Theater at Temple University.

272 pages | 10 illustrations | 6 x 9 | September
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History/Regional

Jacob Green’s Revolution

Radical Religion and Reform in a Revolutionary Age
S. Scott Rohrer



“Jacob Green, an independent-minded Presbyterian minister, played a leading role in New Jersey during the tumultuous days of the American Revolution. S. Scott Rohrer’s innovative biography rescues this intriguing figure from unwarranted obscurity. In so doing, it also illuminates the strong (but complicated) connections between religion and politics at

the dawn of the American nation. Rohrer’s attention to the closely related biography of a loyalist Episcopalian (Thomas Bradbury Chandler) only sharpens the illuminating portrait of Green that stands at the heart of this fine study.”

—Mark Noll, University of Notre Dame

“There is no more intriguing character among the American Revolution’s pastors than Jacob Green, a fervent patriot, antislavery advocate, and principled Calvinist. S. Scott Rohrer brings Green’s story to life in this much-needed biography, with its admirable combination of lucid writing and historical insight.”

—Thomas S. Kidd,
Baylor University, author of *God of Liberty: A Religious History of the American Revolution*

As part biography and part microhistory, *Jacob Green’s Revolution* tells a fascinating story about revolution, politics, religion, and reform by focusing on two pivotal figures in New Jersey’s revolutionary drama—Jacob Green, a radical Presbyterian minister who advocated revolution, and Thomas Bradbury Chandler, a conservative Anglican minister from Elizabeth Town who was a leading loyalist spokesman in America. Both men were towering intellectuals who were shaped by Puritan culture and the Enlightenment, and both became acclaimed writers and leading figures in New Jersey—Green for the rebelling colonists, Chandler for the king. Through their stories, this book examines the ways in which religion influenced reform during a pivotal time in American history.

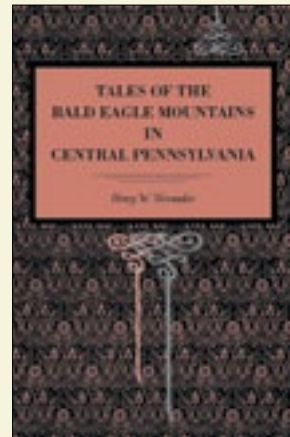
S. Scott Rohrer is an independent scholar.

296 pages | 8 illustrations/2 maps | 6.125 x 9.25 | November
ISBN 978-0-271-06421-5 | cloth: \$79.95
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Religion/History

Tales of the Bald Eagle Mountains in Central Pennsylvania

Henry W. Shoemaker



Tales of the Bald Eagle Mountains, originally published in 1912 by the Bright Printing Company, was the fourth of Shoemaker's many published volumes of fantastical tales about Pennsylvania's folklore and wildlife. Focusing on what Shoemaker calls the "dark and sombre" Bald Eagle Mountains of Centre, Clinton, Lycoming, Juniata, and

Union counties, the book provides a tale or legend centered on each mountain in the range. Stories of hunters and wolves, giant bears, quirky innkeepers and mysterious travelers, nefarious magic, brave Native American warriors, tragic murders, and anguished lovers are spun with the author's usual flair for blurring the lines between myth and reality. Like Shoemaker's other books, *Tales of the Bald Eagle Mountains* preserves a rich oral history, capturing what the author calls "a passing phase, a time and mode of life that will come no more," and provides a window onto the cultural life and folklore of early central Pennsylvania.

Henry W. Shoemaker (1880–1958) was the author of more than twenty volumes of popular Pennsylvania literary folklore and numerous narratives about Pennsylvania's disappearing wildlife during the first half of the twentieth century. He also served as Pennsylvania's first state folklorist from 1948 to 1956.

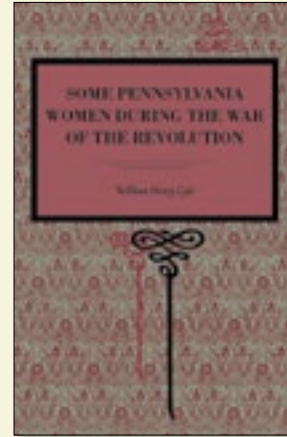
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Henry W. Shoemaker
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Some Pennsylvania Women During the War of the Revolution

William Henry Egle



Some Pennsylvania Women During the War of the Revolution presents biographical sketches of almost seventy women who supported the American Revolution and the soldiers at Valley Forge, noting their lives, family history, character, and the particulars of their roles in the revolutionary effort, including providing food, clothing, shelter, and

support for the patriots. As the author writes in his prefatory note, this book aims to bring to light "the patriotism, sufferings, and self-denials" of the women of the American Revolution in Pennsylvania, whom he calls "the Matrons of the Declaration." The book examines the lives of women at the end of the eighteenth century and shows the value of their contributions to the war. "The saviors of our country at Valley Forge, in their raggedness and misery, would have starved," Egle writes, "had it not been for that devoted band of true-hearted loving women whose homes were on or lying near the frontiers of our grand old Commonwealth." This book provides a fitting tribute to these women and their roles in the state's, and nation's, history.

William Henry Egle (1830–1901) was a physician, historian, and genealogist who worked for the *Pennsylvania Telegraph*, *Literary Companion*, and the *Daily Telegraph*. He received a medical degree from the University of Pennsylvania in 1859 and worked as a surgeon during the Civil War. In 1863 he became surgeon to the 47th Pennsylvania Regiment, and in 1870 he became surgeon-in-chief for the Pennsylvania National Guard. He wrote many books on Pennsylvania history and his native Dauphin County.

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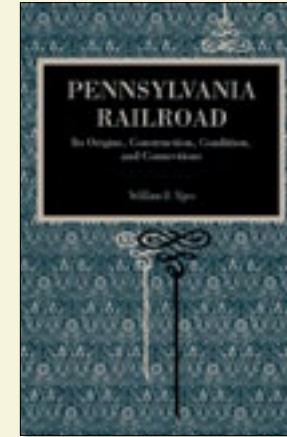


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Pennsylvania Railroad

Its Origins, Construction, Condition, and Connections
William B. Sipes



In *Pennsylvania Railroad*, William Sipes provides a detailed history of the railroad in Pennsylvania, its construction, its management, and its various lines and their stations, starting with the first experimental track laid down in 1809 in Delaware County and continuing as the railroad expanded westward across the state. Sipes discusses the attractions and his-

tory of the railroad's destinations, including landmarks in Philadelphia, Lancaster, Altoona, Pittsburgh, New York, and New Jersey, among others. Published in 1875, the book explores the world of transportation in the nineteenth century, taking its readers along a journey through the state of Pennsylvania and following the trajectory of the famous Pennsylvania Railroad's history and development.

William B. Sipes (1831–1905) was a newspaper editor, lawyer, and journalist who served in the Pennsylvania Infantry during the Civil War at the ranks of captain and colonel before resigning in 1864. He was editor of the *Pottsville Register* and the author of *The Seventh Pennsylvania Veteran Volunteer Cavalry: Its Record, Reminiscences, and Roster*, published in 1905.

281 pages | 7.5 × 9.25 | 1875
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Pioneer Life, or Thirty Years a Hunter
Being Scenes and Adventures in the Life of Philip Tome
Philip Tome



Pioneer Life is a mostly autobiographical narrative of the life of Philip Tome, an early Pennsylvania pioneer, adventurer, and hunter who served as an interpreter for two of the Seneca Nation's most important chiefs, Cornplanter and Governor Blacksnake, for over a decade. Tome was born in 1782 near present-day Harrisburg and lived on

the upper Susquehanna for much of his life. He tells colorful (and mostly true) tales about his hunting exploits in the Pennsylvania wilderness as he tracked elk, wolves, bears, panthers, and foxes through the state's north-central mountains, tackling large and difficult animals that earned him wide renown among his contemporaries. His tales contain suspenseful chase scenes, accidents, and hair's-breadth escapes, inviting the reader to see a Pennsylvania still wild through the eyes of "one who, in all the scenes of border life was never conquered by man or animal." The book, which was originally published in 1854, has since been reprinted several times, and includes a preface from folklorist Henry Shoemaker in this edition.

Philip Tome (1782–1855) was a renowned hunter, adventurer, and early settler in north-central Pennsylvania who served as an interpreter for the Seneca chiefs Cornplanter and Governor Blacksnake for fifteen years.

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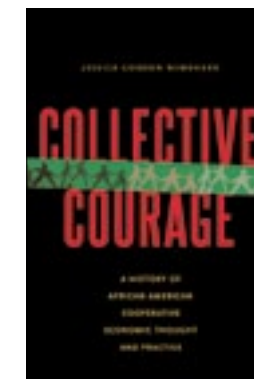
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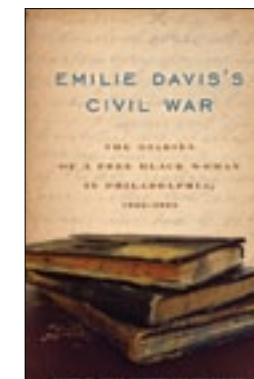
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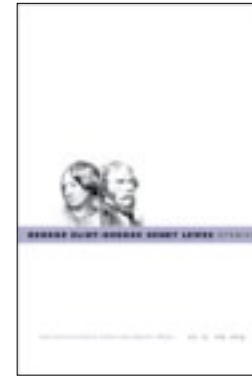
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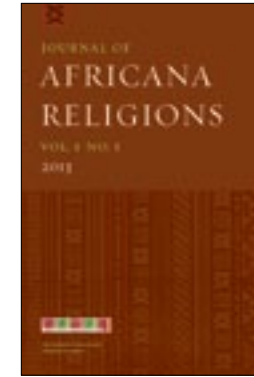
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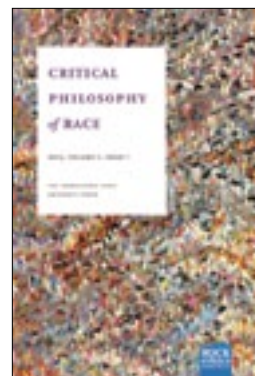
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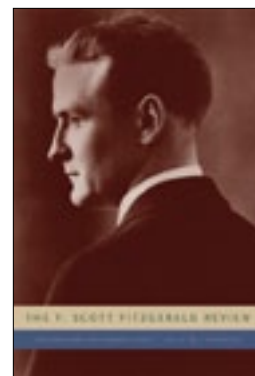
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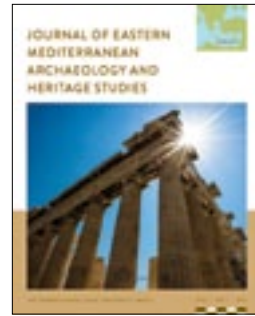


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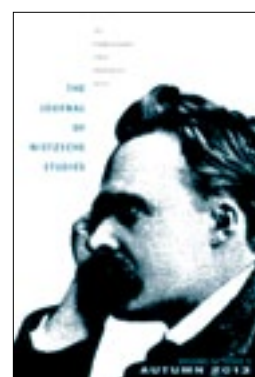


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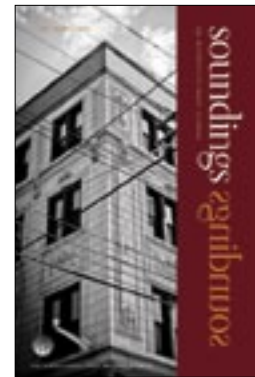
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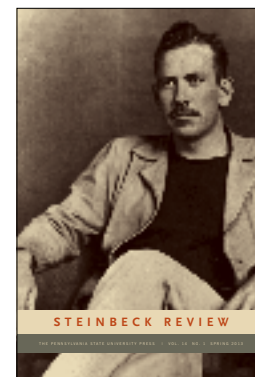
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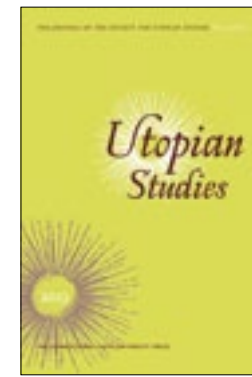
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