New Books for Spring & Summer 2018

THE UNIVERSITY OF SOUTH CAROLINA PRESS
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Front cover: Red Parrots, oil on canvas, circa 1926, Emily Marie Atkinson Hull (1890–1980), from Central to Their Lives: Southern Women Artists in the Johnson Collection.
MY EXAGGERATED LIFE
Pat Conroy
As Told to Katherine Clark

An oral biography that reveals the Southern author’s true voice

Pat Conroy’s memoirs and autobiographical novels contain a great deal about his life, but there is much he hasn’t revealed to readers—until now. My Exaggerated Life is the product of a special collaboration between this great American author and oral biographer Katherine Clark, who recorded two hundred hours of conversations with Conroy before he passed away in 2016. In the spring and summer of 2014, the two spoke for an hour or more on the phone every day. No subject was off limits, including aspects of his tumultuous life he had never before revealed.

This oral biography presents Conroy the man, as if speaking in person, in the colloquial voice familiar to family and friends. This voice is quite different from the authorial style found in his books, which are famous for their lyricism and poetic descriptions. Here Conroy is blunt, plainspoken, and uncommonly candid. While his novels are known for their tragic elements, this volume is suffused with Conroy’s sense of humor, which he credits with saving his life on several occasions.

The story Conroy offers here is about surviving and overcoming the childhood abuse and trauma that marked his life. He is frank about his emotional damage—the depression, the alcoholism, the divorces, and, above all, the crippling lack of self-esteem and self-confidence. He also sheds light on the forces that saved his life from ruin. The act of writing compelled Conroy to confront the painful truths about his past, while years of therapy with a clinical psychologist helped him achieve a greater sense of self-awareness and understanding.

As Conroy recounts his time in Atlanta, Rome, and San Francisco, along with his many years in Beaufort, South Carolina, he portrays a journey full of struggles and suffering that culminated ultimately in redemption and triumph. Although he gained worldwide recognition for his writing, Conroy believed his greatest achievement was in successfully carving out a life filled with family and friends, as well as love and happiness. In the end he arrived at himself and found it was a good place to be.

Katherine Clark is the co-author of the oral biographies Motherwit: An Alabama Midwife’s Story, with Onnie Lee Logan, and Milking the Moon: A Southerner’s Story of Life on This Planet (a finalist for a National Book Critics Circle award), with Eugene Walter. Her debut novel, The Headmaster’s Darlings, won the 2015 Willie Morris Award for Southern Fiction, part of her Mountain Brook series, along with All the Governor’s Men, The Harvard Bride, and The Ex-Suicide. All four novels were published by the University of South Carolina Press’s Story River Books imprint, whose founding editor was Pat Conroy. Clark holds an A.B. degree in English from Harvard and a Ph.D. in English from Emory.

Also Available

March
6 x 9, 352 pages
ISBN 978-1-61117-907-1
Hardcover, $29.99t
ISBN 978-1-61117-908-8
Ebook, $19.99t

2015, hc, 978-1-61117-516-5, $39.95s
pb, 978-1-61117-546-2, $21.95s

2015, hc, 978-1-61117-630-8, $39.95s
pb, 978-1-61117-631-5, $19.95t

Understanding PAT CONROY
Catherine Selznick

Conversations with the CONROYS
Interviews with Pat Conroy and His Fantasy
Edited with an Introduction by Virginia Kendall, Associate Professor, University of Florida
Charleston
City of Gardens
Louisa Pringle Cameron
Foreword by the Honorable Joseph P. Riley Jr.

An intimate look at Charleston’s lush and inviting green spaces, both private and public, and historic and modern

Long famous for its charming courtyard gardens in the peninsula’s historic district, Charleston, South Carolina, has a remarkable southern landscape that also includes dozens of exquisite private gardens, city parks, cemeteries, institutional gardens, and even an urban farm. In Charleston: City of Gardens, Louisa Pringle Cameron shares the splendor of these gems along with accounts from garden owners, an urban forester, a city horticulturist, and other overseers of the Holy City’s beautiful green spaces.

By exploring gardens beyond the Lower Peninsula, Cameron reveals the enormous scope of gardening within the city. Charleston’s moderate climate, lengthy growing season, and generous annual rainfall allow thousands of tree and other plant species to thrive. Even certain tropical plants flourish in protected locations. While the more than two hundred color images in Charleston cannot do justice to experiencing a lush Southern garden with its visual and tactile feasts, gentle sounds of running water and birdsong, and sweet fragrances, they can serve as an inspiration and guide to planning a garden or perhaps a memorable vacation in the Carolinas.

Joseph P. Riley Jr., now retired, was the mayor of Charleston, South Carolina, for more than 40 years.

Louisa Pringle Cameron grew up amid historic gardens in her native city of Charleston, South Carolina. She is a graduate of Hollins College in Virginia and the Charleston-based Clemson University’s Master Gardener Program. The author of The Private Gardens of Charleston and The Secret Gardens of Charleston, Cameron is an accomplished gardener, watercolorist, and lecturer and enjoys playing duplicate bridge and traveling.
Lynne Blackman is the director of communications for the Johnson Collection.

The Johnson Collection has been hailed by the Magazine Antiques for its work illuminating the rich history and diverse cultures of the American South. With holdings that offer an extensive survey of artistic activity from the late eighteenth century to the present day, the collection advances interest in the dynamic role that the art of the South plays in the larger context of American art and contributes to the canon of art historical study. Located in Spartanburg, South Carolina, the Johnson Collection is a recipient of the Elizabeth O’Neill Verner Award for the Arts, South Carolina’s highest honor in the field.

Looking back at her lengthy career just four years before her death, modernist painter Nell Blaine said, “Art is central to my life. Not being able to make or see art would be a major deprivation.” The Virginia native’s creative path began early, and, during the course of her life, she overcame significant barriers in her quest to make and even see art, including serious vision problems, polio, and paralysis. And then there was her gender. In 1957 Blaine was hailed by Life magazine as someone to watch, profiled alongside four other emerging painters whom the journalist praised “not as notable women artists but as notable artists who happen to be women.”

In Central to Their Lives, twenty-six noted art historians offer scholarly insight into the achievements of female artists working in and inspired by the American South. Spanning the decades between the late 1890s and early 1960s, this volume examines the complex challenges these artists faced in a traditionally conservative region during a period in which women’s social, cultural, and political roles were being redefined and reinterpreted.

The presentation—and its companion exhibition—features artists from all the Southern states, including Dusti Bongé, Anne Goldthwaite, Anna Hyatt Huntington, Ida Kohlmeyer, Lois Mailou Jones, Alma Thomas, and Helen Turner. These essays examine how the variables of historical gender norms, educational barriers, race, regionalism, sisterhood, suffrage, and modernism affected and motivated these women who were seeking expression on canvas or in clay. Whether working from studio space, in spare rooms at home, or on the world stage, these artists made remarkable contributions to the art world while fostering future generations of artists through instruction, incorporating new aesthetics into the fine arts, and challenging the status quo.

Sylvia Yount, the Lawrence A. Fleischman Curator in Charge of the American Wing at the Metropolitan Museum of Art, provides a foreword to the volume.

Central to Their Lives
Southern Women Artists in the Johnson Collection
Edited by Lynne Blackman
Foreword by Sylvia Yount

Scholarly essays on the achievements of female artists working in and inspired by the American South

Contributors
Sara C. Arnold • Daniel Belasco • Lynne Blackman • Carolyn J. Brown • Erin R. Corrales-Diaz • John A. Cuthbert • Juilee Decker • Nancy M. Doll • Jane W. Faquin • Elizabeth C. Hamilton • Elizabeth S. Hawley • Maia Jalenak • Karen Towers Klaschmann • Sandy McCain • Dwight McInvaill • Courtney A. McNeil • Christopher C. Oliver • Julie Pierotti • Deborah C. Pollack • Robin R. Salmon • Mary Louise Soldo Schultz • Martha R. Severens • Evie Torrono • Stephen C. Wicks • Kristen Miller Zohn

Also Available
Romantic Spirits
2012, hc, 978-0-615-56265-0, $34.95t

Scenic Impressions
2015, hc, 978-1-61117-675-9, $49.95t

Lynne Blackman is the director of communications for the Johnson Collection.

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2012, hc, 978-0-615-56265-0, $34.95t

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**The Ocean's Menace**  
Archibald Rutledge  
Introduction and Afterword by Jim Casada  
Illustrations by Stephen Chesley

A tale with twists and turns in a treacherous land where most hunters dare not venture

One of the more underappreciated aspects of Archibald Rutledge’s varied and prolific literary efforts focuses on the way he could weave stories involving danger in the wilds. What he frequently described as chimeras—great sharks, alligators, rattlesnakes, and cottonmouths of incredible and often embellished dimensions, wild hogs with razor-sharp tusks, and more—clearly fascinated him. Similarly he exhibited a knack for twists and turns in his tales reminiscent of O. Henry at his best.

*The Ocean's Menace* offers a fine example of this aspect of Rutledge as a creative writer. The title is misleading because it immediately conjures images of something massive, such as a white shark, devilfish, whale, or other leviathan. Instead “The Ocean” is a remote, treacherous tract of land near Hampton where hunters dare not venture and which locals view with a mixture of awe and alarm. It provides an ideal setting for this tale.

Rutledge was at his best when writing of whitetails, because deer hunting is woven as a bright thread through the entire fabric of his life. Here though, instead of yet another tale of a mighty stag or an antlered giant, the quarry proves to be the hunter’s salvation. Delightfully told, with an abundance of twists and turns as the plot unfolds, this is the sage of the Santee at his finest.

A project of South Carolina Humanities benefiting South Carolina literary programs, this new edition of *The Ocean's Menace* is illustrated in handsome charcoal etchings by Southern artist Stephen Chesley. Award-winning outdoors writer and noted Rutledge scholar Jim Casada provides the volume’s introduction and afterword.

Archibald Rutledge (1883–1973) was South Carolina’s most prolific writer and the state’s first poet laureate. His nature writings garnered him the prestigious John Burroughs Medal.

Jim Casada has written or edited more than forty books, contributed to many others, and authored some five thousand magazine articles. Casada has edited five Rutledge anthologies—*Hunting and Home in the Southern Heartland*, *Tales of Whitetails, America’s Greatest Game Bird*, *Carolina Christmas*, and *Bird Dog Days, Wingshooting Ways*. A past president of the South Carolina Outdoor Writers Association, the Southeastern Outdoor Press Association, and the Outdoor Writers Association of America, Casada has been honored with more than 150 regional and national writing awards. He serves as editor at large for *Sporting Classics* magazine.

Stephen Chesley is a semiabstract artist working primarily in oils, charcoal, and metal. His work has been featured in solo and group exhibitions and has been honored with a fellowship from the National Endowment for the Arts. Chesley’s previous collaborations with South Carolina Humanities were Archibald Rutledge’s *Claws*, *The Doom of Ravenswood*, *The Egret’s Plumes*, and an illustrated chapbook edition of the Julia Peterkin short story *Ashes* in 2012.
Giving voice to Traditional Songs
Jean Redpath’s Autobiography, 1937–2014
As told to Mark Brownrigg

A firsthand account of the singer’s humble beginnings and the passion that made her the true voice of traditional Scottish songs

Acclaimed Scottish singer Jean Redpath (1937–2014) is best remembered for her impressive repertoire of ancient ballads, Robert Burns songs, and contemporary folk music, recorded and performed over a career spanning some fifty years, from the 1960s until her death in 2014. In Giving Voice to Traditional Songs, Mark Brownrigg helps capture Redpath’s idiosyncratic and often humorous voice through his interviews with her during the last eighteen months of her life. Here Redpath reflects on her humble beginnings, her Scottish heritage, her life’s journey, and her mission of preserving, performing, and teaching traditional song.

A native of Edinburgh, Redpath was raised in a family of singers of traditional Scots songs. She broadened her knowledge of the tradition through work with the Edinburgh Folk Society and later as a student of Scottish studies at Edinburgh University. Prior to graduation, Redpath abandoned her studies to follow her passion of singing. Her independent spirit took her to the United States, where she found commercial success amid the Greenwich Village folk-music revival in New York in the 1960s. There she shared a house and concert stages with Bob Dylan and Ramblin’ Jack Elliott. Often praised for her unaccompanied, gentle voice, Redpath received a rave review in the New York Times, which launched her career and lead to her wide recognition as a true voice of traditional Scottish songs.

As a regular guest on Garrison Keillor’s A Prairie Home Companion radio show, Redpath endeared herself to millions with her soft melodies and amusing tales. Her extensive knowledge of traditional Scottish music history led to appointments as artist in residence at universities in the United States and Scotland, where she taught courses on traditional song. Among her final performances was a 2009 appearance on the Late Show with David Letterman.

Redpath’s extraordinary career has been celebrated with many accolades, including honorary doctorates from several universities, an appointment as Member of the Most Excellent Order of the British Empire by Queen Elizabeth II, and induction into the Scottish Traditional Music Hall of Fame. Although Redpath preferred not to be labeled as a folk singer, a term she found restrictive, she is revered as the most prominent Scottish folk singer of the postwar era.

Mark Brownrigg, retired from careers in banking and higher education, is now a freelance writer and novelist. He is the author of seven historical and contemporary Scottish novels, including Another Chance, Another Life, and a frequent contributor to the Scots Magazine, the Countryman, the Dalesman, and other regional and leisure publications.

“Jean Redpath was a perfect house guest. She was friendly and funny, tidy, considerate . . . and she was good at disappearing. She stayed under my roof for weeks, no problem. When you make your living singing beautiful songs in an unintelligible dialect, you need to get along on the kindness of strangers. She was a regular on A Prairie Home Companion and was adored for her wit and her voice even by people with little interest in Scots and their sorrows. It’s so good to have Jean in her own words—and hear her voice again.”
—Garrison Keillor
New In Paperback

ONE GOOD MAMA BONE

A Novel

Bren McClain

Foreword by Mary Alice Monroe

A novel of courageous parental love and the instructive, healing bonds that form between humans and animals

Set in the early 1950s rural South, One Good Mama Bone chronicles Sarah Creamer’s quest to find her “mama bone” after she is left to care for a boy who is not her own but instead is the product of an affair between her husband and her best friend and neighbor, a woman she calls “Sister.” When her husband drinks himself to death, Sarah, a dirt-poor homemaker with no family to rely on and the note on the farm long past due, must find a way for her and young Emerson Bridge to survive. But the more daunting obstacle is Sarah’s fear that her mother’s words, seared in her memory since she first heard them at the age of six, were a prophesy: “You ain’t got you one good mama bone in you, girl.”

When Sarah reads in the local newspaper that a boy won $680 with his Grand Champion steer at the recent 1951 Fat Cattle Show & Sale, she sees this as their financial salvation and finds a way to get Emerson Bridge a steer from a local farmer to compete in the 1952 show. But the young calf is unsettled at Sarah’s farm, crying out in distress and growing louder as the night wears on. Some four miles away, the steer’s mother hears his cries and breaks out of a barbed-wire fence to go in search of him. The next morning Sarah finds the young steer quiet, content, and nursing on a large cow. Inspired by the mother cow’s act of love, Sarah names her Mama Red. And so Sarah’s education in motherhood begins with Mama Red as her teacher.

But Luther Dobbins, the man who sold Sarah the steer, has his sights set on winning too, and, like Sarah, he is desperate, but not for money. Dobbins is desperate for glory, wanting to regain his lost Grand Champion dynasty, and he will stop at nothing to win. Emboldened by her lessons from Mama Red and her budding mama bone, Sarah is fully committed to victory until she learns the winning steer’s ultimate fate. Will she stop at nothing, even if it means betraying her teacher?

McClain’s writing is distinguished by a sophisticated and detailed portrayal of the day-to-day realities of rural poverty and an authentic sense of time and place that marks the best southern fiction. Her characters transcend their archetypes, and her animal-as-teacher theme recalls the likes of Water for Elephants and The Art of Racing in the Rain. One Good Mama Bone explores the strengths and limitations of parental love, the healing power of the human-animal bond, and the ethical dilemmas of raising animals for food.

Mary Alice Monroe, a New York Times and USA Today best-selling author of eighteen novels and two children’s books, provides a foreword to the novel.

Bren McClain was born and raised in Anderson, South Carolina, on a beef cattle and grain farm. She has a degree in English from Furman University; is an experienced media relations, radio, and television news professional; and currently works as a communications confidence coach. She is a two-time winner of the South Carolina Fiction Project and the recipient of the 2005 Fiction Fellowship by the South Carolina Arts Commission. McClain won the 2016 William Faulkner–William Wisdom Novel-in-Progress competition for “ Took” and was a finalist in the 2012 Pirate’s Alley Faulkner Award for Novel-in-Progress for One Good Mama Bone. This is McClain’s first novel.

“First-time novelist McClain draws on her family’s history in the rural South to create a cast of deeply relatable characters, both human and animal, who readers will find themselves rooting for until the very last page.”

—Booklist (starred review)

“A thought-provoking story about families and the animals who sustain them.”

—Kirkus Reviews
The Vain Conversation
A Novel
Anthony Grooms
Foreword by Clarence Major
Afterword by T. Geronimo Johnson

An engrossing novel based on the true story of the 1946 lynching of two black couples in Georgia

Inspired by true events, The Vain Conversation reflects on the 1946 lynching of two black couples in Georgia from the perspectives of three characters—Bertrand Johnson, one of the victims; Noland Jacks, a presumed perpetrator; and Lonnie Henson, a witness to the murders as a ten-year-old boy. Lonnie’s inexplicable feelings of culpability drive him in a search for meaning that takes him around the world and ultimately back to Georgia, where he must confront Jacks and his own demons, with the hopes that doing so will free him from the grip of the past.

In The Vain Conversation, Anthony Grooms seeks to advance the national dialogue on race relations. With complexity, satire, and sometimes levity, he explores what it means to redeem, as well as to be redeemed, when dealing with America’s race violence, and he speaks to the broader issues of oppression and violence everywhere.

A foreword is provided by American poet, painter, and novelist Clarence Major. An afterword is written by T. Geronimo Johnson, the bestselling author of Welcome to Braggsville and Hold It ’Til It Hurts.

Anthony Grooms is the author of Bombingham: A Novel and Trouble No More: Stories, both winners of the Lillian Smith Book Award for fiction. Born in Charlottesville, Virginia, he has taught writing and American literature at universities in Ghana and Sweden and, since 1994, at Kennesaw State University in Georgia.

“The Vain Conversation vividly evokes the horrors of American racism, but Anthony Grooms never denies the humanity of his characters, whether black or white, young or old. His novel achieves what only the best literature can give us: it refuses too-easy consolations or too-easy condemnations. When we finish the last page, the book is not finished with us. It will haunt us.”
—Ron Rash, author of Serena

“Anthony Grooms is a master storyteller, hands down. Here he confronts the Jim Crow lynching—the most brutal of subjects in American literature and one all-too-frequently abstracted and stereotyped. With expert prose and emotional complexity, he looks through the eyes of witness, victim, and member of the mob to explore themes of redemption, salvation, and universal love. Considering headlines these days, The Vain Conversation is not just timely; it’s important.”
—Gray Stewart, author of Haylow

“The Vain Conversation chronicles the shared places of the American South, where the beauty of the landscape can often mask the entanglements of an unresolved past. With historical sharpness and striking prose, Anthony Grooms again introduces us to characters who navigate the questions and dangers on the road toward progress. The vividly conjured memories turn histories into ghosts. They beckon as well as warn in this exquisitely textured novel.”
—Ravi Howard, author of Like Trees Walking

ALSO AVAILABLE

2016, pb, 978-1-61117-840-1, $19.99t
The Freedom Ship of Robert Smalls
Louise Meriwether
Illustrated by Jonathan Green

The true story of an African American slave who escaped to freedom and became a military and political leader

Robert Smalls, born a slave in 1839 in Beaufort, South Carolina, gained fame as an African American hero of the American Civil War. The Freedom Ship of Robert Smalls tells the inspirational story of Small's life as a slave, his boyhood dream of freedom, and his bold and daring plan as a young man to commandeer a Confederate gunboat from Charleston Harbor and escape with fifteen fellow slaves and family members. Smalls joined the Union Navy, rose to the rank of captain, and became the first African American to command a U.S. service ship. After the war Smalls returned to Beaufort, bought the home of his former master, and began a long career in state and national politics.


Louise Meriwether is a novelist, journalist, and teacher. She earned a B.A. in English from New York University and an M.A. in journalism from the University of California, Los Angeles. In the 1950s Meriwether worked for Universal Studios as the first African American story analyst in Hollywood. Her first novel, Daddy Was a Number Runner, received grants from the National Endowment for the Arts and the New York State Council on the Arts. Meriwether has taught creative writing at Sarah Lawrence College and the University of Houston.

Jonathan Green, a native of Gardens Corner, South Carolina, has gained acclaim as one of the most important contemporary artists of the Southern experience. His work has been exhibited and collected internationally and appears in Gullah Images: The Art of Jonathan Green. Green has been honored with the NAACP Image Awards Key of Life, the Elizabeth O’Neill Verner Award of the South Carolina Arts Commission, the South Carolina Order of the Palmetto, and other accolades.

ALSO AVAILABLE

2013, pb, 978-1-61117-282-9, $21.95t

1996, hc, 978-1-57003-145-8, $49.95t
**Little Orange Honey Hood**

*A Carolina Folktale*

Lisa Anne Cullen

*A young girl encounters danger in a Southern swampland on her journey to grandma’s house*

Little Orange Honey Hood brings a Carolinian spin to the classic *Little Red Cap* of the Brothers Grimm and Charles Perrault’s *Little Red Riding Hood*. Illustrated and written by Lisa Anne Cullen, this story follows young Blossom on her journey through the river swampland to deliver mosquito-fever medicine to her ailing grandmother. During an unexpected encounter with a hungry alligator, Blossom realizes that she must fight to save Grandma from more than just mosquito fever.

Cullen introduces young readers to the charm and culture of the Carolinas, highlighting places such as the Congaree River in the South Carolina midlands while incorporating some of both states’ symbols, such as the state flower, tree, insect, fruit, and boat. She also offers educational tables and maps of North and South Carolina. Young readers, with the help of an adult, will delight in Little Orange Honey Hood’s recipes for peach pies, black tea, and gator nuggets. Cullen’s colorful illustrations and lyrical storytelling are entertaining and enlightening, making her rendition a staple for personal and educational libraries throughout the historic and beloved South.

Lisa Anne Cullen is the author or editor of eight children’s books and a member of the Society of Children’s Book Writers and Illustrators. She holds a master of fine arts degree in writing for children and pairs this passion with her love of illustration, art, photography, and screenwriting. Cullen has won awards for her artistic and written works and finds pure joy in connecting with the natural world.

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**ALSO AVAILABLE**

Crabbing (2016, hc; 978-1-61117-640-7, $18.99t)

Nipper of Drayton Hall (2015, hc; 978-1-61117-625-4, $19.95s, pb; 978-1-61117-626-1, $14.95t)
Selling Andrew Jackson
Ralph E. W. Earl and the Politics of Portraiture
Rachel Stephens

A thorough examination of the portrait painter who helped shape the image and reputation of an American president

Selling Andrew Jackson is the first book-length study of the American portrait painter Ralph E. W. Earl, who worked as Andrew Jackson’s personal artist from 1817 until Earl’s death in 1838. During this period Jackson held Earl in close council, even providing him residence at the Hermitage, Jackson’s home in Tennessee, and at the White House during his presidency. In this well-researched and comprehensive volume, Rachel Stephens examines Earl’s role in Jackson’s inner circle and the influence of his portraits on Jackson’s political career and historical legacy.

By investigating the role that visual culture played in early American history, Stephens reveals the fascinating connections between politics and portraiture in order to challenge existing frameworks for grasping the inner workings of early nineteenth-century politics. Stephens argues that understanding the role Earl played within Jackson’s coterie is critical to understanding the trajectory of Jackson’s career. Earl, she concludes, should be credited with playing the propagandistic role of image-shaper—long before such a position existed within American presidential politics. Earl’s portraits became fine art icons that changed in character and context as Jackson matured from the hero of the Battle of New Orleans to the first common-man president to the leader of the Democratic party, and finally to the rustic sage of the Hermitage.

Jackson and Earl worked as a team to exploit an emerging political culture that sought pictures of famous people to complement the nation’s exploding mass culture, grounded on printing, fast communications, and technological innovation. To further this cause, Earl operated a printmaking enterprise and used his portrait images to create engravings and lithographs to spread Jackson’s influence into homes and businesses. Portraits became vehicles to portray political allegiances, middle-class cultural aspirations, and the conspicuous trappings of wealth and power.

Full-length portrait of Andrew Jackson, courtesy of Rob Dehart, Tennessee State Museum.

Through a comprehensive analysis of primary sources including those detailing Jackson’s politics, contemporary political cartoons and caricatures, portraits and prints, and the social and economic history of the period, Stephens illuminates the man they pictured in new ways, seeking to broaden the understanding of such a complicated figure in American history.

Rachel Stephens is an assistant professor of art history at the University of Alabama. Her research investigates the art and visual culture of the antebellum era, particularly in the South. She received her Ph.D. in art history from the University of Iowa.
Livio Orazio Valentini
An Artist’s Spiritual Odyssey
Robert E. Alexander and John A. Elliott with Erika Pauli Bizzarri

An illustrated biography celebrating the life and legacy of a renowned Italian artist

In this illustrated biography of the late Italian artist, Livio Orazio Valentini, Robert E. Alexander and John A. Elliott celebrate the life and legacy of the renowned painter and sculptor while acknowledging his special relationship with the people of Aiken, South Carolina.

Born to a poor family in 1920, Valentini lived most of his life in Orvieto, Italy. With no money for a formal education, he became a self-taught artist. At the age of twenty, Valentini was called into military service during World War II. After being captured by the Germans, he was confined in Buchenwald and other concentration camps, where he endured two years of physical labor. For Valentini the confinement was life-changing; he experienced a spiritual awakening that became a lifelong odyssey reflected in his art and teaching.

Valentini’s art and even his existence centered on his efforts to find freedom. His paintings, charcoal sketches, and sculptures formed from terracotta, forged iron, tile, or stone are often a statement on the human condition, germination and rebirth, and the negativity and violence of humanity. Valentini often spoke about injustice and oppression through the metaphor of a caged bird, explaining how compassion could overcome cruelty and art could bring healing and hope to conquer fear.

While Valentini’s art was well known in Italy and other European countries, it was relatively unknown in the United States until the 1990s, when Aiken, South Carolina, and Orvieto, Italy, became linked after a chance meeting between Valentini and a fellow Rotary Club member from Aiken vacationing in Orvieto. The connection blossomed into a multifaceted exchange program for students and citizens that has celebrated culture and art, including Valentini’s.

Robert E. Alexander earned a bachelor’s degree in political science, a master’s of divinity from Duke University, and a doctorate in higher education from the University of South Carolina. He also attended the Management Program at Harvard Business School. Alexander retired from the University of South Carolina Aiken after seventeen years as chancellor and more than thirty-four years as a professor and administrator.

John A. Elliott earned bachelor’s and master’s degrees in Latin from Indiana State University and a doctorate in humanities from Florida State University. His research has been published in the journal Studi Etruschi. Elliott is a professor emeritus at the University of South Carolina Aiken, having retired after teaching art history for twenty-six years.

Erika Pauli Bizzarri, who offered editorial assistance on this volume, has worked as a research and translation assistant on countless volumes including McGraw Hill’s English edition of Encyclopedia of World Art. She taught art history at Gonzaga University in Florence, Italy.

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From New York to Need
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South Carolina’s Turkish People
A History and Ethnology
Terri Ann Ognibene and Glen Browder

The story of misunderstood immigrants and their struggle to gain recognition and acceptance in the rural South

Despite its reputation as a melting pot of ethnicities and races, the United States has a well-documented history of immigrants who have struggled through isolation, segregation, discrimination, oppression, and assimilation. South Carolina is home to one such group—known historically and derisively as “the Turks”—which can trace its oral history back to Joseph Benenhaley, an Ottoman refugee from Old World conflict. According to its traditional narrative, Benenhaley served with Gen. Thomas Sumter in the Revolutionary War. His dark-hued descendants lived insular lives in rural Sumter County for the next two centuries, and only in recent decades have they enjoyed the full blessings of the American experience.

Early scholars ignored the Turkish tale and labeled these people “tri-racial isolates” and later writers disparaged them as “so-called Turks.” But members of the group have persisted in claiming Turkish descent and living reclusively for generations. Now, in South Carolina’s Turkish People, Terri Ann Ognibene and Glen Browder confirm the group’s traditional narrative through exhaustive original research and oral interviews.

In search of definitive documentation, Browder combed through a long list of primary sources, including historical reports, public records, and private papers. He also devised new evidence, such as a reconstruction of Turkish lineage of the 1800s through genealogical analysis and genetic testing. Ognibene, a descendant of the state’s Turkish population, conducted personal interviews with her relatives who had been in the community since the 1900s. They talked at length and passionately about their cultural identity, their struggle for equal rights, and the mixed benefits of assimilation. Ognibene and Browder’s findings are clear. South Carolina’s Turkish people finally know and can celebrate their heritage.

Terri Ann Ognibene earned a Ph.D. in language and literacy education from Georgia State University. She teaches Spanish at Pope High School in Marietta, Georgia, where she was named Teacher of the Year for 2015–16.

Glen Browder holds a Ph.D. in political science from Emory University and is a professor emeritus of political science and American democracy at Jacksonville State University in Alabama. A former member of the U.S. House of Representatives, Browder also served Alabama in its House of Representatives and as secretary of state.
South Carolina State University
A Black Land-Grant College in Jim Crow America
William C. Hine

The turbulent history of one of South Carolina’s historically black colleges and its significant role in the civil rights movement

Since its founding in 1896, South Carolina State University has provided vocational, undergraduate, and graduate education for generations of African Americans. Now the state’s flagship historically black university, it achieved this recognition after decades of struggling against poverty, inadequate infrastructure and funding, and social and cultural isolation. In South Carolina State University: A Black Land-Grant College in Jim Crow America, William C. Hine examines South Carolina State’s complicated start, its slow and long-overdue transition to a degree-granting university, and its significant role in advancing civil rights in the state and country.

A product of the state’s “separate but equal” legislation, South Carolina State University was a hallmark of Jim Crow South Carolina. Black and white students were indeed provided separate colleges, but the institutions were in no way equal. When established, South Carolina State emphasized vocational and agricultural subjects as well as teacher training for black students while the University of South Carolina offered white students a broad range of higher-level academic and professional course work leading to bachelor’s and graduate degrees.

Through the middle decades of the twentieth century, South Carolina State was an incubator for much of the civil rights activity in the state. The tragic Orangeburg Massacre on February 8, 1968, occurred on its campus and resulted in the deaths of three students and the wounding of twenty-eight others. Using the university as a lens, Hine examines the state’s history of race relations, poverty, and progress and the politics of higher education for whites and blacks from the Reconstruction era into the twenty-first century. Hine’s work showcases what the institution has achieved as well as what was required for the school to achieve the parity it was once promised.

This fascinating account is replete with revealing anecdotes, more than one-hundred images and illustrations, and a cast of famous figures including Benjamin R. Tillman, Coleman Blease, Benjamin E. Mays, Marian Birnie Wilkinson, Mary McLeod Bethune, Modjeska Simkins, Strom Thurmond, Essie Mae Washington Williams, James F. Byrnes, John Foster Dulles, James E. Clyburn, and Willie Jeffries.

William C. Hine, now retired, was a professor of history at South Carolina State University for forty years. His scholarship has been published in several journals including Agricultural History, Labor History, and the Journal of Southern History. Hine is a coauthor with Darlene Clark Hine and Stanley Harrold of the widely adopted college history textbook The African American Odyssey.

This photo from the yearbook, the Wilkinsonian, shows the academic faculty from 1926. Benjamin E. Mays is right of center. Asa H. Gordon is second from the bottom on the left. To Gordon’s right is Johnson C. Whittaker, and to Whittaker’s right is Nelson C. Nix. Courtesy of the Historical Collection, South Carolina State University.
**Smoke Signals from Samarcand**

*The 1931 Reform School Fire and Its Aftermath*

Barbara Bennett

A case study and dramatic retelling of young girls on trial for arson at a reform school

In 1931 sixteen poor, white girls—all teenaged inmates at Samarcand Manor, officially named the State Home and Industrial School for Girls, in Samarcand, North Carolina—were accused of burning down two campus buildings in protest against living conditions. Barbara Bennett not only offers a dramatic retelling of this historic case in *Smoke Signals from Samarcand*, but also reveals a case study of the misguided social-engineering schemes—fraught with racism, classism, and sexual stereotypes—that churned through North Carolina and other Southern states during this time.

The girls, who became known as the “Samarcand Sixteen,” were described by administrators and the media as incorrigible and troublesome. Bennett reveals their grim backgrounds and details the harsh disciplinary methods, including savage whippings, that were dispensed at Samarcand and other reform schools in the early twentieth century. Arson was a capital offense in North Carolina at the time, and the girls were put on trial for their lives.

The sensational trial took place in the midst of a strong eugenics movement that was sweeping the state and the South. The girls’ newly minted lawyer, Nell Battle Lewis, argued that the treatment the girls endured at Samarcand had forced them to take drastic action and therefore should result in lenient sentences. Instead the state of North Carolina used bogus “scientific” theories—such as “bad blood genetics”—to create legal policy and criminal justice practices that were heavily prejudiced against powerless people, particularly girls and women.

In the end the girls received sentences of eighteen months to five years in the state penitentiary, although the trial and its publicity did lead to improvements in the physical conditions and disciplinary methods at Samarcand and other juvenile facilities in North Carolina.

Barbara Bennett is an associate professor of English at North Carolina State University. She is the author of five books, including *Understanding Jill McCorkle*, published by the University of South Carolina Press, and *Soul of a Lion*. 
Rice to Ruin
The Jonathan Lucas Family in South Carolina, 1783–1929
Roy Williams III and Alexander Lucas Lofton

The saga of the precipitous rise and ultimate fall of the Jonathan Lucas family’s rice-mill dynasty

In the 1780s Jonathan Lucas, on a journey from his native England, shipwrecked near the Santee Delta of South Carolina, about forty miles north of Charleston. Lucas, the son of English mill owners and builders, found himself, fortuitously, near vast acres of swamp and marshland devoted to rice cultivation. When the labor-intensive milling process could not keep pace with high crop yields, Lucas was asked by planters to build a machine to speed the process. In 1787 he introduced the first highly successful water-pounding rice mill—creating the foundation of an international rice mill dynasty. In Rice to Ruin, Roy Williams III and Alexander Lucas Lofton recount the saga of the precipitous rise and ultimate fall of that empire.

Lucas’s invention did for rice, South Carolina’s first great agricultural staple, what Eli Whitney did for cotton with his cotton gin. With his sons Jonathan Lucas II and William Lucas, Lucas built rice mills throughout the lowcountry. Eventually the rice kingdom extended to India, Egypt, and Europe after the younger Jonathan Lucas moved to London to be at the center of the international rice trade.

Their lives were grand until the American Civil War and its aftermath, when the end of slave labor changed the family’s fortunes. The capital tied up in slaves evaporated; the plantations and town houses were sold off one by one; and the rice fields once described as “the gold mines of South Carolina” often failed or were no longer planted. Disease and debt took its toll on the Lucas clan, and, in the decades that followed, efforts to regain the lost fortune proved futile. In the end the once-glorious Carolina gold rice fields that had brought riches left the family in ruin.

Roy Williams III is a retired South Carolina public school history teacher and administrator. He is the author of two works of local history, Sullivan’s Island and Saint James Santee, Plantation Parish: History and Records, 1685–1925. Williams is a docent at Hampton Plantation State Historic Site near McClellanville, South Carolina.

Alexander Lucas Lofton (1919–2011) was an engineer and manufacturing-plant manager in Charleston, South Carolina. A descendant of the Lucas and Hume families, he was a docent on former family plantations in the Santee River region and family archivist. Prior to his death, he donated the Lucas family archive to the South Carolina Historical Society.
Sanctifying Slavery and Politics in South Carolina
The Life of the Reverend Alexander Garden, 1685–1756
Fred E. Witzig

A vivid portrait of the Scottish religious leader and the South Carolina colony he helped shape

When Alexander Garden, a Scottish minister of the Church of England, arrived in South Carolina in 1720, he found a colony smoldering from the devastation of the Yamasee War and still suffering from economic upheaval, political factionalism, and rampant disease. It was also a colony turning enthusiastically toward plantation agriculture, made possible by African slave labor. In Sanctifying Slavery and Politics in South Carolina, the first published biography of Garden, Fred E. Witzig paints a vivid portrait of the religious leader and the South Carolina colony he helped shape.

Shortly after his arrival, Garden, a representative of the bishop of London, became the rector of St. Philip’s Church in Charleston, the first Anglican parish in the colony. The ambitious clergyman quickly married into a Charleston slave-trading family and allied himself with the political and social elite. From the pulpit Garden reinforced the social norms and economic demands of the Southern planters and merchants, and he disciplined recalcitrant missionaries who dared challenge the prevailing social order. As a way of defending the morality of southern slaveholders, he found himself having to establish the first large-scale school for slaves in Charleston in the 1740s.

Garden also led a spirited—and largely successful—resistance to the Great Awakening evangelical movement championed by the revivalist minister George Whitefield, whose message of personal salvation and a more democratic Christianity was anathema to the social fabric of the slaveholding South, which continually feared a slave rebellion. As a minister Garden helped make slavery morally defensible in the eyes of his peers, giving the appearance that the spiritual obligations of his slaveholding and slave-trading friends were met as they all became extraordinarily wealthy.

Witzig’s lively cultural history—bolstered by numerous primary sources, maps, and illustrations—helps illuminate both the roots of the Old South and the Church of England’s role in sanctifying slavery in South Carolina.

Fred E. Witzig is an associate professor of history at Monmouth College in western Illinois and the cofounder of the Midwest Journal of Undergraduate Research. His article “Beyond Expectation: How Charles Town’s ‘Pious and Well-Disposed Christians’ Changed Their Minds about Slave Education during the Great Awakening” won the 2014 Clark-Weir Award for the best article published in the South Carolina Historical Magazine.
Single, White, Slaveholding Women in the Nineteenth-Century American South

Marie S. Molloy

A broad and eloquent study on the relatively overlooked population of single women in the slaveholding South

Single, White, Slaveholding Women in the Nineteenth-Century American South investigates the lives of unmarried white women—from the pre– to the post–Civil War South—within a society that placed high value on women’s marriage and motherhood. Marie S. Molloy examines female singleness to incorporate nonmarriage, widowhood, separation, and divorce. These single women were not subject to the laws and customs of coverture, in which females were covered by or subject to the governance of fathers, brothers, and husbands, and therefore lived with greater autonomy than married women.

Molloy contends that the Civil War proved a catalyst for accelerating personal, social, economic, and legal changes for these women. Being a single woman during this time often meant living a creative and nuanced life, operating within a tight framework of traditional gender conventions while managing subtle changes that worked to their advantage. Singleness was often a route to autonomy and independence that over time expanded and reshaped traditional ideals of Southern womanhood.

Molloy delves into these themes and their effects through the lens of various facets of the female life: femininity, family, work, friendship, law, and property. By examining letters and diaries of more than three hundred white, native-born, Southern women, Molloy creates a broad and eloquent study on the relatively overlooked population of single women in both the urban and plantation slaveholding South. She concludes that these women were, in various ways, pioneers and participants of a slow but definite process of change in the antebellum era.

Marie S. Molloy is a lecturer in American history at Manchester Metropolitan University and an honorary research fellow at Keele University in the United Kingdom. She earned her Ph.D. in American history at Keele University and is working on a book-length study of a select group of single women during the turbulent times of the American Civil War South.
CHARLESTON AND THE GREAT DEPRESSION
A Documentary History 1929–1941
Kieran W. Taylor

A chronicle of perseverance and hope in the face of economic crises and political change

Charleston and the Great Depression tells many stories of the city during the 1930s—an era of tremendous want, hope, and change—through a collection of forty annotated primary documents, including letters, personal accounts, organizational reports, meeting minutes, speeches, photographs, oral history excerpts, and trial transcripts. Together these documents reveal the various ways in which ordinary lowcountry residents—largely excluded from formal politics—responded to the era’s economic and social crises and made for themselves their own “New Deal.”

Arranged in chronological order, the documents include Mayor Burnet R. Maybank’s 1931 inaugural address, in which the thirty-two-year-old merchant-turned-politician warned grimly of worsening hardship; the trial testimony of Benjamin Rivers, an African American worker executed by the state after being convicted of murdering a Charleston police officer; horror writer H. P. Lovecraft’s detailed walking tour of the city, in which the visiting New Englander painted a fascinating but romanticized portrait of Charleston that somehow managed to overlook the adversities facing the local population; and Susan Hamilton’s powerful and contradictory memories of her enslavement, gathered as part of the Federal Writers Project.

While the Great Depression was an era of economic crises and political change it was also a period of great hope and possibility as Americans from across the political spectrum persevered through hard times, driven by the conviction that government power could and should be used to alleviate suffering and create opportunities to better people’s lives. These documents capture the voices of diverse Charleston residents—from farmers and dockworkers to students, ministers, public officials, and social workers—as they struggled and strove for a better city and a better country.

Kieran W. Taylor is an associate professor of history at the Citadel and director of its Oral History Program. A specialist in twentieth-century U.S., labor, African American, and oral history, he is the coeditor of American Labor and the Cold War and of volumes 4 and 5 of The Papers of Martin Luther King, Jr.

WORKING ON THE DOCK OF THE BAY
Labor and Enterprise in an Antebellum Southern Port
Michael D. Thompson

An examination of the role and struggles of enslaved dockworkers shortly after the emancipation

Working on the Dock of the Bay explores the history of waterfront labor and laborers—black and white, enslaved and free, native and immigrant—in Charleston, South Carolina, between the American Revolution and the Civil War. Michael D. Thompson explains how a predominantly enslaved workforce laid the groundwork for the creation of a robust and effectual association of dockworkers, most of whom were black, shortly after emancipation. In revealing these wharf laborers’ experiences, Thompson’s book contextualizes the struggles of contemporary Southern working people.

Like their postbellum and present-day counterparts, stevedores and draymen laboring on the wharves and levees of antebellum cities—whether in Charleston or New Orleans, New York or Boston, or elsewhere in the Atlantic World—were indispensable to the flow of commodities into and out of these ports. Despite their large numbers and the key role that waterfront workers played in these cities’ premamachanized, labor-intensive commercial economies, too little is known about these laborers and the work they performed.

Though scholars have explored the history of dockworkers in ports throughout the world, they have given little attention to waterfront laborers and dock work in the pre–Civil War American South or in any slave society. Aiming to remedy that deficiency, Thompson examines the complicated dynamics of race, class, and labor relations through the street-level experiences and perspectives of workingmen and sometimes workingwomen. Using this worker’s-eye view of crucial events and developments, Working on the Dock of the Bay relocates these waterfront laborers and their activities from the margins of the past to the center of a new narrative, reframing their role from observers to critical actors in nineteenth-century American history. Organized topically, this study is rooted in primary source evidence including census, tax, court, and death records; city directories and ordinances; state statutes; wills; account books; newspapers; diaries; letters; and medical journals.
The Torrid Zone
Caribbean Colonization and Cultural Interaction in the Long Seventeenth Century
Edited by L. H. Roper

Brimming with new perspectives and cutting-edge research, the essays collected in The Torrid Zone explore colonization and cultural interaction in the Caribbean from the late 1600s to the early 1800s—a period known as the “long” seventeenth century—a time when these encounters varied widely and the diverse actors were not yet fully enmeshed in the culture and power dynamics of master-slave relations. The events of this era would profoundly affect the social and political development of both the colonies that Europeans established in the Caribbean and the wider world.

This book is the first to offer comparative treatments of Danish, Dutch, English, and French trading, pirating, and colonizing activities in the Caribbean and analysis of the corresponding interactions among people of African, European, and Native origin. The contributions range from an investigation of the indigenous colonization of the Lesser Antilles by the Kalinago to a look at how the Anglo-Dutch wars in Europe affected relations between the English inhabitants and the Dutch government of Suriname. Among the other essays are incisive examinations of the often-neglected history of Danish settlement in the Virgin Islands, attempts to establish French colonial authority over the pirates of Saint-Domingue, and how the Caribbean blueprint for colonization manifested itself in South Carolina through enslavement of Amerindians and the establishment of plantation agriculture.

The extensive geographic, demographic, and thematic concerns of this collection shed a clear light on the socioeconomic character of the “Torrid Zone” before and during the emergence and extension of the sugar-and-slaves complex that came to define this region. The book is an invaluable contribution to our understanding of the social, political, and economic sensibilities to which the operators around the Caribbean subscribed as well as to our understanding of their actions, offering in turn a better comprehension of the consequences of their behavior.

L. H. Roper is a professor of history at the State University of New York at New Paltz and coeditor in chief of the Journal of Early American History. His most recent publications are Advancing Empire: English Interest and Overseas Expansion, 1613–1688 and The Worlds of the Seventeenth-Century Hudson Valley, a volume for which he is a coeditor. Roper was a 2015 winner of the SUNY Chancellor’s Award for Excellence in Scholarship or Creative Work.

Michael D. Thompson is a University of Chattanooga Foundation Associate Professor of American History at the University of Tennessee at Chattanooga. He earned his B.A. in history from the University of Michigan and his M.A. and Ph.D. in history from Emory University. Thompson’s manuscript for Working on the Dock of the Bay won the 2011 Hines Prize from the College of Charleston’s Program in the Carolina Lowcountry and Atlantic World, and the book was a finalist and runner-up for the South Carolina Historical Society’s 2016 George C. Rogers Jr. Award.

The Carolina Lowcountry and the Atlantic World
David Gleeson, Simon Lewis, and John White, series editors

The first comparative treatment of settlers’ trading, pirating, and colonizing activities in the Caribbean

May
6 x 9, 264 pages
ISBN 978-1-61117-890-6
Hardcover, $49.99s
ISBN 978-1-61117-891-3
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Michael D. Thompson

World History | Caribbean History

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**Summoning the Dead**

*Essays on Ron Rash*

Edited by Randall Wilhelm and Zackary Vernon

Foreword by Robert Morgan

The first book-length examination of the award-winning author of poetry and fiction firmly rooted in Appalachia

Since his dramatic appearance on the southern literary stage with his debut novel, *One Foot in Eden*, Ron Rash has continued a prolific outpouring of award-winning poetry and fiction. His status as a regular on the *New York Times* Best Sellers list, coupled with his impressive critical acclaim—including two O. Henry Awards and the Frank O’Connor Award for Best International Short Fiction—attests to both his wide readership and his brilliance as a literary craftsman. In *Summoning the Dead*, editors Randall Wilhelm and Zackary Vernon have assembled the first book-length collection of scholarship on Ron Rash. The volume features the work of respected scholars in southern and Appalachian studies, providing a disparate but related constellation of interdisciplinary approaches to Rash’s fiction, nonfiction, and poetry.

The editors contend that Rash’s work is increasingly relevant and important on regional, national, and global levels in part because of its popular and scholarly appeal and also its invaluable social critiques and celebrations, thus warranting academic attention. Wilhelm and Vernon argue that studying Rash is important because he encourages readers and critics alike to understand Appalachia in all its complexity and he consistently provides portrayals of the region that reveal both the beauty of its cultures and landscapes as well as the social and environmental pathologies that it continues to face.

The landscapes, peoples, and cultures that emerge in Rash’s work represent and respond to not only Appalachia or the South, but also to national and global cultures. Firmly rooted in the mountain South, Rash’s artistic vision weaves the truths of the human condition and the perils of the human heart in a poetic language that speaks deeply to us all. Through these essays, offering a range of critical and theoretical approaches that examine important aspects of Rash’s work, Wilhelm and Vernon create a foundation for the future of Rash studies.

Robert Morgan, Kappa Alpha Professor of English at Cornell University and author of fourteen books of poetry and nine volumes of fiction including the *New York Times* bestselling novel *Gap Creek*, provides a foreword.

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Randall Wilhelm is an assistant professor of English at Anderson University. He is the editor of *The Ron Rash Reader*, also published by the University of South Carolina Press, and co-editor of *Conversations with Robert Morgan*.

Zackary Vernon is an assistant professor of English at Appalachian State University. His research has been published in a range of scholarly books and journals, and he is the editor of *Ecocriticism and the Future of Southern Studies*. 

**February**

6 x 9, 240 pages

ISBN 978-1-61117-838-8

Hardcover, $49.99s


Ebook, $49.99t

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2014, hc, 978-1-61117-411-3, $39.95s

Pb, 978-1-61117-414-4, $24.95t
Southern Writers
Bear Witness

Interviews
Jan Nordby Gretlund
Foreword by Daniel Cross Turner

Fourteen Southern storytellers reveal their influences, methods and daily routines, and struggles with the writing process

Jan Nordby Gretlund has been studying the literature of the American South for some fifty years, and his outsider’s perspective as a European scholar has made him an intellectually acute witness of both the literature and its creators. Whether it is their language and reflexive storytelling or the craft and techniques by which writers transform life and experience into art that fascinates Gretlund, elements of this fiction led to his interviews with the fourteen storytellers featured in Southern Writers Bear Witness.

Gretlund believes a good interview will always reveal something about a writer’s life and character, details that can inform a reading of that author’s fiction. The interviewer’s task, according to Gretlund, is to supply the reader with some of the sources and experiences that inspired and shaped the fiction. Through his conversations Gretlund also occasionally elicits the subjects’ reflections on other writers and their work to discover affiliations, lines of influence, and divergences, and he also emphasizes the enduring power of their work.

His interviews with Eudora Welty and Pam Durban uncover strong family and community experiences found at the core of their fiction. Gretlund also turns conversations to the craft of writing, writers’ daily routines, and specific problems encountered in their work, such as Clyde Edgerton’s struggle with point of view. In other exchanges he investigates distinctive elements of a writer’s work, such as violence in Barry Hannah’s fiction and religious faith in Walker Percy’s. Still other conversations, such as one with Josephine Humphreys, touch on the pressures and opportunities of publishing and its influence on the writer’s work. Taken together, these authors’ insights on life in the South provide a fascinating window into the creative process of storytelling as well as into the human experiences that fuel it.

A foreword by Daniel Cross Turner, author of Southern Crossings: Poetry, Memory, and the Transcultural South and coeditor of Undead Souths: The Gothic and Beyond in Southern Literature and Culture and Hard Lines: Rough South Poetry, is also included.

Jan Nordby Gretlund is a senior lecturer at the Center for American Studies at the University of Southern Denmark. He is the author of Eudora Welty’s Aesthetics of Place and Frames of Southern Mind: Reflections on the Stoic, Bi-Racial & Existential South. He is the editor of Madison Jones’ Garden of Innocence and The Southern State of Mind and the coeditor of Realist of Distances: Flannery O’Connor Revisited, Walker Percy: Novelist and Philosopher, Southern Landscapes, The Late Novels of Eudora Welty, Flannery O’Connor’s Radical Reality, and Heads on Fire: Essays on Southern Fiction.

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Denise Levertov in Company

Essays by Her Students, Colleagues, and Fellow Writers

Edited by Donna Krolik Hollenberg

A reflection on this poet’s legacy through essays by contemporary poets and literary critics

Denise Levertov (1923–1997) was an award-winning author of more than thirty books of poetry and prose featuring the subjects of politics and war and, in later years, religion. Born and raised in England amid political unrest and war, Levertov moved to the United States after World War II and became a poet and activist for peace and environmental conservation. She initially gained recognition as a member of the Black Mountain poets and later as a highly respected mentor and educator at esteemed universities including Massachusetts Institute of Technology, Brandeis, and Stanford, where she helped shape future generations of poets. In Denise Levertov in Company, Donna Krolik Hollenberg has assembled ten essays by contemporary poets who were influenced by Levertov as former students and/or colleagues and another ten by literary critics.

Hollenberg selected contributors on the basis of their spiritual, intellectual, and political connections with Levertov at different stages of her life in the United States, and all are distinguished in their own right. The first five poets became acquainted with Levertov in the 1960s and 1970s, when they protested together against the war in Vietnam. The next five poets, who were close to Levertov in the 1980s and 1990s while she was at Stanford, respond to aspects of Levertov’s religious quest and her love and concern for the natural world.

To assess Levertov’s influence on contemporary poetry, Hollenberg has organized the essays into pairs. First a contributor offers a personal essay about his or her relationship with Levertov, which is followed by a companion essay about the contributor’s poetry in relation to Levertov’s. What emerges is a dialogue between autobiographical testimony and critical analysis. This combination of personal witness and objective evaluation contributes to a greater understanding of the contemporary poetry scene and the influence of Levertov’s distinguished and affecting legacy.

Donna Krolik Hollenberg, professor emerita of English at the University of Connecticut, is the author or editor of four books and many essays about twentieth-century poetry. Her most recent book is A Poet’s Revolution: The Life of Denise Levertov.

Contributors

Rae Armantrout • Eavan Boland • Martha Collins • Alison Hawthorne Deming • Susan Eisenberg • Reginald Gibbons • Donna Krolik Hollenberg • Romana Huk • Paul Lacey • Aldon Lynn Nielsen • Kathleen Norris • Mark Pawlak • Peggy Rosenthal • Ben Sæenz • Peter Dale Scott • David Shaddock • Michael Thurston • Emily Warn • Bruce Weigl • Al Young
Hunting and the Ivory Tower

Essays by Scholars Who Hunt
Edited by Douglas Higbee and David Bruzina
Foreword by Robert DeMott

Seventeen hunter-scholars explore the hunting experience and question common negative stereotypes

Despite the academy having a reputation for supporting broad and open inquiry in scholarship, some academics have not extended this open-minded support to colleagues’ personal pursuits. A variety of scholars enjoy hunting, which has been stereotyped by some as an activity of the unsophisticated. In Hunting and the Ivory Tower, Douglas Higbee and David Bruzina present essays by seventeen hunter-scholars who explore the hunting experience and question negative assumptions about hunting made by intellectuals and academics who do not hunt.

Higbee and Bruzina suspect most academics’ understanding of hunting is based on brief television news reports of hunter-politicians and commercials for reality TV shows such as Duck Dynasty. The editors contend that few scholars appreciate the complexities of hunting or give much thought to its ethical, ecological, and cultural ramifications. Through this anthology they hope to start a conversation about both hunting and academia and how they relate.

The contributors to this anthology, all academics from a variety of disciplines, have firsthand hunting experience. Their essays vary in style and tone from the scholarly to the personal and represent the different ways in which scholars engage with their avocation. The essays are grouped into three sections: the first focuses on the often-fraught relation between hunters and academic culture; the second section offers personal accounts of hunting by academics; and the third portrays hunting from an explicitly academic point of view, whether in terms of value theory, metaphysics, or history. Combined, these essays render hunting as a culturally rich, deeply personal, and intellectually satisfying experience worthy of further discussion.

A foreword is provided by Robert DeMott, the Edwin and Ruth Kennedy Distinguished Professor at Ohio University in Athens, Ohio. He is a teacher, writer, critic, and internationally respected expert on novelist John Steinbeck.

Douglas Higbee is an associate professor of English and the Anonymous Endowed Professor of the Humanities at the University of South Carolina Aiken, where he teaches twentieth-century British literature and literary theory. He is the editor of Military Culture and Education and the author of several articles on twentieth-century soldier poetry and the British veterans’ movement. He is also coeditor of Teaching Representations of the First World War and co-author of In Their Own Words: Augusta and Aiken Area Veterans Remember World War II.

David Bruzina teaches English as a second language and composition in the English Department at the University of South Carolina Aiken.

Contributors
Alison Acton • David Bruzina • Tovar Cerulli • Gregory A. Clark • Lee Foote • David Graham Henderson • Douglas Higbee • Charles J. List • Jeremy Lloyd • Philip Mason • Donald A. Munson • Michael C. Ryan • Brian Seitz • David Seligman • Richard Swinney • Gerald T. Thurmond • Annette Watson • J. B. Weir

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Understanding Modern European and Latin American Literature
James N. Hardin, series editor

Understanding Irène Némirovsky
Margaret Scanlan

A sympathetic, nuanced exploration of the fiction and turbulent life of this best-selling author

A best-selling novelist in the 1930s, Irène Némirovsky (1903–1942) was rediscovered in 2004, when her Suite Française, set during the fall of France and the first year of German occupation, became a popular and critical success both in France and in the United States. Surviving in manuscript form for sixty years after the author’s deportation to Auschwitz, the work drew respectful attention as the voice of an early Holocaust victim. However, as remaining portions of Némirovsky’s oeuvre returned to print, many twenty-first-century readers were appalled. Works such as David Golder and The Ball were condemned as crudely anti-Semitic, and when biographical details such as her 1938 conversion to Catholicism became known, hostility toward this “self-hating” Jew deepened.

Countering such criticisms, Understanding Irène Némirovsky offers a sympathetic, nuanced reading of Némirovsky’s fiction. Margaret Scanlan begins with an overview of the writer’s life—her upper-class Russian childhood, her family’s immigration to France, her troubled relationship with her neglectful mother—and then traces how such experiences informed her novels and stories, including works set in revolutionary Russia, among the nouveau riche on the Riviera, and in struggling French families and failing businesses during the Depression. Scanlan examines the Suite Française and other works that address the rise of fascism and anti-Semitism. Viewing Némirovsky as a major talent with a distinctive style and voice, Scanlan argues for Némirovsky’s keen awareness of the unsettled times in which she lived and examines the ways in which even her novels of manners analyze larger social issues.

The Russian Revolution had convinced Némirovsky that violent liberations led to further violence and repression, that interior freedom required political stability. In 1940, when French democracy had collapsed and many seemed reconciled to the Vichy state, Némirovsky’s idea of private freedom faltered—a recognition that her last work, Suite Française, for all its seeming reticence, makes poignantly clear.

Margaret Scanlan, emerita professor of English at Indiana University South Bend, is the author of Traces of Another Time: History and Politics in Postwar British Fiction, Plotting Terror: Novelist and Terrorists in Contemporary Fiction, and Customs and Culture of Ireland.

Understanding Maxine Hong Kingston
Julia H. Lee

The first book-length work to examine the entirety of Kingston's unique literary career

Maxine Hong Kingston is known for using a distinctive blend of autobiography, fantasy, and folklore to explore the history, experience, and identity of Chinese Americans. This is exemplified in her first book, The Woman Warrior, winner of the National Book Critics Circle Award for nonfiction, a best seller, and a staple on college and university syllabi. Although The Woman Warrior is by far her most celebrated book, Kingston has penned a wide range of essays, fiction, and poetry, including China Men, Tripmaster Monkey, Hawai‘i One Summer, To Be a Poet, The Fifth Book of Peace, I Love a Broad Margin to My Life, and the edited volume Veterans of War, Veterans of Peace.

Understanding Maxine Hong Kingston is the first book-length work to examine the entirety of Kingston’s literary career, from The Woman Warrior to her most recent volume of poetry, Julia H. Lee weaves together scholarly assessments, interviews, biographical information, and her own critical analysis to provide a complete and complex picture of Kingston’s works and its impact on memoir, feminist fiction, Asian American literature, and postmodern literature.

Lee examines the influence that previous generations of Asian American authors, feminism, and antiwar activism have had on Kingston’s work. Offering important contextual information about Kingston’s life, Lee shows how it has so often served as a starting point for Kingston’s writing. She also studies Kingston’s complex attitudes toward genre and her ever-evolving identity as a novelist, essayist, memoirist, and poet. A comprehensive bibliography of critical secondary sources will be an invaluable resource for readers and critics of Kingston’s works.


Understanding Contemporary American Literature
Linda Wagner-Martin, series editor
Matthew J. Bruccoli, founding series editor

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Understanding John Updike
Frederic Svoboda

A close look at the extraordinary literary achievements of a popular and prolific American author.

The winner of every major American literary prize, John Updike (1932–2009) was one of the most popular and prolific novelists of his time and a major cultural figure who traced the high point and fall of midcentury American self-confidence and energy. A superb stylist with sixty books to his credit, he brilliantly rendered the physical surfaces of the nation’s life even as he revealed the intense longings beneath those surfaces. In Understanding John Updike, Frederic Svoboda elucidates the author’s deep insights into the second half of the twentieth century as seen through the lives of ordinary men and women. He offers extended, close readings of Updike’s most significant works of fiction, templates through which his entire oeuvre may be understood.

A small-town Pennsylvanian whose prodigious talent took him to Harvard, a staff position at the New Yorker, and ultimately a life in suburban Massachusetts, where the pace of his literary output never slowed, Updike was very much in the American cultural tradition. His series of Rabbit Angstrom novels strongly echo Sinclair Lewis’s earlier explorations of middle America, while The Witches of Eastwick and related novels are variations on Nathaniel Hawthorne’s nineteenth-century classic The Scarlet Letter. His number one best seller Couples examines what Time magazine called “the adulterous society” in the last year of the Kennedy administration, following the nation’s fall from idealism into self-centeredness. Understanding John Updike will give both new readers and those already familiar with the author a firm grasp of his literary achievement. This outline of Updike’s professional career highlights his importance in the life of the nation—not only as a novelist but also as a gifted essayist, reviewer, cultural critic, and poet.

Frederic Svoboda is a professor and former chair of the English Department and director of the Graduate Program in American Culture at the University of Michigan–Flint. He served two terms as a director and treasurer of the Ernest Hemingway Foundation and is the author or editor of several books. His most recent publication, coedited with Suzanne del Gizzo, is Hemingway’s The Garden of Eden: Twenty-five Years of Criticism.

Understanding Lee Smith
Danielle N. Johnson

A comprehensive treatment of the life and work of this award-winning feminist Appalachian writer.

Since the release of her first novel, The Last Day the Dogbushes Bloomed, in 1968, Lee Smith has published nearly twenty books, including novels, short stories, and memoirs. She has received an O. Henry Award, Sir Walter Raleigh Award, Robert Penn Warren Prize for Fiction, and a Reader’s Digest Award; and her New York Times best-selling novel, The Last Girls, won the Southern Book Critics Circle Award. While Smith has garnered academic and critical respect for many of her novels, such as Black Mountain Breakdown, Oral History, and Fair and Tender Ladies, her writing has been viewed by some as lightweight fiction or even “chick lit.” In Understanding Lee Smith, Danielle N. Johnson offers a comprehensive analysis of Smith’s work, including her memoir, Dimestore, and recognizes her as a major Appalachian and feminist voice.

Johnson begins with a biographical sketch of Smith’s upbringing in Appalachia, her formal education, and her career. She explicates the themes and stylistic qualities that have come to characterize Smith’s writing and outlines the criticism of Smith’s work, particularly that which focuses on female subjectivity, artistry, religion, history, and place in her fiction. Too often, Johnson argues, Smith’s consistent and powerful messages about artistry, gender roles, and historical discourse are missed or undervalued by readers and critics caught up in her quirky characters and dialogue.

In Understanding Lee Smith, Johnson offers an analysis of Smith’s oeuvre chronologically to study her growth as a writer and to highlight major events in her career and the influence they had on her work, including a major shift in the early 1990s to writing about families, communities, and women living in the mountains. Johnson reveals how Smith has refined her talent for creating nuanced voices and a narrative web of multiple perspectives and evolved into a writer of fine literary fiction worthy of critical study.

Danielle N. Johnson is an independent scholar specializing in contemporary American fiction. She earned a Ph.D. in literature from the University of North Carolina at Chapel Hill. She resides in New York City.
Rhetoric and Power
The Drama of Classical Greece
Nathan Crick

An examination of how intellectuals and artists conceptualized rhetoric as a medium of power in a dynamic age of democracy and empire.

In Rhetoric and Power, Nathan Crick dramatizes the history of rhetoric by explaining its origin and development in classical Greece, beginning with the oral displays of Homeric eloquence in a time of kings, following its ascent to power during the age of Pericles and the Sophists, and ending with its transformation into a rational discipline with Aristotle in a time of literacy and empire. Crick advances the thesis that rhetoric is primarily a medium and artistry of power, but that the relationship between rhetoric and power at any point in time is a product of historical conditions, not the least of which is the development and availability of communication media.

Investigating major works by Homer, Heraclitus, Aeschylus, Protagoras, Gorgias, Thucydides, Aristophanes, Plato, Isocrates, and Aristotle, Rhetoric and Power tells the story of the rise and fall of classical Greece while simultaneously developing rhetorical theory from the close criticism of particular texts. As a form of rhetorical criticism, this volume offers challenging new readings to canonical works such as Aeschylus’s Persians, Gorgias’s Helen, Aristophanes’s Birds, and Isocrates’s Nicocles by reading them as reflections of the political culture of their time.

Through this theoretical inquiry, Crick uses these criticisms to articulate and define a plurality of rhetorical genres and concepts, such as heroic eloquence, tragically, representative publicity, ideology, and the public sphere, and their relationships to different structures and ethics of power, such as monarchy, democracy, aristocracy, and empire. Rhetoric and Power thus provides a foundation for rhetorical history, criticism, and theory that draws on contemporary research to prove again the incredible richness of the classical tradition for contemporary rhetorical scholarship and practice.

Nathan Crick is an associate professor of communication at Texas A&M University and the author of Democracy and Rhetoric: John Dewey on the Arts of Becoming (University of South Carolina Press) and Rhetorical Public Speaking.
Introducing Science through Images
Cases of Visual Popularization
Maria E. Gigante

An examination of how images can serve as communication tools to popularize science in the public eye

As funding for basic scientific research becomes increasingly difficult to secure, public support becomes essential. Because of its promise for captivating nonexpert publics, the practice of merging art and imagery with science has been gaining traction in the scientific community. While images have been used with greater frequency in recent years, their value is often viewed as largely superficial. To the contrary, Maria E. Gigante posits in Introducing Science through Images, the value of imagery goes far beyond mere aesthetics—visual elements are powerful communication vehicles.

The images examined in this volume, drawn from a wide range of historical periods, serve an introductory function—that is, they appear in a position of primacy relative to text and, like the introduction to a speech, have the potential to make audiences attentive and receptive to the forthcoming content. Gigante calls them “portal” images and explicates their utility in science communication, both to popularize and mystify science in the public eye.

Gigante analyzes how science has been represented by various types of portal images: frontispieces, portraits of scientists, popular-science magazine covers, and award-winning scientific images from Internet visualization competitions. Using theories of rhetoric and visual communication, she addresses the weak connection between scientific communities and the public and explores how visual elements can best be employed to garner public support for research.

Maria E. Gigante is an associate professor of rhetoric and writing studies in the English Department at Western Michigan University, where she has spearheaded the development of a science-writing curriculum. Her work on the visual rhetoric of science has appeared in Rhetoric Review and the Journal of Technical Writing and Communication.
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