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On the cover: Ships in Harbor, 1917, Oil on canvas, 32 x 37 inches
Courtesy of Dr. James G. Simpson, Charleston, S.C.

In Bedon’s Alley (Bedon’s Alley), 1921, Etching on paper, 7½ x 9 inches, Edition: 30
Courtesy of the Gibbes Museum of Art / Carolina Art Association

Images on the cover and on this page from
The Life and Art of Alfred Hutty: Woodstock to Charleston

News 1927 (AES), Etching on paper, 6¼ x 5¼ inches, Edition: 75
Collection: Gibbes Museum of Art / Carolina Art Association

Saint Philip’s Church, n.d., Oil on canvas, 32½ x 32¼ inches
Courtesy of the Gibbes Museum of Art / Carolina Art Association

Becky Smoking, 1951, Drypoint on paper, 3½ x 4½ inches
Courtesy of the Gibbes Museum of Art / Carolina Art Association
The Life and Art of Alfred Hutty
Woodstock to Charleston
Edited by Sara C. Arnold and Stephen G. Hoffius
Foreword by Angela D. Mack
With a Catalog of Known Prints

A celebration of paintings and prints by one of the principal artists of the Charleston Renaissance

Alfred Hutty (1877–1954) was a master painter and printmaker whose evocative landscapes and realistic studies of the human condition represent the best aspects of the Woodstock and Charleston art traditions of his era. Edited by Sara C. Arnold and Stephen G. Hoffius, this illustrated survey of Hutty's career offers the first comprehensive examination of his impact on American art in the South and beyond. The text and catalog of prints offer authoritative documentation of more than 250 of Hutty's works.

Among the first artists to settle in the Art Students League colony at Woodstock, New York, in the early 1900s, Hutty established himself as a leading painter of the town's natural environs. For more than a decade, he honed his skills in oil and watercolor, producing intimate portrayals of Woodstock's mountains, lakes, and streams before his career took him to South Carolina. Hutty first visited Charleston in 1920 and, according to one of the staple legends of the Charleston Renaissance, he excitedly wired his wife back in Woodstock: “Come quickly, have found heaven.” Hutty began dividing his time seasonally between homes and studios in Charleston and Woodstock, teaching art classes for the Carolina Art Association at what is now the Gibbes Museum of Art—a relationship that eventually led to the Gibbes's status as the largest public repository of Hutty's work. In Charleston, Hutty was inspired to try his hand at printmaking for the first time, and it is this artistic medium for which he is best known. His skillful prints depicting the city's surviving colonial and antebellum architecture, its rural environs, and its African American population drew unprecedented national attention both to Hutty and to Charleston.

Published in cooperation with the Gibbes Museum of Art, The Life and Art of Alfred Hutty features essays by Sara C. Arnold, Alexis L. Boylan, Harlan Greene, Edith Howle, a foreword by Gibbes executive director Angela D. Mack, and a catalog of known prints by Hutty.

Sara C. Arnold is curator of collections at the Gibbes Museum of Art. She has written articles for American Art Review and Antiques and Fine Art. Her recent exhibitions include The Charleston Story: Works from the Permanent Collection, Camera Works: Masters in Photography, Facelift: The Power of Portraits, and James McNeill Whistler’s Travels: Selections from the Collection.


Also Available

Landscape of Slavery
McGill-Edison Press
(2007) cl, 978-1-57003-719-1, $49.95t
pb, 978-1-57003-720-7, $24.95t

Second Letter of Anna Heyward Taylor
South Carolina Artist and World Traveller
Edited by Edward R. Baker and Alexander Howie
(2010) cl, 978-1-57003-945-4, $39.95t
Blood and Bone
Truth and Reconciliation in a Southern Town
Jack Shuler

A fresh perspective on the Orangeburg Massacre and its legacy

On the night of February 8, 1968, South Carolina state highway patrolmen fired on civil rights demonstrators in front of South Carolina State College, a historically black institution in the town of Orangeburg. Three young black men—Samuel Hammond, Delano Middleton, and Henry Smith—were killed, and twenty-seven other protestors were injured. Preceding the infamous events at Kent State University by more than two years, the Orangeburg Massacre, as it came to be known, was one of the first violent civil rights confrontations on an American college campus. The patrolmen involved were exonerated while victims and their families were left still seeking justice. To this day the community of Orangeburg endeavors to find resolution and reconciliation.

In Blood and Bone, Orangeburg native Jack Shuler offers a multifaceted examination of the massacre and its aftermath, uncovering a richer history than the one he learned as a white youth growing up in Orangeburg. Shuler focuses on why events unfolded and escalated as they did and on the ramifications that still haunt the community.

Despite the violence of the massacre and its contentious legacy, Orangeburg is a community of people living and working together. Shuler tells their fascinating stories and pays close attention to the ways in which the region is shaping a new narrative on its own, despite the lack of any official reexamination of the massacre. He also explores his own efforts to understand the tragedy in the context of Orangeburg’s history of violence. His native connections gave him access to individuals, black and white, who have previously not spoken out publicly. Blood and Bone breaks new ground as an investigation of the massacre and also as a reflection by a proud Orangeburg native on the meanings of Southern community.

Shuler concludes that the history of race and violence in Orangeburg mirrors the history of race relations in the United States—a murky and contested narrative, complicated by the emotions and motivations of those who have shaped the story and of those who have refused to close the book on it. Orangeburg, like the rest of the nation, carries the historical burdens of slavery, war, Reconstruction, Jim Crow, and civil rights. Blood and Bone exposes the ways in which historical memory affects the lives of ordinary Americans. Shuler explores how they remember the Orangeburg Massacre, what its meaning holds for them now, and what it means for the future of the South and the nation.

Jack Shuler is an assistant professor of English at Denison University in Granville, Ohio, and the author of Calling Out Liberty: The Stono Slave Rebellion and the Universal Struggle for Human Rights. Shuler’s criticism, interviews, reviews, and poems have appeared in the Columbia Journal of American Studies, Southern Studies, the South Carolina Review, the Brooklyn Review, and elsewhere.
**Challengers to Duopoly**

*Why Third Parties Matter in American Two-Party Politics*

J. David Gillespie

A comprehensive history and thoughtful evaluation of American third parties

Building on the foundational importance of its predecessor (*Politics at the Periphery*, 1993), *Challengers to Duopoly* offers an up-to-date overview of the important history of America’s third parties and the challenge they represent to the hegemony of the major parties. J. David Gillespie introduces readers to minor partisan actors of three types: short-lived national parties, continuing doctrinal and issue parties, and the significant others at the state and local levels. Woven into these accounts are profiles of some of the individuals who have taken the initiative to found and lead these parties. Ross Perot, Ralph Nader, Jesse Ventura, and other recent and contemporary electoral insurgents are featured, along with the most significant current national and state parties challenging the primacy of the two major parties.

Gillespie maintains that despite the infirmities they often bear, third parties do matter, and they have mattered throughout American public life. Many of our nation’s most important policies and institutional innovations—including abolition, women’s suffrage, government transparency, child labor laws, and national healthcare—were third-party ideas before either major party embraced them. Additionally, third parties were the first to break every single gender, race, and sexual orientation bar on nomination for the highest offices in the land.

As Gillespie illustrates in this engaging narrative, with the deck so stacked against them, it is impressive that third-party candidates ever win at all. That they sometimes do is a testament to the power of democratic ideals and the growing disdain of the voting public with politics as usual.

J. David Gillespie teaches political science at the College of Charleston and the Citadel. Selected as the 1993 Carnegie-Case South Carolina Professor of the Year, Gillespie was a member of the Presbyterian College faculty in political science from 1979 to 2006 and that institution’s vice president for academic affairs from 1997 to 2005. He has written extensively on third parties and has provided testimony in federal and state ballot access cases.

Reviews of the previous edition

“Gillespie’s book should satisfy the curiosity of both the average citizen and the interested student of politics. This is a fine introduction to the subject and a valuable aid to general readers.”—Library Journal

“Gillespie offers a readable… potpourri of history, political science, and reportage.”—Publishers Weekly

“Gillespie has produced a lively discussion of American third parties past and present. His book is a handy reference of descriptions of the many smaller parties that have enlivened the political scene.”—Choice

“Besides recovering the story of fringe politics in the past, Gillespie probes the psychology—the paranoias, idealism, and hatreds—of third-party candidates and voters.”—Booklist

“Sympathetic to the impulses that spark American third parties—which are driven so often by a vision of what should be”—if not always sympathetic with sentiments that are ‘mean-spirited, nasty, even downright dangerous,’ Gillespie has written a readable introduction to the subject.”—Washington Times

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**ALSO AVAILABLE**

*Looking for Utopia* by Philip G. Grose

(2011) cl, 978-1-57003-978-2, $34.95t

*Making Government Work* by Ernest F. “Fritz” Hollings with Kirk Vidor

(2009) pb, 978-1-57003-883-9, $21.95t

c, 978-1-57003-760-3, $32.50t
Dreamtime
A Happy Book
Sam Pickering

Essays in which happiness becomes a magic carpet, lifting readers above momentary fret and making the ordinary appears wondrous

Sweeping in and out of real and imagined places, Dreamtime highlights the curious character of an unconventional teacher, writer, traveler, husband, and father as he takes stock of his multifaceted life. Sam Pickering—the inspiration for the main character in Dead Poets Society—guides us on a journey through his reflections on retirement, aging, gardening, and travel. He describes the pleasures of domesticity, summers spent in Nova Scotia, and the joy of sharing a simple life with his wife of almost forty years.

“Life is a tiresome journey,” Pickering muses, “and when a man arrives at the end, he is generally out of breath.” Although Pickering is now more likely to shuffle than gallop, he isn’t yet out of breath, ideas, or ink. The refreshing and reflective substance of these essays shines through a patina of wit in Pickering’s characteristically evocative and sincere prose. The separate events depicted in Dreamtime invite the reader into Pickering’s personal experiences as well as into his viewpoints on teaching and encounters with former students. In “Spring Pruning,” Pickering describes the precarious tumor in his parathyroid and the possibility of cancer affecting his daily life. In a refreshingly honest tone Pickering says, “Moreover the funeral had become a staple of chat, so much so I’d recently mulled having the raucous, insolent ringer on my telephone replaced by the recording of taps.”

Appealing to creative writers and readers who enjoy an adventurous account of travels through life, Dreamtime accentuates the lifestyle of a longtime master teacher whose experiences take him from sunny days in the classroom to falling headfirst over a fence after running a half-marathon. Unpredictable, spontaneous, and always enlightening, Pickering’s idiosyncratic approach and companionable charm will delight anyone who shares his intoxication with all the surprising treasures that might furnish a life with happiness.

Sam Pickering is a native of Nashville, Tennessee. He has spent sixty-five years in schools, wandering classrooms in the United States and in sundry outbacks over the seas. For the past three decades he has taught English at the University of Connecticut. Pickering is a member of the Fellowship of Southern Writers and is a graduate of Sewanee, Cambridge, and Princeton. Dreamtime is his twenty-fifth book.
Growing up in Charleston in the 1930s and 1940s, accomplished storyteller Louis Rubin witnessed firsthand the subtle gradations of caste and class among neighborhoods from south of Broad Street where established families and traditional mores held sway to the various enclaves of Uptown in which middle-class and blue-collar families went about their own diverse lives and routines. In *Uptown/Downtown in Old Charleston*, Rubin draws on autobiography and imagination in briskly paced renderings of his native Charleston that capture the atmosphere of the Holy City during an era when the population had not yet swelled above sixty-five thousand.

Rubin’s wide-eyed narrator takes readers on excursions to Adger’s Wharf, the Battery, Union Terminal, the shops of King Street, the Majestic Theater, the College of Charleston, and other recognizable landmarks. With youthful glee he watches the barges and shrimp trawlers along the waterfront, rides streetcars down Rutledge Avenue and trains to Savannah and Richmond, paddles the Ashley River in a leaky homemade boat, pitches left-handed for the youngest team in the Twilight Baseball League, ponders the curious chanting coming from the Jewish Community Center, and catches magical glimpses of the Morris Island lighthouse from atop the Folly Beach Ferris wheel. His fascination with the gas-electric Boll Weevil train epitomizes his appreciation for the freedom of movement between the worlds of Uptown and Downtown.

The collection ends with a homecoming to Charleston by our narrator, then a young man in his early twenties, as his inbound train is greeted by familiar vistas as well as by views he had never encountered before. This is the city Rubin called home, where there were always surprising discoveries to be found, both in the burgeoning newness of Uptown and the storied legacies of old Downtown.

Louis D. Rubin, Jr., has been an author, an editor, a publisher, an artist, a newspaperman, and a university professor during his distinguished career. Rubin has served as chancellor of the Fellowship of Southern Writers, president of the Society for the Study of Southern Literature, and chairman of the American Literature Section of the Modern Language Association. Cofounder of Algonquin Books of Chapel Hill, he has written and edited more than fifty books.

“Louis Rubin brings the city to life with his insider guide to a secret Charleston too often overlooked in the carriage tours and guidebooks of today. Rubin allows you to enter the soul of the real Charleston, revealing its essence and depth. A wonderful, necessary book.” —Pat Conroy

“Wisdom and humor abound in this trustworthy guide to a lost world. Exquisite, deeply felt writing illuminates the well-lived life of a well-loved man—and it ain’t over till it’s over, either! Here’s a fine companion for the journey.” —Lee Smith

“Uptown/Downtown in Old Charleston is about a city in some ways larger that the state in which it resides. The book is also about memory and boyhood and baseball and boats and trains and family—and it packs a great wallop because it’s written by one of the country’s finest writers. These nine stories are among the best nine innings of history you’ll ever read.” —Clyde Edgerton
A lavishly illustrated survey of a visionary painter’s depictions of life in New York City and Columbia, South Carolina

Born in Armenia, Edmund Yaghjian (1905–1997) immigrated with his family to Providence, Rhode Island, in 1907. At an early age, he knew he wanted to be an artist, and in 1926 he won a scholarship to the Rhode Island School of Design. Yaghjian moved to New York in 1930 and continued his training at the Art Students League with John Sloan and Stuart Davis. Like Sloan and other artists of the Ashcan School, Yaghjian concentrated on the naturalistic depictions of the city, emphasizing commonplace activity as well as the vitality and distinctiveness of urban life in the 1930s.

In 1945 Yaghjian became the first head of the Art Department at the University of South Carolina in Columbia. He was instrumental in bringing a level of professionalism to the department and encouraging the development of the arts in the community and across the region. As in New York, he fell in love with the real life scenes of Columbia and was drawn to images of vernacular life in his paintings. Throughout his career Yaghjian painted his surroundings, but his style continually shifted from realism to stylized abstraction similar to Davis, to nonobjective work.

Aided by a biographical essay and chronology, this retrospective volume highlights work from the full span of Yaghjian’s career, depicting scenes from his adopted homes in New York City and Columbia, South Carolina, and to a lesser degree, Ossining, New York; Columbia, Missouri; and Wallingford, Vermont. The nearly seventy illustrations include watercolor, oil, and lacquer paintings along with granite and ink drawings. These interesting glimpses into landscapes, cityscapes, and personalities map Yaghjian’s evolving vision of everyday beauty in communities across many dynamic regions. Vibrant explorations of color and form reveal the artist’s fascination with scenic neighborhoods, street scenes, nocturnes, trains, and shops as well as his lively visions of Times Square, the Hudson River, the South Carolina State Fair, and other notable landmarks and events.
**South Carolina Art**

*Selections from the South Carolina State Museum*

**South Carolina State Museum**

A sampling of representative art and artists from the Palmetto State

**South Carolina Art** provides a unique view into distinctive aspects of South Carolina culture as represented by historically important artistic pieces gathered from around the state and housed in the collections of the State Museum. These glimpses into the state's art history reflect the diversity of artistic traditions in the Palmetto State and the lasting legacy of a pantheon of artists who, at one time or another, called South Carolina home.

Organized by genre and featuring prints, drawings, watercolors, silhouettes, paintings, sculpture, and photography, these works span from a 1590 depiction of Native Americans in the New World to twentieth-century works contemplating social struggles in the modern South. From lowcountry sunsets to rural fieldworkers, South Carolina is frequently the setting for these pieces, but scenes of far-off places and long-ago times as well as abstract artistic visions are also peppered through the collection. Included are representative works by John James Audubon, John Bennett, Mark Catesby, Charles Fraser, William Halsey, Edwin A. Harleston, Lewis Hine, Anna Hyatt Huntington, Alfred Hutty, Richard Samuel Roberts, Alice Ravenel Huger Smith, Anna Heyward Taylor, Elizabeth O’Neil Verner, and many others. An extensive bibliography is also included for further study of these artists and their works.

**New Deal Art in South Carolina**

*Government-Supported Images from the Great Depression*

**South Carolina State Museum**

An illustrated guide to the lasting legacy of FDR’s federally funded art projects in South Carolina

**New Deal Art in South Carolina** captures the struggles of South Carolina artists to depict the typical “American scene” while working within the restraints and expectations of government patronage. As part of President Franklin D. Roosevelt’s New Deal response to the crippling economic effects of the Great Depression, artists were hired through the U.S. Treasury Department’s Public Works of Art Project (PWAP) to produce high-quality public art to reflect and enhance the American way of life. In South Carolina the PWAP commissioned eighteen artists, including established figures such as Ann Taylor Nash, Margaret Moore Walker, Eliza Mims, and Faith Murry as well as those just beginning their careers. They produced easel paintings, sculptures, and murals across the state, including Stefan Hirsch’s controversial “Justice as Protector and Avenger” mural in the Aiken Federal Courthouse.

The more extensive Works Progress Administration Federal Art Project (WPA/FAP) followed, offering a work-relief program with a broader range of projects, including illustrating publications for the Federal Writers’ Project, restoring Charleston’s historic Dock Street Theatre, and developing art education classes.

Through insightful text and compelling images, this illustrated survey of New Deal art projects in South Carolina showcases the efforts to bring art into the daily lives of hardscrabble Southerners during tough economic times. Issues of race, power, and memory dominate these works of art, mirroring the influence of those themes on all facets of Southern culture then and now.
**Carolina Collects**

*Columbia Museum of Art*

*An illustrated catalog of Asian, American, and European art in private collections across South Carolina*

This illustrated catalog of examples from the holdings of sixty-five South Carolina art collectors includes exquisite examples of Asian, European, and American fine and decorative arts and reflects the diversity of artistic interests to be found in private collections from the upstate to the lowcountry. This guide originally accompanied a corresponding exhibition held at the Columbia Museum of Art in 2008 in celebration of the tenth anniversary of the museum's expansion and relocation. As such, the works highlighted here reflect the interests also seen in the museum's extensive permanent collections.

Showcasing thirty-six examples of Asian art, sixty-six European pieces, and seventy-three American pieces, *Carolina Collects* includes paintings, prints, and photographs as well as fine and decorative pieces such as furniture, silver, porcelain, and sculptures. There is also a section highlighting more than one hundred representations of modern and contemporary art.

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**Eye to the East**

*The Turner Collection of Chinese Art*  
*Columbia Museum of Art*

*A beautifully illustrated guide to a monumental collection of ancient Asian artifacts*

Including ceramics, bronzes, and sculptures, the seventy-nine pieces in the Columbia Museum of Art's Turner Collection of Chinese Art represent a monumental holding for the institution, second only to its permanent Kress collection of European art in both size and importance. Robert Y. Turner, a native of Winnsboro, South Carolina, donated the collection between 2003 and 2007, effectively transforming the museum's modest collection of Asian art into an enviable permanent exhibit and the only one of its kind in South Carolina.

The Turner Collection is exceptional in that it covers a broad historical span with excellent examples from many geographic areas. The works range from rare painted ceramics and bronzes of Neolithic times (ca. 8000–2000 B.C.) to superb ceramics, vessels, tomb figures, and Buddhist works from the Golden Age of China, the Tang dynasty (A.D. 618–907).

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Beautiful works from almost every intervening period are also included. The volume includes a contextualizing essay on the artistic practices and techniques represented in the collection, a pragmatic user's guide, and an illustrated checklist of these impressive works of art. This book—like the collection itself—aims at providing insight and understanding into ancient and vibrant traditions given form in Chinese art.
South Carolina in the Modern Age

Walter Edgar

A nuanced view of the Palmetto State in the twentieth century as written by the state’s leading historian

Originally published in 1992, South Carolina in the Modern Age was the first history of contemporary South Carolina to appear in more than a quarter century and helped establish the reputation of the Palmetto State’s premier historian, Walter Edgar, who had not yet begun the two landmark volumes—South Carolina: A History and The South Carolina Encyclopedia—that also bear his name. Available once again, this illustrated volume chronicles transformational events in South Carolina as the state emerged from the devastation that followed the Civil War and progressed through the challenges of the twentieth century.

After the Civil War, South Carolina virtually disappeared from the national consciousness and became a historical backwater. But as the nation began to look to the twentieth century, South Carolina stirred once again. It took a world war, the U.S. Supreme Court, and strong-willed leadership to place South Carolina once more within the American mainstream.

Edgar has divided this text into four essays, each covering a quarter century of South Carolina history. Each essay has a particular focus: South Carolina’s hectic political scene (1891–1916); a period of economic stagnation during which the myths of the state’s glorious past were honed and polished (1916–41); the impetus that World War II gave to economic development (1941–66); and social changes wrought by urbanization, industrial development, and desegregation (1966–91). South Carolina in the Modern Age also includes a chronology of state history and a list of suggested readings. More than seventy illustrations, many previously unpublished, add a visual dimension to the story.

Walter Edgar is the Claude Henry Neuffer Professor of Southern Studies, George Washington Distinguished Professor of History, and director of the Institute for Southern Studies at the University of South Carolina. His numerous works on the Palmetto State include the highly acclaimed South Carolina: A History and The South Carolina Encyclopedia.

“A fine, brief history of South Carolina's last one hundred years . . . South Carolina in the Modern Age is a well-balanced book with regard to information about cities and towns, farms and factories, and upcountry and lowcountry.”—South Carolina Historical Magazine

“As director of the Institute for Southern Studies at the University of South Carolina, the author employs his professional experience to observe both critically and appreciatively the course of the twentieth century in South Carolina. The result is a highly appealing, balanced, and concise survey of the state. Scholars and general readers will value both its appearance and its contents.”—North Carolina Historical Review

“Edgar covers the most important aspects of South Carolina's history over the last hundred years: economics, politics, development, and social issues . . . This history of post–Civil War South Carolina should remain one of the most essential texts to anyone’s library.”—Charleston Magazine

Also Available

South Carolina A History

Walter Edgar

(1998) cl, 978-1-57003-255-4, $45.00t

South Carolina Encyclopedia

Walter Edgar

(2006) cl, 978-1-57003-598-2, $65.00t
A History of the College of Charleston, 1936–2008

Nan Morrison

The modern history of America's oldest municipal college

Founded in 1770, the College of Charleston has evolved over time, like the historic port city in which it is situated, to preserve the best elements of its heritage while growing to meet the challenges of the present and future. This history of the college in the modern era surveys its responses to the challenges of the civil rights era, its expansions during a period when enrollment grew from fewer than five hundred to more than ten thousand, and its developments in the midst of transformative changes in higher-education administration and funding.

From nearly closing its doors while resisting integration in the 1960s to its monumental growth during the 1970s to the 1990s, the College of Charleston remade itself several times while continuing to offer a high-caliber education in the sciences and humanities. In 1970 the college became part of the South Carolina state-sponsored higher-education system, which also includes the University of South Carolina, Clemson University, the Citadel, and other institutions. As a state school, the college expanded its facilities throughout the Charleston peninsula and across the Ashley and Cooper rivers as well. Now a robust university with a diverse student body seeking undergraduate and graduate degrees, the college maintains its hard-won reputation through enriching student experiences in classroom and laboratory instruction, enhanced curricula, and cultural opportunities offered by its historic host city.

"Knowledge itself is liberty," promises the seal of the College of Charleston. Now with nearly fifty thousand alumni representing all fifty states and more than seventy nations, the college continues to excel at graduating a manifold student body eager to realize intellectual potential through original inquiry and creative expression. Enhanced with thirty-nine illustrations, this briskly paced narrative highlights the activities of students, faculty, and alumni over the last eight decades while also sharing stories of the events and personalities that have helped shape the modern history of the College of Charleston.

Nan Morrison taught at the College of Charleston from 1967 until 2004 and held the Marybelle Higgins Howe Chair in English from 1991 to 2002. A graduate of the University of South Carolina, Morrison has been honored with the College of Charleston Distinguished Teaching Award and the Governor's Distinguished Professor Award.
Relieve Us of This Burthen
American Prisoners of War in the Revolutionary South, 1780–1782
Carl P. Borick

Relieve Us of This Burthen is the first book-length study of Continental soldiers, officers, and militiamen held as prisoners of war by the British in the South during the American Revolution. Carl P. Borick focuses his study on the period 1780–82, when British forces most actively campaigned in the South. He gives a detailed examination of the various hardships of imprisonment and efforts to assist and exchange prisoners while also chronicling events and military policies that affected prisoners during and after captivity.

As have prisoners of any war, captives in the Revolution suffered both physical and mental adversities during their imprisonments, and the impact often stayed with them after their release. Many escaped their captors or broke paroles to fight again. Others were exchanged; still others enlisted in British forces sent to the West Indies; and many died in prison. Because of the intense combat in South Carolina, more Americans were taken prisoner there than elsewhere across the Southern Department. Borick concentrates much of his narrative on Charleston and the lowcountry. Some six thousand Continentals, militia, and seamen were captured when Charleston surrendered in May 1780, the largest number of prisoners taken during a single operation. Occupied Charleston became the key prisoner depot for the British in the South.

Borick also explores British recruiting efforts among prisoners, particularly by the Duke of Cumberland’s Regiment, raised from prisoners kept in Charleston for service in the West Indies against the French and Spanish. That regiment’s experiences during and after the war were far different from those of other American soldiers in the Revolutionary War.

Relieve Us of This Burthen makes ground-breaking use of the Revolutionary War Pension and Bounty Land Warrant Application files, which have been underutilized with regard to understanding the history of prisoners of war. Borick’s careful reading of the pension files reveals much about what men went through and how they endured in captivity.

New in Paperback

**Hard Times on a Southern Chain Gang**

*Originally Published as the Novel Georgia Nigger (1932)*

**John L. Spivak**

New Introduction by David A. Davis

An exposé of the exploitation of African Americans in the Southern prison system

The New York Times praised Communist Party reporter John L. Spivak’s shocking 1932 novel *Georgia Nigger* as having “the weight and authority of a sociological investigation.” This Southern Classics edition makes Spivak’s narrative available to modern readers, augmented with a new introduction by David A. Davis as well as additional documents Spivak gathered during his investigation into the abuses of the Depression-era Southern prison system.

The novel exposes the institutionalized system of sharecropping, debt peonage, and exorbitant chain gang sentences that trapped many southern black men in a cycle of labor exploitation. Spivak (1897–1981) gained unlikely access to chain gangs through the Georgia Prison Commission, and his book combines elements of muckraking reportage and proletarian fiction to offer a sensational and damning case for prison reform.

The plot follows David Jackson, the son of black sharecroppers, who is released from a chain gang then almost immediately re-arrested and bound over to a white planter as a peon. Jackson escapes peonage only to be arrested again as a vagrant and sentenced to another chain gang. He tries to escape again with the help of an older inmate, but they are both captured and suffer torturous punishments.

Spivak’s novel has merit both as revealing historical account of sharecropping and chain gangs and as a compelling literary allegory of an individual confronted by sweeping social forces. For Depression-era readers, *Georgia Nigger* provided outrage beyond its obvious depictions of inhumanity and torture. The book hinges on the crime of vagrancy, a charge often used to force into labor persons without obvious means of income. In this particular arrangement, being unemployed was a crime in itself, which allowed for the exploitation of the economically vulnerable. Like many writers and intellectuals of his era, Spivak sought to expose the abuses committed against the nation’s most impoverished. His book combines elements of labor rabble-rousing, radical fiction, and documentary photography to depict the lives of black Southerners and to indict a flawed system of labor and justice.

David A. Davis is an assistant professor of English and Southern studies at Mercer University in Macon, Georgia. He has published articles on southern literature and culture in the *African American Review*, *Mississippi Quarterly*, *Southern Literary Journal*, and elsewhere.

**Also Available**


*Blackways of Kent* by Hylant Lewis. (2008) pb, 978-1-57003-725-2, $16.95s


*Townways of Kent* by Ralph C. Patrick Jr. (2008) pb, 978-1-57003-727-6, $16.95s
The Materiality of Freedom
Archaeologies of Postemancipation Life
Edited by Jodi A. Barnes

Revealing material-culture findings that contextualize historical constructions of race, class, and power

The Materiality of Freedom uses the lens of archaeology to provide original perspectives on the painful Reconstruction and Jim Crow eras by studying the material culture inherent in the struggles for racial equality in America and the Caribbean. Editor Jodi A. Barnes and a cast of notable scholars focus their essays on racial and social strife experienced by African Americans seeking to exercise their newly won civil rights following the Civil War. By studying material objects in a variety of contexts, archaeologists enrich historical narratives and offer grounded insights on the racial and social strife experienced by people of African descent. Building on the body of literature on African American archaeology, the twenty-two contributors to this volume use historical records, maps, and artifacts to examine the material-culture dimensions of churches, cemeteries, plantations, communities, neighborhoods, and towns.

The contributors to this collection assert that exploring the disheartening past of African Americans is essential to understanding contemporary issues of race and power as they delve into the archaeology of places such as the Harriet Tubman Home, the Phyllis Wheatley Home for Girls, Boston Saloon, and Alexandria, Virginia’s Contrabands and Freedmen’s Cemetery. Urban archaeology methods are also applied to prominent areas of Auburn, New York, Chicago, and the Old Salem Historical District in Winston-Salem. The Materiality of Freedom bridges past and present with community-based research and a combination of archaeological method and theory to highlight contemporary issues of class, gender, race, and social inequality. As these essays open new vistas on the social construction of race and racism, they also demonstrate a more hopeful view on the building of black communities and in the United States and the Caribbean.

Jodi A. Barnes is the staff archaeologist for the South Carolina Department of Archives and History in Columbia. She received her Ph.D. in anthropology from the American University in Washington, D.C. Barnes is the coeditor of Managing Archaeological Resources: Global Context, National Programs, Local Actions.

Contributors
Anna S. Agbe-Davies • Douglas Armstrong • Jennifer J. Babiarz • Jodi A. Barnes
Kenneth L. Brown • Charlie R. Cobb • James M. Davidson • Kelly J. Dixon • Paul Farnsworth
Christopher C. Fennell • Leland Ferguson • Lewis C. Jones • Eric L. Larsen • Christopher N. Matthews
Paul R. Mullins • David T. Palmer • Matthew M. Palus • Theresa A. Singleton • Carl Steen
Megan Ann Teague • Laurie A. Wilkie

Also Available
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Manumission in the Atlantic World
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6 x 9, 256 pages, 45 illus.
ISBN 978-1-57003-774-0, $59.95s

Material Culture in Anglo-America
18
Regional Identity and Ethnicity in the Tidewater, Louisiana, and Caribbean
edited by David S. Shields
October
6 x 9, 256 pages, 45 illus.
ISBN 978-1-57003-852-5, $59.95s
**Letters from a War Bird**

*The World War I Correspondence of Elliot White Springs*

Edited by David K. Vaughan

Dramatic firsthand accounts of air combat in the Great War written by an iconic South Carolinian

Ranked among the top five American flying aces of World War I, Elliot White Springs (1896–1959) was credited with shooting down twelve enemy aircraft during his tour in France. In the postwar years, he was a prolific writer whose nine books include *War Birds: Diary of an Unknown Aviator*, a classic air combat narrative. After his father’s death in 1931, Springs inherited Springs Mills and quickly became one of South Carolina’s most innovative and successful textile mill owners. Edited by David K. Vaughan, this engaging collection of Springs’s wartime correspondence follows the derring-do of an accomplished World War I fighter pilot before he became one of the best-known tycoons in modern South Carolina history.

Following enlistment at Princeton University, Springs was sent to England, where he trained with the Royal Flying Corps and joined the prestigious British 85 Squadron, commanded by Canadian ace William “Billy” Bishop. Springs had earned four kills before being wounded in a crash landing in June 1918. On return to duty he transferred to the 148th Aero Squadron of the U.S. Army, where he remained for the next four months. By the end of the war, Springs had amassed eight more kills and was awarded the British Distinguished Flying Cross and the American Distinguished Service Cross.

Because of his unique career as a pilot in both British and American flying squadrons, Springs was able to offer especially colorful descriptions of his flight training and aerial combat experiences from both perspectives. Grouped into sections according to his training and combat assignments, Springs’s letters from his combat years are rife with the wit, bravado, and fatalism of a young aviator deeply enthralled with the wartime culture of England and France. His detailed accounts of dogfights bring readers into the action with all the vigor and danger of the era. In contextualizing this correspondence, Vaughan explores Springs’s complex relationships with his father and young stepmother on the home front and maps the connections between Springs’s firsthand experiences and his subsequent literary endeavors.

New in Paperback

**BATTLE EXHORTATION**

*The Rhetoric of Combat Leadership*

Keith Yellin

*A commanding study of the motivational speech of military leaders across the centuries*

In this groundbreaking examination of the symbolic strategies used to prepare troops for imminent combat, Keith Yellin offers an interdisciplinary look into the rhetorical discourse that has played a prominent role in warfare, history, and popular culture from antiquity to the present day. *Battle Exhortation* focuses on one of the most time-honored forms of motivational communication, the encouraging speech of military commanders, to offer a pragmatic and scholarly evaluation of how persuasion contributes to combat leadership and military morale.

In illustrating his subject’s conventions, Yellin draws from the Bible, classical Greece and Rome, Spanish conquistadors, and American military forces. Yellin is also interested in how audiences are socialized to recognize and anticipate this type of communication that precedes difficult team efforts. To account for this dimension he probes examples as diverse as Shakespeare’s *Henry V*, George C. Scott’s portrayal of General George S. Patton, and team sports.

Keith Yellin is a former U.S. Marine Corps captain, an independent scholar, and a corporate communicator in North Texas.

“Yellin has produced the most comprehensive study of battle exhortations that I’ve ever read. . . . Leaders at any level, in uniform or mufti, will benefit from this enjoyable work. It is a treasure that should grace the libraries of those who lead or aspire to lead.” —Brigadier General Thomas Draude, USMC (Ret.)

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**FROM BARBARISM to UNIVERSALITY**

*Language and Identity in Early Modern France*

Christopher Coski

*A literary-philosophical approach to understanding the French language’s rapid rise to prominence*

As European vernaculars emerged from the shadow of Latin in the early modern era, the French language acquired greater prestige than any other on the continent while French culture simultaneously came to exert a disproportionately large influence across national borders. Christopher Coski closely examines landmark French texts from the period to explore the literary and philosophical forces at play in a transformation of French self-perception, as French intellectuals from the sixteenth through eighteenth centuries moved away from viewing their language and culture as barbaric and came to advocate them as universal models of cultivation and civilization.

Coski examines the treatment of French linguistic and cultural evolution as a literary theme, following the conversation as these writers envisioned an increasingly refined national language and identity. From an early notion that French was inadequate to Rivarol’s conclusion of “that which is not clear is not French,” the idea emerged that these refinements came as natural expressions of the perceived superiority of the language itself and thus justified its rise in prominence. Complementing and expanding on existing sociohistorical studies, Coski’s account weaves literary ideas, linguistic philosophy, and cultural context into a deft analysis of how the construction of French identity on individual and communal levels stemmed in part from a philosophy of language developed during the rapid transformation of an undervalued vernacular into a highly esteemed international mode of expression.

Christopher Coski is an associate professor of French at Ohio University and an assistant editor for the *French Review*. His scholarship has appeared in *French Forum*, *French Review*, *Dalhousie French Studies*, *Essays in French Literature*, and *1650–1850: Ideas, Ästhetics, and Inquiries in the Early Modern Era.*
British Abolitionism and the Question of Moral Progress in History
Edited by Donald A. Yerxa

An enriching dialogue among international historians over one of history’s vexing philosophical questions

The idea of progress may well be one of the most important products of Western civilization. Yet most historians avoid the subject, especially the notion that there has been significant moral progress over time, and favor contingency and human agency over teleology as the engines of contemporary historical inquiry. In this collection, an international cast of prominent historians uses the abolition of the British slave trade as a case study for exploring the larger interpretive question of moral progress in history.

Approaching their subject from the standpoints of social, economic, religious, scientific, and political history, the fourteen contributors explore connections between religious belief and social transformation, the material and cultural structures needed to translate altruism into successful political movements, and the measurements—if any—historians might use to denote moral progress. In taking up this inquiry, the essayists also broach larger questions of identifying what forces truly can be said to shape history and how one might delineate the capacity and limitations of historiography as a source for instructive philosophical lessons. The result is an illuminating conversation on abolition as a springboard for understanding the nature of historical knowledge in relation to authorial perspective, political and religious values, and postmodern philosophical claims of direction in the human experience. The work serves as a model for approaching the big questions of history with a goal, not of consensus, but of spirited debate and rich engagement.

Donald A. Yerxa is the program leader for the Historical Society’s Religion and Innovation in Human Affairs project. He is also a senior editor of the Society’s bulletin, Historically Speaking, and the editor of the Conference on Faith and History’s journal, Fides et Historia. An emeritus professor of history at Eastern Nazarene College in Quincy, Massachusetts, Yerxa is the author, coauthor, or editor of ten books on a wide variety of historical topics. His articles and interviews have appeared in Military Affairs, Naval War College Review, Mariner’s Mirror, Fides et Historia, Books & Culture, Historically Speaking, and elsewhere.

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Historians in Conversation

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Recent Themes in American Religious History
Historians in Conversation
The Papers of Howard Washington Thurman
Volume 2: Christian, Who Calls Me Christian?, April 1936–August 1943
Edited by Walter Earl Fluker

Continuing the landmark documentary edition of the writings of a pioneer for social justice

The Papers of Howard Washington Thurman is a four-volume, chronologically arranged documentary edition spanning the long and productive career of the Reverend Howard Thurman, one of the most significant leaders in the history of intellectual and religious life in the mid-twentieth-century United States. As the first to lead a delegation of African Americans to meet personally with Mahatma Gandhi, in 1936, Thurman would become one of the principal architects of the modern nonviolent Civil Rights Movement and a key mentor to Dr. Martin Luther King, Jr. In 1953 Life magazine named Thurman as one of the twelve greatest preachers of the century.

The four volumes of this collection, culled from over 58,000 documents from public and private sources, will feature more than 850 selections of Thurman's sermons, letters, essays, and other writings—most published here for the first time. Each volume will open with an editorial statement, followed by a thematic introductory essay to guide the reader through the dominant themes in Thurman's thought: his understanding of spirituality and social transformations, his creative ecclesiology, and his conception of civic character and the national democratic experiment. Detailed annotations to each document illumine Thurman's personal, professional, and intellectual development and place the texts into their historical context. The volumes are further augmented with detailed chronologies and representative illustrations.

Volume 2 (April 1936–August 1943) documents Thurman's years after his return from South Asia and his final years as a professor of philosophy and religion and dean of Rankin Chapel at Howard University. The texts, images, and editorial commentary presented here reveal the maturation of Thurman's theological and social vision, formed by his memories of his time in Asia, his meeting with Gandhi, and his growing commitment to radical nonviolence. His writing also reflects the context of his time, responding to the great events of the day: the Depression, the Great Migration, the birth of the modern Civil Rights Movement, and the coming of World War II. This volume ends immediately prior to Thurman's decision in late 1944 to leave the security of Howard University to copastor a fledgling church in San Francisco, the Church for the Fellowship of All Peoples, one of the first churches in the United States to be organized on an explicitly interracial basis. Critical to understanding the full scope of Thurman's career, the myriad writings gathered in volume 2 also illustrate the early germination of ideas central to the twenty-three books Thurman subsequently authored. Their publication here gives new opportunity to understand these pieces in the context of his life and the genesis of his vision.

This documentary edition is made possible through the efforts of the Howard Thurman Papers Project at Boston University School of Theology and the Howard Gotlieb Archival Research Center and is supported by the Lilly Endowment, Inc.; the Henry Luce Foundation; the National Endowment for the Humanities; the Pew Charitable Trusts, Inc.; and the National Historical Publications and Records Commission.

Walter Earl Fluker is the Martin Luther King, Jr. Professor of Ethical Leadership and the senior editor and director of the Howard Thurman Papers Project at Boston University. He is author of Ethical Leadership: The Quest for Character, Civility and Community: They Looked for a City: A Comparative Analysis of the Ideal of Community in Howard Thurman and Martin Luther King, Jr.; and coeditor with Catherine Tumber of A Strange Freedom: The Best of Howard Thurman on Religious Experience and Public Life.

ALSO AVAILABLE

The Papers of Howard Washington Thurman
Volume 1: My People Need Me, June 1918–March 1936
(2009) cl, 978-1-57003-804-4, $59.95s
History and Women, Culture and Faith
Selected Writings of Elizabeth Fox-Genovese
David Moltke-Hansen, General Editor
Volume 3. Intersections: History, Culture, Ideology
Edited by David Moltke-Hansen
Foreword by Thomas L. Pangle

A renowned social historian’s perspectives on understanding cultural power structures

History and Women, Culture and Faith is a five-volume collection of eighty essays and journal articles spanning the extraordinary intellectual career of Elizabeth Fox-Genovese (1941–2007). A working scholar for more than three decades, Fox-Genovese made significant contributions to European and southern American history and became one of the most provocative scholars and educators of her time as she evolved from a Marxist to a feminist to a prolife Roman Catholic. Although she authored or coauthored ten well-received books, her prolific output as an essayist is less well known. This multivolume collection celebrates the scope of her scholarship and invites a fresh assessment of her legacy and influence.

Offering entry into Fox-Genovese’s most enduring concerns throughout her lifetime, Volume 3, Intersections: History, Culture, Ideology, challenges readers to examine with the author the emergence of bourgeois hegemony and relationships of gender, class, and power through a series of eighteen reflective essays. Written over the course of three decades, and including Fox-Genovese’s first published essay, this volume integrates often conflicting models of thought—Marxism, feminism, psychoanalysis, and postmodernism—to dissect power relationships and other social mechanisms that create human culture.

Incorporating examples from eighteenth-century French and Southern American history, Fox-Genovese dissects the emergence of and threats to a common culture, guided by the growth of bourgeois social forces, capitalism, and feminism. The essays begin with a critique of French Physiocratic economics and its application to European power structures. Additional essays survey a range of topics from literary analysis of Southern intellectuals such as Augusta Jane Evans Wilson and Henry Timrod to threats of multiculturalism to the teaching of an expanded and revised Western civilization “canon.” Seeking to identify cultural standards and familial relationships in an early modern society, Fox-Genovese examines the commodification of the individual woman with “The Empress’s New Clothes: The Politics of Fashion.” The commodification of “motherhood” and “sisterhood” is further explored within additional essays.

Fox-Genovese’s focus on large social questions and the theoretical underpinnings and consequences of different approaches to those questions, combined with her range of subjects, provides readers with distinctive and enduring scholarship.

Volume 3 also includes a foreword by Thomas L. Pangle, the Joe R. Long Chair in Democratic Studies in the Department of Government at the University of Texas and the codirector of the Thomas Jefferson Center for the Study of Core Texts and Ideas.

David Moltke-Hansen is coeditor of Cambridge Studies on the American South and director of the digital William Gilmore Simms editions at the University of South Carolina. For more than thirty years, he has built and managed historical collections and programs at the South Carolina Historical Society, University of North Carolina at Chapel Hill, and Historical Society of Pennsylvania.
Fox-Genovese’s evolving views on religion, from her own conversion to global impacts

Following Fox-Genovese’s lifelong discourse concerning the individual and the community, Volume 4, *Explorations and Commitments: Religion, Faith, and Culture*, contains twenty-five essays that document her migration from a secular historian’s understanding of religion to a view of faiths informed by her conversion to Roman Catholicism. Throughout her journey, Fox-Genovese firmly asserted that the church offered past and present protection to culture against the excesses of modernity by advocating the sanctity of life, preserving the importance of the family, and respecting genuine community.

Mirroring Fox-Genovese’s recognition of the importance of religion to the development of history and the underpinnings of a common culture, this volume begins with a series of essays examining the value of studying religion through a historical lens. Even prior to her conversion, Fox-Genovese’s personal blending of Marxism and feminism led her to become an advocate for the sanctity of human life, believing that abortion was the abhorrent nadir of a society that valued economic gain, individual freedom from responsibility, and untrammeled personal liberty over natural human relationships. When Fox-Genovese converted to Catholicism in 1995, she refined many of the previous themes that had characterized her lifelong work to reflect the fulfillment of a Christian sense of community, faith, feminine and familial identity, and culture. The essays in this volume provide an intimate perspective to Fox-Genovese’s faith transformation as she investigated a variety of literary, philosophical, economic, and sociopolitical issues.

Volume 4 also includes a foreword by Mark A. Noll, the Francis A. McAnaney Professor of History at the University of Notre Dame and author of *America’s God: From Jonathan Edwards to Abraham Lincoln* and *The Civil War as a Theological Crisis*.

**Ann Hartle**, professor of philosophy at Emory University, has published books and articles on topics in the history of philosophy and on the nature of philosophy and of human being.

**Sheila O’Connor-Ambrose** earned a Ph.D. in women’s studies from Emory University, where she studied with Elizabeth Fox-Genovese. Editor of Fox-Genovese’s posthumously published *Marriage: The Dream That Refuses to Die*, Connor-Ambrose is a fellow of the Alexander Hamilton Institute in Clinton, New York.
VONNEGUT AND HEMINGWAY

*Writers at War*

Lawrence Broer

*A provocative study of two iconic writers in combative conversation*

In this original comparative study of Kurt Vonnegut and Ernest Hemingway, Lawrence R. Broer maps the striking intersections of biography and artistry in works by both writers, and he compares the ways in which they blend life and art.

Broer views Hemingway as the “secret sharer” of Vonnegut’s literary imagination and argues that the two writers—while traditionally considered as adversaries because of Vonnegut’s rejection of Hemingway’s emblematic hypermasculinism—inevitably address similar deterministic wounds in their fiction: childhood traumas, family insanity, deforming wartime experiences, and depression. Rooting his discussion in these psychological commonalities between Vonnegut and Hemingway, Broer traces their personal and artistic paths by pairing sets of works and protagonists in ways that show the two writers not only addressing similar concerns, but developing a response that in the end establishes an underlying kinship when it comes to the fate of the American hero of the twentieth century.

Broer sees Vonnegut and Hemingway as fundamentally at war—with themselves, with one another’s artistic visions, and with the idea of war itself. Against this onslaught, he asserts, they wrote as a mode of therapy and achieved literary greatness through combative opposition to the shadows that loomed so large around them.

Lawrence R. Broer is a professor emeritus of English at the University of South Florida. His previous books include *Sanity Plea: Schizophrenia in the Novels of Kurt Vonnegut* and *Hemingway’s Spanish Tragedy.*

**New in Paperback**

**THE ART OF BREVITY**

*Excursions in Short Fiction Theory and Analysis*

Per Winther, Jakob Lothe, and Hans H. Skei

*Refreshing, inclusive approaches to the theory and practice of short fiction*

The Art of Brevity offers an international, inclusive exploration of the steadily growing field of short story studies. Contributors weave together themes of time, space, compression, mystery, reader response, and narrative closure. They discuss writers as varied as Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Sarah Orne Jewett, James Joyce, Franz Kafka, Ernest Hemingway, Mavis Gallant, Flannery O’Connor, Eudora Welty, Margaret Atwood, Alice Munro, and Robert Olen Butler. Among the less familiar topics they investigate are the Australian tall tale, the nineteenth-century queer story, and contemporary Danish “short shorts.”

Per Winther is a professor emeritus of American literature at the University of Oslo.

Jakob Lothe is a professor of English literature at the University of Oslo.

Hans H. Skei is a professor of comparative literature at the University of Oslo.

“A basic tenet of the book is that the short story—or rather, ‘short fiction’—is not simply a shorter form of the novel but instead a distinct form with its own set of principles. . . . Those interested in a stimulating overview and in-depth treatment of this surprisingly vast field will benefit by reading this well-researched volume. Highly recommended.” —Choice
Linda Wagner-Martin served as the Frank Borden Hanes Professor of English and Comparative Literature at the University of North Carolina, Chapel Hill for more than twenty years. She has been a Guggenheim fellow, a Bunting Institute fellow, a senior National Endowment for the Humanities fellow, and twice a resident at the Rockefeller Foundation Study Center in Bellagio, Italy. The author or editor of more than fifty books, Wagner-Martin is past president of the American Literature Section of the Modern Language Association and the Ernest Hemingway Foundation.

Founded by Prof. Matthew J. Bruccoli, Understanding Contemporary American Literature seeks to publish introductory studies of individual authors and movements in the ever-broadening range of American literature across all genres and all varieties of mainstream and ethnic representations. The series audience includes English majors and graduate students as well as informed general readers. Subjects of recent and forthcoming volumes include David Mamet, Pat Conroy, Phillip K. Dick, Rita Dove, Norman Mailer, Cormac McCarthy, Ron Rash, and Gerald Vizenor.

Murphy centers her discussion around Mamet’s most significant plays—Glengarry Glen Ross, Oleanna, American Buffalo, Speed-the-Plow, The Cryptogram, Sexual Perversity in Chicago, Edmond, The Woods, Lakeboat, Boston Marriage, and The Duck Variations—as well as his three novels—The Village, The Old Religion, and Wilson. A chapter on his numerous essays, including his most anthologized piece of writing, the autobiographical essay “The Rake,” reflects Mamet’s controversial and evolving ideas about the theater, film, politics, religion, and masculinity. Throughout her study Murphy incorporates references to Mamet’s popular films as useful waypoints for contextualizing his literary works and understanding his continuing evolution as a writer for multiple mediums.

Brenda Murphy is the Board of Trustees Distinguished Professor of English at the University of Connecticut. Her fifteen previous books include The Provincetown Players and the Culture of Modernity, Tennessee Williams and Elia Kazan: A Collaboration in Theatre, and Twentieth-Century American Drama: Critical Concepts in Literary and Cultural Studies.
New in Paperback

**UNDERSTANDING PAUL AUSTER**

James Peacock

*A survey of the work of an author best known for mixing absurdism and crime fiction*

Understanding Paul Auster is a comprehensive companion to the work of a writer who effectively balances a particular combination of Jewish American identity and European sensibility across an impressive breadth of novels, screenplays, essays, and poetry. James Peacock views Auster as chiefly concerned with the individual’s problematic relationship with language, a theme present from the enigmatic poetry of Auster’s early career to the more inclusive imaginations of the films Smoke and Blue in the Face and the novel Timbuktu.

Peacock’s study maps the evolution of Auster’s fiction and its forms, goals, and influences. Peacock finds in Auster a view of language as inherently ethical and communal because, to use language creatively, one must be immersed in the plurality of experience and listen to the voices of others. In celebrated works such as The Invention of Solitude and The New York Trilogy, these voices include Auster’s literary antecedents. Increasingly in his recent work, however, they include those of ordinary people. Peacock suggests that in the aftermath of 9/11, much of Auster’s fiction places even greater importance on sympathetic relations with ordinary individuals and advocates through artistic endeavors the merits of connecting with others.

James Peacock is a lecturer in English and American literatures at Keele University in the United Kingdom. His articles on contemporary American fiction and Quakerism in American literature have appeared in the Journal of American Studies, English, Quaker Studies, and other publications.

Looking especially closely at A Dance to the Music of Time, the twelve-volume sequence of novels that is Powell's masterpiece, Birns sets the series in its social and historical context, emphasizing the role that both world wars and the cold war played in Powell's life and writing. Birns shows that instead of setting forth a single champion against evil, Powell subtly communicates a half-melancho, half-humorous sensibility in which he invites the reader to share.

A founding member of the Anthony Powell Society, Nicholas Birns teaches literature at the New School in New York City. He is the author of Theory after Theory: An Intellectual History of Literary Theory from 1950 to the Early 21st Century.

“Birns is as steeped in his subject as it is possible for a guide to be. . . . He brings an informed and lively response to the material.”—Hudson Review
**Rhetoric in Ancient China, Fifth to Third Century B.C.E.**

*New in Paperback*

A thorough exploration of the Chinese rhetorical tradition

Xing Lu

Lu compares Chinese rhetorical perspectives with those of the ancient Greeks, illustrating that the Greeks and the Chinese shared a view of rhetoric as an ethical enterprise and of speech as a rational and psychological activity. The two traditions differed, however, in their rhetorical education, sense of rationality, perceptions of the role of language, approach to the treatment and study of rhetoric, and expression of emotions. Lu also links ancient Chinese rhetorical perspectives with contemporary Chinese interpersonal and political communication behavior and offers suggestions for a multicultural rhetoric that recognizes both culturally specific and transcultural elements of human communication.

*Xing Lu* is a professor in the College of Communication at DePaul University and the author of *Rhetoric of the Chinese Cultural Revolution*.

"A useful introduction to a wealth of Chinese material of potential interest over a very broad literary, historical, and philosophical range. . . . Many Classicist readers will profit from exposure to this rich material."—*Bryn Mawr Classical Review*
SONIC LITURGY
Ritual and Music in Hindu Tradition
Guy L. Beck

A groundbreaking study into the parallel developments of worship and musical performance in Hindu culture

Sonic Liturgy: Ritual and Music in Hindu Tradition builds on the foundation of Guy L. Beck’s earlier work, which described the theoretical role of sound in Hindu thought. Sonic Liturgy continues the discussion of sound into the realm of Hindu ritual and musical traditions of worship.

Beginning with the chanting of the Sama-Veda alongside the fire sacrifices of the ancient Indo-Aryans and with the classical Gandharva music as outlined in the musicological texts of Bharata and Dattila, Beck establishes a historical foundation for an in-depth understanding of the role of music in the early Puja rituals and Indian theater in the vernacular poetry of the Bhakti movements in medieval temple worship of Siva and Vishnu in southern India, and later in the worship of Krishna in the northern Braj region. By surveying a multitude of worship traditions, Beck reveals a continuous template of interwoven ritual and music in Hindu tradition that he terms “sonic liturgy,” a structure of religious worship and experience that incorporates sound and music on many levels.

In developing the concept and methods for understanding the phenomenon of sonic liturgy, Beck draws from liturgical studies and ritual studies, broadening the dimensions of each, as well as from recent work in the fields of Indian religion and music.

Guy L. Beck is the author of Sonic Theology: Hinduism and Sacred Sound and editor of Sacred Sound: Experiencing Music in World Religions. Beck teaches religion and music at Tulane University and the University of New Orleans.

SUFI AESTHETICS
Beauty, Love, and the Human Form in the Writings of Ibn ‘Arabi and ‘Iraqi
Cyrus Ali Zargar

An approach to understanding Muslim mystics as perceiving divine beauty and human beauty as one reality

Sufi Aesthetics argues that the interpretive keys to erotic Sufi poems and their medieval commentaries lie in understanding a unique perceptual experience. Using careful analysis of primary texts, Cyrus Ali Zargar explores the theoretical and poetic pronouncements of two major Muslim mystics, Muhyi al-Din ibn al-‘Arabi (d. 1240) and Fakhr al-Din ‘Iraqi (d. 1289), under the premise that behind any literary tradition exist organic aesthetic values. The complex assertions of these Sufis appear not as abstract theory, but as a way of seeing all things, including the sensory world.

The Sufi masters, Zargar asserts, shared an aesthetic vision quite different from those who have often studied them. Sufism’s foremost theoretician, Ibn ‘Arabi, is presented from a neglected perspective as a poet, aesthete, and lover of the human form. Ibn ‘Arabi in fact proclaimed a view of human beauty markedly similar to that of many mystics from a Persian contemplative school of thought, the “School of Passionate Love,” which would later find its epitome in ‘Iraqi, one of Persian literature’s most celebrated poet-saints. Through this aesthetic approach, this comparative study overturns assumptions made not only about Sufism and classical Arabic and Persian poetry, but also other uses of erotic imagery in Muslim approaches to sexuality, the human body, and the paradise of the afterlife described in the Qur’an.

Mount Fuji
Icon of Japan
H. Byron Earhart

The first comprehensive English-language study of the evolving religious and aesthetic symbolism of the world's most famous mountain

Illustrated with color and black-and-white images of the mountain and its associated religious practices, H. Byron Earhart’s study utilizes his decades of fieldwork—including climbing Fuji with three pilgrimage groups—and his research into Japanese and Western sources to offer a comprehensive overview of the evolving imagery of Mount Fuji from ancient times to the present day. Included in the book is a link to his twenty-eight–minute streaming video documentary of Fuji pilgrimage and practice, Fuji: Sacred Mountain of Japan.

Beginning with early reflections on the beauty and power associated with the mountain in medieval Japanese literature, Earhart examines how these qualities fostered spiritual practices such as Shugendo, which established rituals and a temple complex at the mountain as a portal to an ascetic otherworld. As a focus of worship, the mountain became a source of spiritual insight, rebirth, and prophecy through the practitioners Kakugyo and Jikigyo, whose teachings led to social movements such as Fujido (the way of Fuji) and to a variety of pilgrimage confraternities making images and replicas of the mountain for use in local rituals.

Earhart shows how the seventeenth-century commodification of Mount Fuji inspired powerful interpretive renderings of the “peerless” mountain of Japan, such as those of the nineteenth-century print masters Hiroshige and Hokusai, which were largely responsible for creating the international reputation of Mount Fuji. In the eighteenth and nineteenth centuries, images of Fuji served as an expression of a unique and superior Japanese culture. With its distinctive shape firmly embedded in Japanese culture but its ethical, ritual, and spiritual associations made malleable over time, Mount Fuji came to symbolize ultranationalistic ambitions in the 1930s and early 1940s, peacetime democracy as early as 1946, and a host of artistic, naturalistic, and commercial causes, even the exotic and erotic, in the decades since.

For more than four decades H. Byron Earhart has taught and published in the areas of comparative religion and Japanese religion. An emeritus professor of comparative religion at Western Michigan University, he is the author of Japanese Religion: Unity and Diversity, Religions of Japan: Many Traditions within One Sacred Way, and other books. Earhart lives in San Diego.

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