“Ron Rash is one of the most gifted and accomplished storytellers and poets of our time, or any time. It is a special pleasure to welcome this new collection which gives some sense of the scale, depth, and range of his talent and achievement. Let us celebrate this exciting occasion.”—Robert Morgan, author of *The Road From Gap Creek*
The Ron Rash Reader
Edited by Randall Wilhelm

An exemplary sampling of poetry and prose from the internationally acclaimed writer of the Southern experience

Over the last three decades, Ron Rash has emerged as one of the quintessential American writers of his generation. He has steadily gained critical and commercial recognition, from his native Carolinas to an increasingly international audience. With four volumes of poetry, four short story collections, and five novels as evidence of his multifaceted talent, Rash has amassed an impressive list of accolades, including the O. Henry Prize, the Frank O’Connor International Short Story Award, the Sherwood Anderson Prize, the James Still Award of the Fellowship of Southern Writers, the Weatherford Award for best novel, and the Fiction Book of the Year Award from the Southern Book Critics Circle.

The Ron Rash Reader is a collection of essential works that covers the full range of Rash’s career to date, from his first published collection of stories, The Night the New Jesus Fell to Earth: And Other Stories from Cliffside, North Carolina (1994), to Nothing Gold Can Stay: Stories (2012) and includes previously unpublished material as well. Edited by Randall Wilhelm, this collection of more than sixty of Rash’s writings demonstrates his remarkable breadth and vitality—from short stories and verse to novel excerpts and nonfiction—comprising a best-of volume for new readers and established aficionados alike.

Arranged chronologically and by genre, the collection highlights the evolution of Rash’s craftsmanship and of his major themes, revealing the rich tapestry of expanding interests that transcend genres. Wilhelm’s introduction offers a biographical and critical guide to Rash’s work as well as insightful discussion of the writer’s most crucial themes and techniques, including his use of traditional and nontraditional poetic and literary forms; of different narrative strategies, story forms, and character voices; and of landscape and historic settings. Readers can see for themselves in one volume how Rash continuously returns to his deepest concerns for greater and greater effect, concerns that begin with his early poetry and stories and persist into his most recent works.

Randall Wilhelm is an assistant professor of American and southern literature at Anderson University. He has published numerous critical essays on American, southern, and Appalachian writers, and his work has appeared in the Faulkner Journal, Mississippi Quarterly, Cormac McCarthy Journal, Southern Quarterly, Appalachian Heritage, and Hemingway Review, among others.

“Ron Rash is one of the most gifted and accomplished storytellers and poets of our time, or any time. It is a special pleasure to welcome this new collection which gives some sense of the scale, depth, and range of his talent and achievement. Let us celebrate this exciting occasion.”
—Robert Morgan, author of The Road From Gap Creek

 ALSO AVAILABLE

Grit Lit
A Rough South Reader

2012, pb, 978-1-61117-083-2, $24.95t
In this first book-length study of Ron Rash’s fiction and poetry, John Lang explores the nature and scope of Rash’s achievements, introducing readers to the major themes and stylistic features of his work as well as the literary and cultural influences that shaped it. After a brief survey of Rash’s life and career, Lang traces Rash’s development through his fourteen books of poetry and fiction published through 2013.

Beginning with Rash’s first three collections of short fiction, Lang analyzes the author’s literary style and techniques as well as his richly detailed settings and characters drawn from the mountain South, primarily western North Carolina and upstate South Carolina. Then, in an assessment of Rash’s four volumes of poetry, Lang investigates their thematic and linguistic grounding in Appalachia and emphasizes their universal appeal, lyrical grace, and narrative efficiency. Moving to the early novels One Foot in Eden, Saints at the River, and The World Made Straight, Lang traces Rash’s evolving narrative skills, intricate plotting, and the means by which he creates historical and philosophical resonance. Then Lang examines how vivid characters, striking use of dramatic techniques, and wide range of allusions combine in Rash’s best-known book, which is also his most accomplished novel to date, Serena.

After a study of Rash’s most recent novel, The Cove, Lang returns to Rash’s latest work in short fiction: his Frank O’Connor Award–winning Burning Bright and Nothing Gold Can Stay, both of which demonstrate his wide-ranging subject matter and characters as well as his incisive portraits of both contemporary Appalachian life and the region’s history. An extensive bibliography of primary and secondary materials by and about Rash concludes the book.

John Lang is a professor of English emeritus at Emory & Henry College in Emory, Virginia, where he taught from 1983 to 2012. He is the author of Understanding Fred Chappell (University of South Carolina Press) and Six Poets from the Mountain South as well as the editor of Appalachia and Beyond: Conversations with Writers from the Mountain South, a collection of interviews from the Iron Mountain Review, which he edited for more than twenty years.

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**The Night the New Jesus Fell to Earth**

*And Other Stories from Cliffside, North Carolina*

**Twentieth Anniversary Edition**

Ron Rash

New Introduction by the Author

Short stories of hardscrabble lives in the Carolina foothills, sharing anew the early fiction from an acclaimed storyteller

The Night the New Jesus Fell to Earth was originally released in 1994 and was the first published book from acclaimed writer Ron Rash. This twentieth anniversary edition takes us back to where it all began with ten linked short stories, framed like a novel, introducing us to a trio of memorable narrators—Tracy, Randy, and Vincent—making their way against the hardscrabble backdrop of the North Carolina foothills. With a comedic touch that may surprise readers familiar only with Rash’s later, darker fiction, these earnest tales reveal the hard lessons of good whiskey, bad marriages, weak foundations, familial legacies, questionable religious observances, and the dubious merits of possum breeding, as well as the hard-won reconciliations with self, others, and home that can be garnered only in good time. The Night the New Jesus Fell to Earth shows us the promising beginnings of a master storyteller honing his craft and contributing from the start to the fine traditions of southern fiction and lore. This Southern Revivals edition includes a new introduction from the author and a contextualizing preface from series editor Robert H. Brinkmeyer, director of the University of South Carolina Institute for Southern Studies.

Ron Rash is the John Parris Chair in Appalachian Studies at Western Carolina University and the author of five novels, four other collections of short stories, and four collections of poetry. Rash is the winner of the Frank O’Connor International Short Story Award, the Sherwood Anderson Prize, the James Still Award of the Fellowship of Southern Writers, the Weatherford Award for Best Novel, and the Fiction Book of the Year Award of the Southern Book Critics Circle. He is a two-time finalist for the PEN/Faulkner Prize and twice winner of the O. Henry Prize.

“Rash has given us real writing and real stories, the kinds of tales we hear and repeat, and which return to us in our sleeping and waking dreams.”
—Creative Loafing

“This book of stories, shaped like a novel, is an impressive debut, both humorous and insightful. Ron Rash has the eye and ear of a very fine storyteller.”
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“A substantial contribution to recent southern fiction.”
—Georgia Review

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By the Red Glare
A Novel
John Mark Sibley-Jones
Foreword by Marion B. Lucas

A Civil War novel of divergent lives and pervasive perils amid the burning of Columbia, South Carolina

Fear and brutality grip Columbia, South Carolina, in the harsh winter of 1865 as General William Tecumseh Sherman continues his fiery march to the sea and advances on the capital city where secession began. John Mark Sibley-Jones’s By the Red Glare takes us into the lives of representative citizens—black and white, men and women, Confederates and Unionists, civilians and combatants, freed and shackled, sane and insane—on the eve of historic destruction.

The Columbia hospital is overcrowded with wounded soldiers from both sides. As word of Sherman’s advance spreads, old animosities threaten an outbreak of violence in this place of healing. Less than two miles from the hospital stands the Lunatic Asylum, whose yard is occupied by more than twelve hundred federal prisoners guarded by old men and boys too young to join the Confederate army. The most violent madman in the asylum hatches an escape plan that requires the aid of prisoners who, knowing they cannot trust him, nevertheless will risk their lives to gain freedom. In the heart of the city, Confederate leaders gather around a table in the home of General James Chesnut to study a tattered map and plan a battle strategy, only to stare at one another in disbelief as the first sound of cannon fire announces the imminent arrival of Sherman’s troops.

Sibley-Jones’s riveting story of the collapse of the Confederacy includes a cast of memorable characters: General Wade Hampton, stoic but fierce in his rage; Mary Boykin Chesnut, brilliant but suffering from bipolar disorder, who records the events of the war with eerie devotion; Louisa Cheves McCord, who maintains that slavery is God’s will and who promises to do all in her power to abet the war that took the life of her only son; a slave who vows to kill the man who beat him mercilessly at the whipping post in the town center; two sworn-enemy soldiers who must assist each other in their jaunts to the brothel district at the city’s edge; and Joseph Crawford, the hospital steward troubled by his own shifting allegiances as he wonders whether these are the end of days.

Rife with literary and historical merits, By the Red Glare is published on the eve of the sesquicentennial of the burning of Columbia, as monumental an episode in Civil War history as any other in the lore-soaked South. The novel includes a foreword by historian Marion B. Lucas, author of Sherman and the Burning of Columbia.

John Mark Sibley-Jones teaches English at the South Carolina Governor’s School for the Arts and Humanities in Greenville. Prior to moving to Greenville, he taught English literature for fifteen years at the University of South Carolina, where he won several teaching awards, including the Michael A. Hill Outstanding Honors Faculty Award. Sibley-Jones has published more than fifty academic and professional articles and two short stories. He has been a finalist in several national fiction competitions. This is his first novel.

“By the Red Glare establishes John Mark Sibley-Jones as a fine new voice in southern fiction. With great skill and ample ambition, he gives us a deeply felt human story of love, labor, and liberty set against a moment of horrid and grandiose destruction, the origins and implications of which are contested in history and lore to this day—the burning of Columbia, South Carolina. Sibley-Jones’s characters, both historical and invented, loom up as great symbols of the cruelty and courage inherent in the Civil War-torn South, but the truths we glean from their riveting story resonate still today, passing the test of historical fiction with high honors.”
—Pat Conroy

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Pat Conroy, editor at large

Also available
Sherman and the Burning of Columbia
Marion B. Lucas
Foreword by Bell I. Wiley
2000, pb, 978-1-57003-358-2, $19.95
The Sheltering
A Novel
Mark Powell
Foreword by Pat Conroy

A literary thriller of intertwined fates seeking redemption from the Middle East to the storied South and the American West

You set yourself up as judge, jury, and executioner,’ Pamela had said, but that was wrong: you set yourself up as angel, and await the word of God.” Luther Redding lost his job and almost lost his wife, Pamela, and teenaged daughters Katie and Lucy, when the real estate bubble burst in Florida. Now he pilots a Reaper drone over the mountains of Afghanistan from a command center in the bowels of Tampa’s MacDill Air Force Base, studying a target’s pattern of life and awaiting the command to end that life. Meanwhile Bobby Rosen has returned home from his tours in Iraq to a broken marriage and an estranged son, his promising military career cut short in a moment of terrible violence in a Sadr City marketplace. As the tales of Luther and Bobby unfold, Mark Powell masterfully engages with the vexing, bifurcated lives of combatants in the global war on terror, those who are simultaneously here and there and thus never fully freed from the life-and-death chaos of the battlefield.

As Bobby sets off on a drug-fueled road trip with his brother Donny, newly released from prison and consumed by his own inescapable impulses, a sudden death in the Redding household sends Luther’s daughter Katie spiraling into grief and self-destruction. Soon the lives of the Reddings and the Rosens intersect as the collateral damage from the war on terror sends these families into a rapid descent of violence and moral ambiguity that seems hauntingly familiar to Bobby while placing Katie in a position much like her father’s—more removed witness than active participant in the bloody war unfolding in front of her. Overarching questions of faith and redemption clash with the rough-hewn realities of terror and loss, all to explosive ends in Powell’s dark vision of modern Americana.

Mark Powell is the author of three previous novels, Prodigals (nominated for the Cabell First Novelist Award), Blood Kin (winner of the Peter Taylor Prize for the Novel), and The Dark Corner. Powell has received fellowships from the National Endowment for the Arts and the Breadloaf Writers’ Conference. In 2009 he received the Chaffin Award for contributions to Appalachian literature. Powell holds degrees from Yale Divinity School, the University of South Carolina, and the Citadel. He is an associate professor of English at Stetson University in DeLand, Florida, and for three years taught a fiction workshop at Lawtey Correctional Institute, a level II prison in Raiford, Florida.

“This in masterful prose, Mark Powell’s brilliant new novel, The Sheltering, explores the lives of a handful of people who are trying in various ways to find either meaning or escape in a post-2007 America that is rapidly losing any claim to greatness through, among other things, senseless wars and financial disasters. It is an amazing achievement.”—Donald Ray Pollock, author of The Devil All the Time

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Lost Cantos of the Ouroboros Caves
Expanded Edition

Maggie Schein
Illustrations by Jonathan Hannah
Foreword by Pat Conroy

Richly nuanced fables pondering cycles of being and championing our overarching connections to one another

An enticing collection of tales told in the fabulist and metafiction traditions, Lost Cantos of the Ouroboros Caves embraces a cyclical movement of renewal, like the ancient ouroboros motif itself, in which artfully rendered answers always give rise to perplexing new questions. Maggie Schein’s stories introduce medicine men, monks, immortals, witches, seekers, and souls in various stages of their cycles in and out of lived life, as well as the occasional talking animal, all searching for meaning and for connections to one another through storytelling. Each fable is a meditation on love, death, growth, pain, identity, self, spirit, cruelty, beauty, and the natural order, as seen from the perspectives of the primal, the celestial, or the spiritual. Rooted in the archetypes of mythology and philosophy, Schein’s lost cantos are stories about the events that make up our lives and our deaths. She makes deft use of familiar forms and universal symbols to explore anew through narrative those questions and experiences that have always vexed us about our confounding existence and the speculative possibilities that abound within and beyond the mortal coil. Schein’s tales ask us to reconsider what it means to live and to die, to be simultaneously a creature of magic and the mundane, of the extraordinary and the all-too-ordinary. The result is a delicate but potent collection of alluring fables for the modern reader, recalling classical stories and myths of days long past and asking once more the questions that continue to haunt us.

This expanded edition adds three new fables not included in the original edition as well as new illustrations for all eleven stories from artist Jonathan Hannah.

A native of Atlanta, and now a resident of the South Carolina lowcountry, Maggie Schein was raised on stories. Schein holds a Ph.D. in ethics from the University of Chicago’s Committee on Social Thought. An admirer of Taoist and Buddhist texts, philosophies, and practices, as well as the works of naturalists and Native American storytellers, Schein brings a wealth of complementary and conflicting perspectives to her imaginative, lyrical fiction. She lives in Beaufort, South Carolina, with her motley menagerie of rescued animals and artist Jonathan Hannah.

Jonathan Hannah grew up in a 300-year-old colonial house in rural Connecticut. His artistic media span digital through pen and ink, and his preferred subject matters from the esoteric to the absurd.

“Maggie Schein has written an oddball, perverse work of genius. Her fables are a genuine seeker’s attempts to bring order to the world, to subdue chaos, to establish laws among tribes that are brand-new to language. . . . Her realm is timeless and enchanted and braided together with all the power and seduction of myth herself. Maggie Schein writes like a fallen angel.”
—Pat Conroy, from the foreword
laughingly invites us to reconsider what it means in the modern South to be white, black, Jewish, Christian, military, civilian, sane, insane, old, young, male, female, gay, and straight—and to be of a place rather than merely in it.


Retired educator Bernie Schein is the author of If Holden Caulfield Were in My Classroom: Inspiring Love, Creativity, and Intelligence in Middle School Kids and, with his wife, Martha Schein, coauthor of Open Classrooms in the Middle School. He holds an Ed.M. from Harvard University with an emphasis in educational psychology. A forty-year veteran of middle school instruction and administration, Schein has served as the principal of schools in Mississippi and South Carolina and helped found the independent Paideia School in Atlanta, where he was honored as Atlanta’s District Teacher of the Year in 1978. His stories and essays have appeared in Atlanta Magazine, Atlanta Weekly, the Beaufort Gazette, Creative Loafing, Lowcountry Weekly, and the Mississippi Educational Advance, and he has been interviewed on National Public Radio.

Famous all over Town
A Novel
Bernie Schein
Foreword by Janis Owens

A comically candid novel of the small-town South, rampant with revelations from bedrooms, courtrooms, and all points in between

Novelist Walker Percy once said that the only remaining unexplored territory in Southern literature was the Jewish southerner. Famous all over Town, the first novel from Southern storyteller Bernie Schein, stakes a claim on Percy’s unexplored terrain with a comically candid multigenerational account of two Jews, a lowcountry native and a Northern transplant, at the epicenter of momentous events in the sleepy southern coastal hamlet of Somerset, a fictitious stand-in for Schein’s native Beaufort, South Carolina.

Schein’s diverse and memorable cast includes Southern Jewish lawyer Murray Gold and his foil, displaced New York psychiatrist Bert Levy; emotionally scarred USMC drill sergeant Jack McGowan and his alluring and unconventional wife, Mary Beth; corrupt and adulterous sheriff Hoke Cooley; his deeply conservative wife, Regina, and their violent son, Boonie; African American madam and later city councilwoman Lila Trulove; her brilliant daughter, Elizabeth, and her conflicted Harvard-bound son, Driver; fallen Southern belle turned voice of a generation Arlanne Palmer; remorseful Vietnam veteran and flamboyant transvestite Royal Cunningham; and inspirational schoolteacher Pat Conroy.

Famous all over Town also uses its web of interconnected storylines to make its setting, the town itself, a central character with a personality and an arc as complete as that of any other member of the deftly rendered cast.

Delving beneath the surface of the Southern status quo, Schein’s tale follows these interconnected lives through the private and public upheavals in small-town life from the turbulent 1960s to the eve of the new millennium, confronting the ramifications of the civil rights era, Vietnam, Watergate, and — closer to home — a deadly version of the infamous Ribbon Creek incident. Somerset’s colorful citizens also confront their own repressed memories, conflicted identities, burgeoning ambitions, and romantic entanglements. Even as events unfold to often uproarious effect, Schein’s novel holds true to a deeply realized sense of intimacy and authenticity in the interactions of its myriad characters as revelations expose how these disparate lives are conjoined in surprising ways. Shifting points of view place readers squarely in the mindsets of many of Somerset’s key citizens as Schein lovingly and

“Bernie Schein’s Famous all over Town achieves what engaging storytelling is supposed to achieve — expressive characters revealing spirited stories. Covering the 60s into the 90s of conflict and change in the lowcountry of South Carolina, Schein’s cast of activists rise up in triumph... Splendidly written, it is a reader’s delight.”

— Terry Kay, author of To Dance with the White Dog and The Book of Marie

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Pat Conroy, editor at large

2010, hc, 978-1-57003-909-6, $29.95t
pb, 978-1-61117-050-4, $17.95t
The Cow-Hunter
A Novel
Charles Hudson

An adventurous historical novel of free-range cattle ranching in the colonial Carolina backcountry

Vividly set in the rich pluralistic culture and primeval landscape of colonial South Carolina, this historical novel brings to life, and back into our memory, the birth of free-range cattle herding that would later come to be associated exclusively with the American West. Drawing on his accomplished career as a leading scholar of the anthropology and history of the early South, Charles Hudson weaves a compelling tale of adventure and love in the colorful tapestry of Charles Town taverns, backcountry trails, pinewoods cattle ranges, hidden villages of remnant native peoples, river highways, rice plantations, and more.

Hudson's narrative revolves around William MacGregor, a young Scottish immigrant trying to establish himself in the New World. A lover of philosophy and Shakespeare, William is penniless, which leads him to take work as a cow-hunter (colonial cowboy) for a pinder (colonial rancher) of a cowpen (colonial ranch) in the Carolina backcountry.

The pinder, an older man with three daughters, sees his world unraveling as he ages. The parallel to King Lear does not escape William, who gets caught up in the family drama as he falls in love with the pinder's youngest daughter. Except for the boss of his crew, who is the pinder's son-in-law, William's fellow cow-hunters are slaves: an old Indian captured in Spanish Florida, a Fulani captured in Africa, and two brothers, half-Indian and half-African, who were born into slavery in the New World. A rogue bull adds a chilling element of danger, and the romance is complicated by a rivalry with a wealthy rice planter's son. William struggles to salvage something from the increasingly disastrous situation, and the King Lear–like dissolution of the cowpen proceeds apace as the story heads toward its conclusion.

Charles Hudson (1932–2013) was the Franklin Professor of Anthropology and History at the University of Georgia before retiring in 2000. He wrote many scholarly books, including The Southeastern Indians; Knights of Spain, Warriors of the Sun: Hernando de Soto and the South's Ancient Chiefdoms; and Conversations with the High Priest of Coosa and was coeditor of An Early and Strong Sympathy: The Indian Writings of William Gilmore Simms. He also penned the historical novel The Packhorseman.

ALSO AVAILABLE

Colonial South Carolina
A History

Robert M. Weir

1997, pb, 978-1-57003-189-2, $24.95s
The Life of the World to Come
A Novel
Joseph Bathanti

A intrepid road novel stretching from the steel mills and gambling dens of Pittsburgh to the rough-hewn small-town South

In weaving together contradictory realms—past and present, rustbelt city and rural/urban South, old-world Catholicism and backwoods Protestantism—Joseph Bathanti draws readers into the 1970s as protagonist George Dolce faces major upheaval in The Life of the World to Come.

George aspires to leave his blue-collar, Catholic neighborhood of East Liberty in Pittsburgh. He is on the cusp of graduation from college and headed for law school when he becomes entangled in a local gambling ring. After his father gets laid off at the steel mill, George dramatically increases his wagering to help his parents with finances. What’s more, he allows his boss at his real job and love interest’s father, a pharmacist named Phil Rosechild, to place bets through him with the gambling ring’s volatile kingpin.

As his parents’ financial situation deteriorates, George delves deeper into gambling, and he even goes so far as to set up Phil by using the pharmacist’s unschooled and ever-growing betting practices to his own end—cheating the father of the woman he loves. When Phil welches on a large bet that George has placed for him, George finds himself in life-threatening trouble and must abandon his law school dreams. He robs the pharmacy, steals the delivery car, and flees south.

After his stolen car breaks down in Queen, North Carolina, he meets a young, mysterious woman known as Crow. The two form a bond and eventually take to the road in an attempt to reconcile their harrowing, often surreal destiny and to escape George’s inevitable punishment.

Joseph Bathanti, born and raised in Pittsburgh, is a professor of creative writing at Appalachian State University, as well as the poet laureate of North Carolina. He is the author of eight books of poetry and two novels, among other works. His most recent novel, Coventry, won the 2006 Novello Literary Award, and his 2014 collection of personal essays, Half of What I Say Is Meaningless, earned the 2012 Will D. Campbell Award for Creative Nonfiction.

ALSO AVAILABLE

Jesus in the Mist
Paul Ruffin

2007, hc, 978-1-57003-699-6, $19.95t
Readings in Wood
What the Forest Taught Me
John Leland

A ward-winning nature writer, John Leland offers a collection of twenty-seven short, poetic essays that marry science and the humanities as the author seeks meaning in trees. Readings in Wood is an investigation of trees and forests and also of wood as a material that people have found essential in the creation of society and culture. Leland views wit and erudition the natural world and the curious place of human beings as saviors and destroyers of this world.

At once personal memoir, natural history, and cultural criticism, the book reflects Leland’s idiosyncratic vision. In one essay Leland asks the trees, “Do you, like us, rejoice in sunny days, dance with the wind, and blush to have your sexual desires known by prurient passersby? Why, like us, do you torture yourselves reaching for a heaven beyond your grasp? Why twist yourselves so that your grain becomes a record of your grief? What mystic patterns of science, math, and religion hide in your whirls of leaf and branch?”

As vast as a forest, topics range from tree grain and leaf shape to economic theories, mathematics, and engineering. Readings in Wood is a hybrid testament of science, faith, superstition, and disbelief learned from sitting on tree trunks and peering at leaves and fungi. Leland hopes others will join him in nature’s classroom. Quite aware of the irony, he reminds us, “These leaves you desultorily turn over once hung in a green wood gone to make this book. Touching a book, you touch a tree. I pray that Readings in Wood’s essays, touching you, may justify in some small way the trees who died in their making.”

John Leland is the author of several books published by the University of South Carolina Press including Aliens in the Backyard: Plant and Animal Imports into America, Learning the Valley: Excursions into the Shenandoah Valley, and Porcher’s Creek: Lives between the Tides. Leland teaches English at Washington & Lee University in Lexington, Virginia.

Early Southern Sports and Sportsmen, 1830–1910
A Literary Anthology
Jacob F. Rivers III

Jacob F. Rivers III has collected twenty-two classic hunting tales by twelve Southern writers including David Crockett, Johnson J. Hooper, and Henry Clay Lewis. These stories spring not only from a genteel literary tradition but also from the tradition of the tall tale or stories of backwoods humor. Antebellum and post–Civil War tales reflect changes in the social and economic composition of the hunting class in the South. Some reveal themes of fear for the future of field sports, and others demonstrate an early conservation ethic among hunters and landowners.

Early Southern Sports and Sportsmen brings to new readers a wealth of hunting and fishing lore heretofore hard to find by any but scholars in the field of Southern literature. Rivers has gathered a host of well-read and well-heeled sportsmen who relish each and every detail of their encounters with their environment. Sports authors come from every spectrum of Southern society, but their common vocabulary and shared enthusiasm bind them together.

Rivers corrects unfortunate stereotypes of hunters as indifferent to aspects of nature other than environmental exploitation. Whether humorists or serious advocates, these authors reveal their sense of their place in the wild, and many advocate ecological good citizenship that disdains wanton slaughter and unethical practices. They condemn such acts as beneath the dignity and honor of true sportsmen.

The collection includes accounts of hunting many types of game indigenous to the South from 1830 to 1910, from aristocratic foxhunts to yeoman deer drives. The structure is largely chronological, beginning with John James Audubon’s essay on the American wild turkey from his Ornithological Biography (1832) and ending with stories from Alexander Hunter’s The Huntsman in the South (1908). Whatever their era, the chief characteristics of these sporting accounts are the excitement the authors experience upon suddenly encountering game, the rigors and hardships they endure in its pursuit, their keen powers of observation of the woods and waters through which they travel, and the comedy often found in the strong friendships that frequently mark their adventures. But above all the tales resonate...
with a reverence for field sports as the means through which humans establish meaningful and lasting relationships with the mysteries and the magic of nature.

Jacob F. Rivers III spent much of his youth hunting and fishing in the South Carolina low-country. He serves as the director of the Office of Veterans Services at the University of South Carolina and teaches themes in American writing in the Department of English. Rivers is the author of *Cultural Values in the Southern Sporting Narrative* (University of South Carolina Press).

**Featuring the writing of**

John James Audubon
Charles B. Coale
David Crockett
Johnson Jones Hooper
Alexander Hunter
Philip Pendleton Kennedy
Henry Clay Lewis
Alexander G. McNutt
William Gilmore Simms
Thomas Bangs Thorpe
Charles Edward Whitehead

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**A Life Afield**

A. Hunter Smith  
*Foreword by Ellison D. Smith IV*

Short stories about hunting and ramblings in the Southern woods and waters, revealing evolving attitudes toward our natural world

In *A Life Afield*, A. Hunter Smith welcomes readers to sit by his fireside as he recounts twelve evocative tales from his extensive experience as a hunter and hunting guide. Though Smith could draw from some 350 years of ancestral sportsman stories, he instead describes his own successes and mishaps with an intimacy that captivates audiences. Through his narratives Smith shares his philosophy on hunting and rambling in the outdoors and questions what it means to be a true sportsman in today’s Deep South. As his stories make clear, the South’s outdoor heritage has changed drastically within the last twenty-five years or more. The beauty and majesty of the natural world, as well as the principles of honor, integrity, and humanity found within circles of sportsmen, are seemingly no longer reward enough for the sporting world of today. Many of the age-old and time-proven wisdoms of woodsmanship are in danger of being forgotten or dismissed by a new era of “immediate reward” for minimal effort.

*A Life Afield* reminds readers what it means to be a woodsmen: to hold the woods and waters deep within one’s heart. Taken as a whole, the collection chronicles the author’s quest to adulthood, influenced by his outdoor adventures and friendships, while also subtly providing solid lessons in sporting ethics, gun safety, and general woodsmanship.

*A Life Afield* includes a foreword by Ellison D. Smith IV, an environmental attorney, author of *The Day the Pelican Spoke* and *Free as a Fish*, and brother of the author.

A. Hunter Smith is a native South Carolinian who has hunted and fished across the Southeast, the nation and beyond for the last forty-three years. For thirty years he worked as a hunting and fishing guide and now writes outdoor stories that stem from his experiences afield. He has been published regularly in outdoor magazines and journals, both regionally and nationally including *South Carolina Wildlife* magazine and *Gray’s Sporting Journal*.

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**Stories from a Life Afield**

“Brothers in Arms” and “Thanks to Gert”  
A. Hunter Smith  
*Foreword by Ellison D. Smith IV*

Two short stories about the life lessons a hunter learned in pursuit of wild turkeys and deer

In “Thanks to Gert,” the first of this two-story ebook, A. Hunter Smith recalls one of the funniest and most productive April turkey-hunting seasons he has experienced in the thirty-five years he has spent in pursuit of one of God’s most maddening, frustrating, and divinely conceived creations. “Brothers in Arms” is a story about hunters and fishermen who discover that their best teachers are the wild creatures they hunt. Elders and mentors may impart advice, but Smith has learned the inescapable rules of hunting by observing the actions of the wild things around him. These rules, Smith says, equalize us all in the struggle of life and death in the natural world.
**A Study of Scarletts**  
*Scarlett O’Hara and Her Literary Daughters*  
Margaret D. Bauer

A revealing look at Margaret Mitchell’s iconic character, transformed from book to film and inspiring a host of literary offspring.

There are two portrayals of Scarlett O’Hara: the widely familiar one of the film *Gone with the Wind* and Margaret Mitchell’s more sympathetic character in the book. In *A Study of Scarletts*, Margaret D. Bauer examines these two characterizations, noting that although Scarlett O’Hara is just sixteen at the start of the novel, she is criticized for behavior that would have been excused if she were a man.

In the end, despite losing nearly every person she loves, Scarlett remains stalwart enough to face another day. For this reason and so many others, Scarlett is an icon in American popular culture and an inspiration to female readers, and yet she is more often than not condemned for being a sociopathic shrew by those who do not take the time to get to know her through the novel.

After providing a more sympathetic reading of Scarlett as a young woman who refuses to accept social limitations based on gender and seeks to be loved for who she is, Bauer examines Scarlett-like characters in other novels. These intertextual readings serve to develop a less critical, more compassionate reading of Scarlett O’Hara and to expose societal prejudices against strong women.

The chapters in *A Study of Scarletts* are ordered chronologically according to the novels’ settings, beginning with Charles Frazier’s Civil War novel *Cold Mountain*; then Ellen Glasgow’s *Barren Ground*, written a few years before *Gone with the Wind* but set a generation later, in the years leading up to and just after World War I; Toni Morrison’s *Sula*, which opens after World War I; and, finally, a novel by Kat Meads, *The Invented Life of Kitty Duncan*, with its 1950s- to 1960s-era evolved Scarlett.

Through these selections Bauer shows the persistent tensions that cause and result from a woman remaining unattached while growing into her own identity without a man, beginning with trouble in the mother-daughter relationship, extending to frustration in romantic relationships, and including the discovery of female friendship as a foundation for facing the future.

Louisiana native Margaret D. Bauer is the Ralph Hardee Rives Chair of Southern Literature at East Carolina University in Greenville, North Carolina, where she was named one of ECU’s ten Women of Distinction in 2007 and received the university’s Lifetime Achievement Award for Research and Creative Activity in 2014. She is the author of *The Fiction of Ellen Gilchrist*, *William Faulkner’s Legacy: “what shadow, what stain, what mark”* and *Understanding Tim Gautreaux*, University of South Carolina Press, 2010.
**Song of My Life**

*A Memoir*

Harry Mark Petrakis

An unflinchingly candid memoir from the quintessential Greek American storyteller revisiting his family, faith, home, and heritage

With the discipline of a surgeon performing a critical operation, acclaimed storyteller Harry Mark Petrakis strips away layers of his nine decades of life to expose the blood and bone of a human being in his third memoir and twenty-fifth book, *Song of My Life*. Petrakis is unspiring in exposing his own flaws, from a youthful gambling addiction, to the enormous lie of his military draft, to a midlife suicidal depression. Yet he is compassionate in depicting the foibles of others around him. Petrakis writes with love about his parents and five siblings, with nostalgia as he describes the Greek neighborhoods and cramped Chicago apartments of his childhood, and with deep affection for his wife and sons as he recalls with candor, comedy, and charity a writer’s long, fully-lived life.

Petrakis recounts a near-fatal childhood illness, which confined him to bed for two years and, through hours of reading during the day and night, nurtured his imagination and compulsion toward storytelling. A high school dropout, Petrakis also recalls his work journey in the steel mills, railroad depots, and shabby diners of the city. There is farce and comedy in the pages as he describes the intricate framework of lies that drove his courtship of Diana, who has been his wife of sixty-nine loving years. Petrakis shares his struggles for over a decade to write and publish and, finally, poignantly describes the matchless instant when he holds his first published book in his hands. The chapters on his experiences in Hollywood, where he had gone to write the screenplay of his best-selling novel *A Dream of Kings* are as revealing of the machinations and egos of moviemaking as any Oliver Stone documentary.

Petrakis’s individual story, as fraught with drama and revelation as the adventures of Odysseus, comes to an elegiac conclusion when, at the age of ninety, he ruminates on his life and its approaching end. With a profound and searing honesty, this self-exploration of a solitary writer’s life helps us understand our own existences and the tapestry of lives connecting us together in our shared human journey.

Harry Mark Petrakis in 1925. (An eight-foot tall replica of this photograph hangs in the Museum of Immigration at Ellis Island, N.Y.)

Harry Mark Petrakis published his first story, “Pericles on 31st Street,” in the *Atlantic Monthly* in 1957. Since then he has written twenty-five books of fiction, essays, and memoirs, and he has twice been nominated for the National Book Award in fiction. Petrakis has been honored with the O. Henry Award, the Chicago Public Library’s Carl Sandburg Award, and awards from the Friends of American Writers, Friends of Literature, and the Society of Midland Authors. Petrakis has adapted his stories and novels for film and television and has lectured on storytelling before colleges and clubs across the United States. He and his wife, Diana, have three sons and four grandchildren.

“*The extraordinarily candid Song of My Life* offers insights into the nature of an American literary life of the past five decades and it is must-reading for anyone seeking an account of the life of a legendary Greek American writer. The memoir deals with many experiences not chronicled in Petrakis’s previous autobiographical writings, among these firsts are his vivid accounts of working on television projects and Hollywood films. The style is vintage Petrakis: storytelling with a fine blend of passion, humor, and self-reflection.”—Dan Georgakas, director of the Greek American Studies Project, Center for Byzantine and Modern Greek Studies, Queens College, City University of New York

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The Last Sister

A Novel

Courtney McKinney-Whitaker

Set during the Anglo-Cherokee War (1758–1761), The Last Sister, by Courtney McKinney-Whitaker, traces a young woman’s journey through grief, vengeance, guilt, and love in the unpredictable world of the early American frontier. After a band of fellow settlers fakes a Cherokee raid to conceal the murder of her family, seventeen-year-old Catriona “Catie” Blair embarks on a quest to report the crime and bring the murderers to justice, while desperately seeking to regain her own sense of safety.

This journey leads Catie across rural South Carolina and through Cherokee territory—where she encounters wild animals, physical injury, privation, British and Cherokee leaders, and an unexpected romance with a young lieutenant from a Scottish Highland regiment—on her path to a new life as she strives to overcome personal tragedy.

The Anglo-Cherokee War erupted out of tensions between British American settlers and the Cherokee peoples, who had been allies during the early years of the French and Indian War. In 1759 South Carolina governor William Henry Lyttelton declared war on the Cherokee nation partly in retaliation for what he perceived as unprovoked attacks on backcountry settlements.

Catie’s story challenges many common notions about early America. It also presents the Cherokee as a sovereign and powerful nation whose alliance was important to Britain and addresses the complex issues of race, class, and ethnicity that united and divided the British, the Cherokee, the Scottish highlanders, and the Scottish lowlanders, while it incorporates issues of power that led to increased violence toward women on the early American frontier.

A native of Greenville, South Carolina, Courtney McKinney-Whitaker holds a bachelor’s degree in history from the University of South Carolina Honors College, a master’s of library and information science from the University of South Carolina, and a master’s in English from Illinois State University. She lives in Illinois with her family. Visit her website at www.adventuresinmypetticoat.com or follow her on Twitter @courtneymckwhit.
How should we improve the state of South Carolina?” That invitingly open-ended question served as the basis for the first annual South Carolina High School Writing Contest as the call went out in fall 2013 to juniors and seniors across the Palmetto State, encouraging them to take a stance through good, thought-provoking writing. The nearly five hundred responses that resulted were as impressive in quality as they were in quantity. Young writers sounded off on issues of race relations, environmental conservation, economic imbalance, opportunities of infrastructure, substance and physical abuse, and the maladies of education. Most wrote on issues of education rooted in their own burgeoning awareness of its gifts and limitations in their lives. From that pool of contestants, twenty-three finalists rose to the top to have their initial entries and subsequent writing on a favorite book or place judged by best-selling author Pat Conroy. The insightful and often revelatory responses from those finalists—including the first-, second-, and third-place winners by grade—are collected here in Writing South Carolina.

In heartfelt essays, poems, short stories, and drama, these diverse writers lay bare their attitudes and impressions of South Carolina as they have experienced it and as they hope to reshape it. The resulting anthology is a compelling portrait of the Palmetto State’s potential as advocated by some of its best and brightest young writers.

**Senior Winners**
- First Place: Rowan Miller, Aiken, Aiken High School, “Different Worlds” (essay)
- Second Place: Katherine Frain, Mount Pleasant, Wando High School, “Place of Refuge” (poem)
- Third Place: Allison Able, Saluda, Saluda High School, “Song of Silence” (essay)
- Honorable Mention: Drake Shadwell, Dalzell, Wilson Hall, Untitled (play)
- Honorable Mention: Jordhane Stanley, Seabrook Island, South Carolina Virtual School, Untitled (essay)

**Junior Winners**
- First Place: Hallie Chametzky, Columbia, Dreher High School, “Change in Simple Arithmetic” (poem)
- Second Place: Zoe Abedon, Sullivan’s Island, Charleston County School of the Arts, “To Overcome” (poem)
- Third Place: Madison Seabrook, Charleston County School of the Arts, “A Novel Prospect” (poem)
- Honorable Mention: Suzanne Jackson, Charleston, Charleston County School of the Arts, “Local since Forever” (essay)
- Honorable Mention: Rebecca Walker, Spartanburg, Dorman High School, Untitled (essay)

**Selected by Pat Conroy, diverse and revealing writings from the next generation of Palmetto State writers**

**Steven Lynn** is the dean of the University of South Carolina Honors College and Louise Fry Scudder Professor of English.

**Aida Rogers** is a writer for the USC Honors College and editor of State of the Heart: South Carolina Writers on the Places They Love, published by the University of South Carolina Press.
**Visual Art and the Urban Evolution of the New South**

Deborah C. Pollack

*A lavishly illustrated study of the influence of artists on the development of six New South cities*

Visual Art and the Urban Evolution of the New South recounts the enormous influence of artists in the evolution of six Southern cities—Atlanta, Charleston, New Orleans, Louisville, Austin, and Miami—from 1865 to 1950. In the decades following the Civil War, painters, sculptors, photographers, and illustrators in these municipalities employed their talents to articulate concepts of the New South, aestheticism, and Gilded Age opulence and to construct a visual culture far beyond providing pretty pictures in public buildings and statues in city squares.

As Deborah C. Pollack investigates New South proponents such as Henry W. Grady of Atlanta and other regional leaders, she identifies “cultural strivers”—philanthropists, women’s organizations, entrepreneurs, writers, architects, politicians, and dreamers—who united with visual artists to champion the arts both as a means of cultural preservation and as mechanisms of civic progress. Aestheticism, made popular by Oscar Wilde’s Southern tours during the Gilded Age, was another driving force in art creation and urban improvement. Specific art works occasionally precipitated controversy and incited public anger, yet for the most part artists of all kinds were recognized as providing inspirational incentives for self-improvement, civic enhancement and tourism, art appreciation, and personal fulfillment through the love of beauty.

Each of the six New South cities entered the late nineteenth century with fractured artistic heritages. Charleston and Atlanta had to recover from wartime devastation. The infrastructures of New Orleans and Louisville were barely damaged by war, but their social underpinnings were shattered by the end of slavery and postwar economic depression. Austin was not vitalized until after the Civil War and Miami was a post–Civil War creation. Pollack surveys these New South cities with an eye to understanding how each locale shaped its artistic and aesthetic self-perception across a spectrum of economic, political, gender, and race issues. She also discusses Lost Cause imagery, present in all the studied municipalities.

While many art history volumes about the South focus on sultry landscapes outside the urban grid, Visual Art and the Urban Evolution of the New South explores the art belonging to its cities, whether exhibited in its museums, expositions, and galleries or reflective of its parks, plazas, marketplaces, industrial areas, gardens, and universities. It also identifies and celebrates the creative urban humanity who helped build the cultural and social framework for the modern Southern city.
From New York to Nebo
The Artistic Journey of Eugene Thomason
Martha R. Severens

An in-depth study of the life, subjects, and style of the “Ashcan artist of Appalachia”

A product of the industrialized New South, Eugene Healan Thomason (1895–1972) made the obligatory pilgrimage to New York to advance his art education and launch his career. Like so many other aspiring American artists, he understood that the city offered unparalleled personal and professional opportunities — prestigious schools, groundbreaking teachers, and an intoxicating cosmopolitan milieu — for a promising young painter in the early 1920s. The patronage of one of the nation’s most powerful tycoons afforded him entrance to the renowned Art Students League, where he fell under the influence of the leading members of the Ashcan School, including Robert Henri, John Sloan, and George Luks. In all Thomason spent a decade in the city, adopting — and eventually adapting — the Ashcan movement’s gritty realistic aesthetic into a distinctive regionalist style that used thick paint and simple subject matter.

Eugene Thomason returned to the South in the early 1930s, living first in Charlotte, North Carolina, before settling in a small Appalachian crossroads called Nebo. For the next thirty-plus years, he mined the rural landscape’s rolling terrain and area residents for inspiration, finding there an abundance of colorful imagery more evocative — and more personally resonant — than the urbanism of New York. Painting at the same time as such well-known Regionalists as Thomas Hart Benton and Grant Wood, Eugene Thomason embraced and convincingly portrayed his own region, becoming the visual spokesman for that place and its people.

Martha R. Severens is a graduate of Wells College in Aurora, New York, and holds a master’s degree from the Johns Hopkins University in Baltimore, Maryland. An art historian, she has served as curator at the Gibbes Museum of Art in Charleston, South Carolina, the Portland Museum of Art in Maine, and the Greenville (S.C.) County Museum of Art. She has published studies on a variety of Southern artists, including Charles Fraser, Alice Ravenel Huger Smith, William Halsey, and Mary Whyte. In addition she is the author of Andrew Wyeth: America’s Painter, Greenville County Museum of Art: The Southern Collection, and The Charleston Renaissance.

The Johnson Collection is the repository of the largest single body of Eugene Thomason’s work. Located in Spartanburg, South Carolina, the collection offers an extensive survey of artistic activity in the American South from the late eighteenth century to the present day. The Johnson family is committed to creating a collection that captures and illuminates the rich history and diverse cultures of the region. By making masterworks from its holdings available for critical exhibitions and academic research, the collection hopes to advance interest in the dynamic role that the art of the South plays in the larger context of American art and to contribute to the canon of art historical literature. The collection also seeks to enrich its local community by inviting the public to interact with these inspiring works of art.

“From New York to Nebo: The Artistic Journey of Eugene Thomason carefully chronicles the life of Eugene Thomason and his embrace of North Carolina. Deeply influenced by his New York City training with George Luks and the Ashcan movement, Thomason returned home to capture Nebo and the mountains of western North Carolina through vigorous landscapes and haunting portraits. Martha Severens discusses Thomason’s personal and professional complexities in clear, direct prose that offers a portrait of a truly great artist.” —William Ferris, author of The Storied South: Voices of Writers and Artists
Understanding Richard Russo
Kathleen Drowne

A comprehensive survey of the writing of the Pulitzer Prize–winning author of Empire Falls

In Understanding Richard Russo Kathleen Drowne explores the significant themes and techniques in Richard Russo’s seven novels, one memoir, and two short story collections, including the 2002 Pulitzer Prize–winning novel, Empire Falls. Known for assembling large casts of eccentric characters and developing sweeping multigenerational storylines, Russo brings to life the hard-hit rural manufacturing towns of the Northeast as he explores the bewildering, painful complexities of family relationships. Drowne first recounts Russo’s biography, then explores his novels chronologically, and concludes with a chapter dedicated to his shorter fiction and nonfiction. As Drowne invites readers to appreciate more fully this accomplished chronicler of American small towns, she shows how the empathy that Russo creates for his protagonists is amplified by the careful detail with which he realizes their worlds.

Understanding Colson Whitehead
Derek C. Maus

An inviting point of entrance into the truth seeking, genre defying novels of the award-winning author

Although 2002 MacArthur Fellowship recipient Colson Whitehead ardently resists overarching categorizations of his work, Derek C. Maus argues in this volume that Whitehead’s first six books are linked by a careful balance between adherence to and violation of the wisdom of past generations. Whitehead bids readers to come along with him on challenging, often open-ended literary excursions designed to reexamine accepted notions of truth. Understanding Colson Whitehead unravels the parallel structures found within Whitehead’s fiction from his 1999 novel The Intuitionist through 2011’s Zone One. In his choice of literary forms, Whitehead attempts to revitalize the limiting formulas to which they have been reduced by first imitating and then violating the conventions of those genres and subgenres. Whitehead similarly tests subject matter, again imitating and then satirizing various forms of conventional wisdom as a means of calling out unexamined, ignored, and/or malevolent aspects of American culture.

Although only one of many subjects that Whitehead addresses, race often takes a place of centrality in his works and, as such, serves as the prime example of how Whitehead asks his readers to revisit their assumptions about meanings and values. By jumbling the literary formulas of the detective novel, the heroic folktale, the coming-of-age story, and the zombie apocalypse, Whitehead reveals the flaws and shortcomings of many of the long-lasting stories through which Americans have defined themselves. Some of the stories Whitehead focuses on are explicitly literary in nature, but he more frequently directs his attention toward the historical and cultural processes that influence how race, class, gender, education, social status, and other categories of identity determine what an individual supposedly can and cannot do.

Derek C. Maus is an associate professor of English at the State University of New York College at Potsdam. He is the author of Unvarnishing Reality: Subversive Russian and American Cold War Satire (published by University of South Carolina Press) and has also coedited collections of scholarly essays on Walter Mosley and contemporary African American satire.
Understanding Dave Eggers

Timothy W. Galow

The first book-length study of the life and writings of the award-winning author of A Heartbreaking Work of Staggering Genius

Understanding Dave Eggers surveys the work of one of the most celebrated American authors of the twenty-first century and is the first book-length study incorporating Eggers’s novels, short story collections, and film scripts. With a style aimed at students and general readers alike, Timothy W. Galow offers a textual analysis that uniquely combines Eggers’s early autobiographical works and the subject of celebrity as well as his later texts that deal with humanitarian issues.

Galow devotes a chapter to each of Eggers’s major works, from his first book, the Pulitzer Prize–nominated memoir A Heartbreaking Work of Staggering Genius, though his recent novel, A Hologram for the King, a National Book Award finalist about an aging American businessman chasing success in Saudi Arabia. Other chapters cover You Shall Know Our Velocity, What Is the What, and Zeitoun.

Understanding Don DeLillo

Henry Veggian

A deft survey of the literary achievements of an author cited by Harold Bloom as one of the most influential writers of our time

Henry Veggian introduces readers to one of the most influential American writers of the last half-century. Winner of the National Book Award, American Book Award, and the first Library of Congress Prize for American Fiction, Don DeLillo is the author of short stories, screenplays, and fifteen novels, including his breakthrough work White Noise (1985) and Pulitzer Prize finalists Mao II (1992) and Underworld (1998).

Veggian traces the evolution of DeLillo’s work through the three phases of his career as a fiction writer, from the experimental early novels, through the critically acclaimed works of the mid-1980s and 1990s, into the smaller but newly innovative novels of the last decade. He guides readers to DeLillo’s principal concerns—the tension between biography and anonymity, the blurred boundary between fiction and historical narrative, and the importance of literary authorship in opposition to various structures of power—and traces the evolution of his changing narrative techniques.

Beginning with a brief biography, an introduction to reading strategies, and a survey of the major concepts and questions concerning DeLillo’s work, Veggian proceeds chronologically through his major novels. His discussion summarizes complicated plots, reflects critical responses to the author’s work, and explains the literary tools used to fashion his characters, narrators, and events. In the concluding chapter Veggian engages notable examples of DeLillo’s other modes, particularly the short stories that reveal important insights into his “modular” working method as well as the evolution of his novels.

Henry Veggian is a lecturer of English and comparative literature at the University of North Carolina at Chapel Hill. He edits for boundary 2 and Rodopi Editions.
Extravagant Postcolonialism
Brian T. May

A reappreciation of the undertones of individualism refashioning modernism in select postcolonial works

Brian T. May argues that, contrary to widely held assumptions of postcolonial literary criticism, a distinctive subset of postcolonial novels significantly values and scrupulously explores a healthy individuality. These “extravagant” postcolonial works focus less on collective social reality than on the intimate subjectivity of their characters. Their authors, most of whom received some portion of a canonical western education, do not subordinate the ambitions of their fiction to explicit political causes so much as create a cosmopolitan rhetorical focus suitable to their western-educated, western-trained audiences.

May pursues this argument by scrutinizing novels composed during the thirty-year postindependence, postcolonial era of Anglophone fiction, a period that began with the Nigerian Chinua Achebe’s Things Fall Apart and that ended, many would say, with the Ayatollah Khomeini’s 1989 publication of the Rushdie Fatwa. May contends that the postcolonial authors under consideration—Naipaul, Rushdie, Achebe, Rhys, Gordimer, and Coetzee—inherited modernism and refashioned it. His account of their work demonstrates how it reflects and transfigures modernists such as Conrad, Eliot, Yeats, Proust, Joyce, and Beckett. Tracing the influence of humanistic values and charting the ethical and aesthetic significance of individualism, May demonstrates that these works of “extravagant postcolonialism” represent less a departure from than a continuation and evolution of modernism.

Brian T. May, an associate professor of English at Northern Illinois University, has published on Edwardian, modernist, and postcolonial literature in such journals as ELH, Modern Fiction Studies, Modernism/Modernity, Twentieth Century Literature, and Contemporary Literature. The editor of a special issue of Studies in the Novel entitled “Postcolonialism, History, and the Novel,” May is also the author of The Modernist as Pragmatist: E. M. Forster and the Fate of Liberalism.
Patroons and Periaguas
Enslaved Watermen and Watercraft of the Lowcountry
Lynn B. Harris

An exploration of the impact of ethnically diverse enslaved watermen on the maritime history of the New World

Patroons and Periaguas explores the intricately interwoven and colorful creole maritime legacy of Native Americans, Africans, enslaved and free African Americans, and Europeans who settled along the rivers and coastline near the bourgeoning colonial port city of Charleston, South Carolina.

Colonial South Carolina, from a European perspective, was a water-filled world where boatmen of diverse ethnicities adopted and adapted maritime skills learned from local experiences or imported from Africa and the Old World to create a New World society and culture. Lynn B. Harris describes how they crewed together in galleys as an ad hoc colonial navy guarding settlements on the Edisto, Kiawah, and Savannah Rivers, rowed and raced plantation log boats called periaguas, fished for profits, and worked side by side as laborers in commercial shipyards building sailing ships for the Atlantic coastal trade, the Caribbean islands, and Europe. Watercraft were of paramount importance for commercial transportation and travel, and the skilled people who built and operated them were a distinctive class in South Carolina.

Enslaved patroons (boat captains) and their crews provided an invaluable service to planters, who had to bring their staple products—rice, indigo, deerskins, and cotton—to market, but they were also purveyors of information for networks of rebellious communications and illicit trade. Harris employs historical records, visual images, and a wealth of archaeological evidence embedded in marshes, underwater on riverbeds, or exhibited in local museums to illuminate clues and stories surrounding these interactions and activities. A pioneering underwater archaeologist, she brings sources and personal experience to bear as she weaves vignettes of the ongoing process of different peoples adapting to each other and their new world that is central to our understanding of the South Carolina maritime landscape.

Lynn B. Harris is an assistant professor in maritime studies at East Carolina University in Greenville, North Carolina. Harris was previously an underwater archaeologist with the South Carolina Institute of Archaeology and Anthropology, facilitating education and outreach programs within the local scuba-diving communities about their underwater heritage, while researching and documenting historic shipwreck sites and canoes in the rivers and along the coastline of the state.

 ALSO AVAILABLE

The day the johnboat went up the mountain
Stories from my farming years in South Carolina maritime archaeology
Carl Naylor

2010, hc, 978-1-57003-868-6, $34.95s
pb, 978-1-61117-142-6, $21.95t
Asylum Doctor
James Woods Babcock and the Red Plague of Pellagra
Charles S. Bryan

A biography of an unsung South Carolinian’s role in responding to a deadly scourge, told against the backdrop of mental health history

During the early twentieth century thousands of Americans died of pellagra before the cause—vitamin B3 deficiency—was identified. Credit for ending the scourge is usually given to Dr. Joseph Goldberger of the U.S. Public Health Service, who proved the case for dietary deficiency during 1914−1915 and spent the rest of his life combating those who refused to accept Southern poverty as the root cause. Charles S. Bryan demonstrates that between 1907 and 1914 a patchwork coalition of American asylum superintendents, local health officials, and practicing physicians developed a competence in pellagra, sifted through hypotheses, and set the stage for Goldberger’s epic campaign.

Leading the American response to pellagra was Dr. James Woods Babcock (1856–1922), a physician and superintendent of the South Carolina State Hospital for the Insane from 1891 to 1914. It was largely Babcock who sounded the alarm, brought out the first English-language treatise on pellagra, and organized the National Association for the Study of Pellagra, the three meetings of which—all at the woefully underfunded Columbia asylum—were landmarks in the history of the disease. More than anyone else, Babcock encouraged pellagra researchers on both sides of the Atlantic. Bryan proposes that the early response to pellagra constitutes an underappreciated chapter in the coming-of-age of American medical science.

The book also includes a history of mental health administration in South Carolina during the early twentieth century and reveals the complicated, troubled governance of the asylum. Bryan concludes that the traditional bane of good administration in South Carolina, excessive General Assembly oversight, coupled with Governor Cole Blease’s political intimidation and unblushing racism, damaged the asylum and drove Babcock from his post as superintendent. Remarkably many of the issues of inadequate funding, political cronyism, and meddling in the state’s health care facilities reemerged in modern times.

Asylum Doctor describes the plight of the mentally ill during an era when public asylums had devolved into convenient places to warehouse inconvenient people. It is the story of an idealistic humanitarian who faced conditions most people would find intolerable. And it is important social history for, as this book’s epigraph puts it, “in many ways the Old South died with the passing of pellagra.”

Charles S. Bryan is the Heyward Gibbes Distinguished Professor of Internal Medicine Emeritus at the University of South Carolina. His extensive publications deal mainly with infectious diseases, medical history, and medical biography. He is a Master of the American College of Physicians and a recipient of the Order of the Palmetto.

“A beautifully written, erudite, deeply human story of a flawed hero. Bryan presents Babcock as modest, talented, goodhearted, and dedicated to medicine but ill-equipped to deal with the politics of running an asylum, and overly reticent about his role in the evolving history of pellagra. The reader is quickly absorbed in fights about money, medical science, asylum management, and the fates of the various participants involved. A tour de force.”—Rosemary A. Stevens, author of American Medicine and the Public Interest and In Sickness and in Wealth: American Hospitals in the Twentieth Century

“An extremely well-done biography of an important but neglected figure in the history of the care of the mentally ill in the United States.”—Gerald Grob, Rutgers University, author of Mental Health and American Society, 1875–1940 and The Mad Among Us: A History of the Care of America’s Mentally Ill
SOUTH CAROLINA FIIRE-EATER
The Life of Laurence Massillon Keitt, 1824–1864
Holt Merchant

The first book-length biography of the controversial congressman, secessionist, and Confederate colonel

SOUTH CAROLINA Fire-Eater is the first book-length biography of Laurence Massillon Keitt, one of South Carolina’s most notorious advocates of secession and apologists for African American slavery. A politician who wanted to be a statesman, a Hotspur who wanted to be a distinguished military leader, Keitt was a U.S. congressman in the 1850s, signed the Ordinance of Secession, and represented his rebellious state in the Confederate Congress in 1861. Through this thoroughly researched volume, Holt Merchant offers a comprehensive history of an important South Carolina figure.

As a congressman Keitt was not responsible for any significant legislation, but he was in the midst of every Southern crusade to assert its “rights”: to make Kansas a slave state, to annex Cuba, and to enact a territorial slave code. In a generation of politicians famous for fiery rhetoric, Keitt was among the most provocative Southerners. His speeches in Congress and on the stump vituperated “Black Republicans” and were filled with references to medieval knight errantry, “lance couched, helmet on, visor down,” and threats to “split the Federal temple from turret to foundation stone.”

His conception of personal honor and his hot temper frequently landed him in trouble in and out of public view. He acted as “fender off” in May 1856, when his fellow representative Preston Brooks caned Charles Sumner on the Senate floor. In 1858 he instigated a brawl on the floor of the House of Representatives that involved some three dozen congressmen. Amid the chaos of his personal brand of politics, Keitt found time to woo and wed a beautiful, intelligent, and politically astute plantation belle who after his death restored the family fortune and worked to embellish her late husband’s place in history.

After Abraham Lincoln was elected president, Keitt and the rest of the South Carolina delegation resigned their seats in Congress. He then negotiated unsuccessfully the surrender of Fort Sumter with lame-duck president James Buchanan and played a major role in the December 1860 Secession Convention that led his state out of the Union and a lesser role in the convention that formed the Confederacy. Bored with his position as a member of the Confederate Congress, Keitt resigned his seat and raised the 20th South Carolina Infantry.

Keitt spent most of the war defending Charleston Harbor, sometime commanding Battery Wagner, the site of the July 18, 1863, assault by the 54th Massachusetts Regiment of African American troops, made famous by the movie Glory. Keitt took command the day after that battle and was the last man out of the battery when his troops abandoned it in September 1863. In May 1864 his regiment joined the Army of Northern Virginia, and Keitt took command of Kershaw’s Brigade. Inexperienced in leading troops on the battlefield, he launched a head-long attack on entrenched Federal troops in the June 1, 1864, Battle of Cold Harbor. Keitt was mortally wounded advancing in the vanguard of his brigade. With that last act of bravado, Keitt distinguished himself. He was among the few fire-eater politicians to serve in the military and was likely the only one to perish in combat defending the Confederacy.

Holt Merchant, until he retired in 2013, was a professor and chair of the history department at Washington & Lee University in Lexington, Virginia.

“Perhaps the purest of the fire-eaters, Keitt fought earnestly for secession and won. He then fought with equal vigor for the Confederacy and died. Merchant’s path-breaking biography is deeply researched and skillfully presented. A must-read for anyone interested in the breakup of the young union.”—James I. Robertson, Jr., author of Stonewall Jackson

“Holt Merchant’s biography of the South Carolina secessionist is as brisk and fast-paced as the life of Laurence Keitt himself. The author’s dogged research does justice to this complex and critically important historical figure. Readers of this important study will find important new evidence of Keitt’s congressional career, his sense of honor, his part in the Sumner-Brooks affair, his role during the secession winter and the creation of the Confederacy, and his military record, as well as a fascinating and touching treatment of Keitt’s marriage and family. The biographer and his subject have finally met.”—Eric H. Walther, professor of history, University of Houston

ALSO AVAILABLE

RHETT
The Turbulent Life and Times of a Fire-Eater
William C. Davis

$24.95t 2012, pb, 978-1-61117-083-2
The South at Work
Observations from 1904

William Garrott Brown
Edited with an Introduction by Bruce E. Baker

A compelling glimpse of the Southern economy at the dawn of the twentieth century

In 1904 William Garrott Brown traveled the American South, investigating the region’s political, economic, and social conditions. Using the pen name “Stanton,” Brown published twenty epistles in the Boston Evening Transcript detailing his observations. The South at Work is a compilation of these newspaper articles, providing a valuable snapshot of the South as it was simultaneously emerging from post–Civil War economic depression and imposing on African Americans the panoply of Jim Crow laws and customs that sought to exclude them from all but the lowest rungs of Southern society.

A Harvard-educated historian and journalist originally from Alabama, Brown had been commissioned by the Evening Transcript to visit a wide range of locations and to chronicle the region with a greater depth than that of typical travelers’ accounts. Some articles featured familiar topics such as a tobacco warehouse in Durham, North Carolina; a textile mill in Columbia, South Carolina; and the vast steel mills at Birmingham. However, Brown also covered atypical enterprises such as citrus farming in Florida, the King Ranch in Texas, and the New Orleans Cotton Exchange. To add perspective, he talked to businessmen and politicians, as well as everyday workers.

In addition to describing the importance of diversifying the South’s agricultural economy beyond cotton, Brown addressed race relations and the role of politicians such as James K. Vardaman of Mississippi, the growth of African American communities such as Hayti in Durham, and the role universities played in changing the intellectual climate of the South.

Editor Bruce E. Baker has written an introduction and provided thorough annotations for each of Brown’s letters. Baker demonstrates the value of the collection as it touches on racism, moderate progressivism, and accommodation with the political status quo in the South. Baker and Brown’s combined work makes The South at Work one of the most detailed and interesting portraits of the region at the beginning of the twentieth century. Publication in book form makes The South at Work conveniently available to students and scholars of modern Southern and American history.
I Came Out of the Eighteenth Century
John Andrew Rice
New Introduction by Mark Bauerlein
New Afterword by William Craig Rice

Back in print, a rich first-person account of race and class in the Jim Crow South

John Andrew Rice's autobiography, first published to critical acclaim in 1942, is a remarkable tour through late-nineteenth- and early-twentieth-century America. When the book was suppressed by the publisher soon after its appearance because of legal threats by a college president described in the book, the nation lost a rich first-person historical account of race and class relations during a critical period—not only during the days of Rice's youth, but at the dawn of the civil rights movement.

I Came Out of the Eighteenth Century begins with Rice's childhood on a South Carolina plantation during the post-Reconstruction era. Later Rice moved to Great Britain when he won a Rhodes scholarship, then to the University of Nebraska to accept a professorship. In 1933 he founded Black Mountain College, a legendary progressive college in North Carolina that uniquely combined creative arts, liberal education, self-government, and a work program.

Rice's observations of social and working conditions in the Jim Crow South, his chronicle of his own fading Southern aristocratic family, including its famous politicians, and his acerbic portraits of education bureaucrats are memorable and make this book a resource for scholars and a pleasure for lay readers. Historical facts are leavened with wit and insight; black-white relations are recounted with relentless and unsentimental discernment. Rice combines a sociologist's eye with a dramatist's flair in a unique voice.

This Southern Classics edition includes a new introduction by Mark Bauerlein and an afterword by Rice's grandson William Craig Rice, exposing a new generation of readers to Rice's incisive commentaries on the American South before the 1960s and to the work of a powerful prose stylist.

John Andrew Rice (1888–1968), born at Tanglewood Plantation near Lynchburg, South Carolina, was an early Rhodes scholar and the visionary founder of Black Mountain College, a progressive institution that attracted pioneering artists and intellectuals from Europe and United States from its opening in 1933 to its closing in 1957.

Mark Bauerlein is a professor of English at Emory University. He is the author and editor of ten books including Negrophobia: A Race Riot in Atlanta, 1906 and The Dumbest Generation: How the Digital Age Stupefies Young Americans and Jeopardizes Our Future. His essays and commentaries have appeared in Wall Street Journal, Washington Post, Yale Review, Partisan Review, and Chronicle of Higher Education.

William Craig Rice, director of Education Programs at the National Endowment for the Humanities, taught writing seminars for many years at Harvard University and later served as the twelfth president of Shimer College, the Great Books College of Chicago. He is the author of Public Discourse & Academic Inquiry and of essays, verse, and reviews in Common Review, New Criterion, Harvard Review, and other journals.
The Antipedo Baptists of Georgetown, South Carolina, 1710–2010
Roy Talbert, Jr. and Meggan A. Farish

A 300-year history of the origins and growth of the Baptist church in the historic Southern seaport

The Antipedo Baptists of Georgetown, South Carolina, 1710–2010 is the history of the First Baptist Church of Georgetown, South Carolina, as well as the history of Baptists in the colony and state. Roy Talbert, Jr., and Meggan A. Farish detail Georgetown Baptists’ long and tumultuous history, which began with the migration of Baptist exhorter William Screven from England to Maine and then to South Carolina during the seventeenth and eighteenth centuries.

Screven established the First Baptist Church in Charleston in the 1690s before moving to Georgetown in 1710. His son Elisha laid out the town in 1734 and helped found an interdenominational meeting house on the Black River, where the Baptists worshipped until a proper edifice was constructed in Georgetown: the Antipedo Baptist Church, named for the congregation’s opposition to infant baptism.

Three of the most recognized figures in Southern Baptist history—Oliver Hart, Richard Furman, and Edmond Botsford—played vital roles in keeping the Georgetown church alive through the American Revolution. The nineteenth century was particularly trying for the Georgetown Baptists, and the church came very close to shutting its doors on several occasions. The authors reveal that for most of the nineteenth century a majority of church members were African American slaves.

Not until World War II did Georgetown witness any real growth. Since then the congregation has blossomed into one of the largest churches in the convention and rightfully occupies an important place in the history of the Baptist denomination. The Antipedo Baptists of Georgetown is an invaluable contribution to Southern religious history as well as the history of race relations before and after the Civil War.

Entrance to the Antipedo Baptist Cemetery

Roy Talbert, Jr., is a professor of history at Coastal Carolina University, where he has taught since 1979. Talbert’s publications include FDR’s Utopian: Arthur Morgan of the TVA, which led to his appearance on the History Channel, and the award-winning Negative Intelligence: The Army and the American Left, 1917–1941. He is also the author of Coastal Carolina University: The First 50 Years and So Much To Be Thankful For and coeditor with Meggan A. Farish of The Journal of Peter Horry, South Carolinian: Recording the New Republic, 1812–1814 (University of South Carolina Press).

Meggan A. Farish is a graduate of Coastal Carolina University and a history doctoral candidate at Duke University. Farish was a research assistant for the Waccamaw Center for Cultural and Historical Studies and an archives processor at the South Caroliniana Library at the University of South Carolina.
Patrick N. Lynch, 1817–1882
Third Catholic Bishop of Charleston
David C. R. Heisser and Stephen J. White, Sr.

The first biography of the influential Southern bishop, spanning his critical Civil War experiences and beyond

Patrick Neison Lynch, born in a small town in Ireland, became the third Roman Catholic bishop of the Diocese of Charleston, South Carolina. Lynch is remembered today mostly for his support of the Confederacy, his unofficial diplomatic mission to the Vatican on behalf of the Confederate cause, and for his ownership and management of slaves owned by the Catholic diocese. In the first biography of Lynch, David C. R. Heisser and Stephen J. White, Sr., investigate those controversial issues in Lynch's life, but they also illuminate his intellectual character and his labors as bishop of Charleston in a critical era of the state and nation's religious history. During the nineteenth century, Catholics both assimilated into South Carolina's predominantly Protestant society and preserved their own faith and practices.

A native of Ireland, Lynch immigrated with his family to the town of Cheraw when he was a boy. At the age of twelve, he became a protégé of John England, the founding bishop of the Diocese of Charleston. After Lynch studied at the seminary England founded in Charleston, Bishop England sent Lynch to prepare for the priesthood in Rome. The young man returned an accomplished scholar and became an integral part of Charleston's intellectual milieu. He served as parish priest, editor of a national religious newspaper, instructor in a seminary, and active member of nearly every literary, scientific, and philosophical society in Charleston.

Just three years before the outbreak of the Civil War, Lynch rose to the position of bishop of Charleston. During the war he distinguished himself in service to his city, state, and the Confederate cause, culminating in his "not-so-secret" mission to Rome on behalf of Jefferson Davis's government. Upon Lynch's return, which was accomplished only after a pardon from U.S. president Andrew Johnson, he dedicated himself to rebuilding his battered diocese and retiring an enormous debt that had resulted from the conflagration of 1861, which destroyed the Cathedral of St. John and St. Finbar, and wartime destruction in Charleston, Columbia, and throughout the state.

Lynch executed plans to assimilate newly freed slaves into the Catholic Church and to welcome Catholic emigrants from Europe and the Northern states. Traveling throughout the eastern United States he gave lectures to religious and secular organizations, presided over dedications of new churches, and gave sermons at consecrations of bishops and installations of cardinals, all the while begging for contributions to rebuild his diocese. Upon his death Lynch was celebrated throughout his city, state, and nation for his generosity of spirit, intellectual attainments, and dedication to his holy church.

David C. R. Heisser (1942–2010) was an associate professor and reference/documents librarian of the Daniel Library at the Citadel in Charleston, South Carolina. He is the author of The State Seal of South Carolina: A Short History.

Stephen Jennings White, Sr., is executive director of the Karpeles Manuscript Museum and the founder and director of the Charleston Historical Society. He is the author of Irish Charleston.

Also Available
2013, hc, 978-1-61117-249-2, $49.95s
Principle and Propensity

Experience and Religion in the Nineteenth-Century British and American Bildungsroman

Kelsey L. Bennett

Reimagining the coming-of-age literary tradition in the U.S. and U.K. as one of coming to Christian faith

Scholars have traditionally relied upon the assumption that the nineteenth-century bildungsroman in the Goethean tradition is an intrinsically secular genre exclusive to Europe, incompatible with the literature of a democratically based culture. By combining intellectual history with genre criticism, Principle and Propensity provides a critical reassessment of the bildungsroman, beginning with its largely overlooked theological premises: bildung as formation of the self in the image of God. Kelsey L. Bennett examines the dynamic differences, tensions, and possibilities that arise as interest in spiritual growth, or self-formation, collides with the democratic and quasi-democratic culture in the nineteenth-century British and American bildungsroman.

Beginning with the idea that interest in an individual’s moral and psychological growth, or bildung, originated as a religious exercise in the context of Protestant theological traditions, Bennett shows how these traditions found ways into the bildungsroman, the literary genre most closely concerned with the relationship between individual experience and self-formation.


Though Wilhelm Meisters Lehrjahre was a library staple for most serious writers in nineteenth-century England and in the United States, Bennett shows how writers such as Charlotte Brontë, Charles Dickens, Herman Melville, and Henry James also drew on their own religious traditions of self-formation, adding richness and distinction to the received genre.

Francisco de Goya, El sueño de la razón produce monstruos (1797–98), Metropolitan Museum of Art, New York

Kelsey L. Bennett’s articles and essays have appeared in Brontë Studies, New Criterion, Colorado Review, Notes on Contemporary Literature, and elsewhere. Bennett lives in Gunnison, Colorado, and serves on the English faculty at Western State Colorado University.
More than thirty years after the Iranian Revolution and more than a decade since the events of 2001, the time is right to examine what the discourse on fundamentalism has achieved and where it might head from here. In this volume editors Simon A. Wood and David Harrington Watt offer eleven interdisciplinary perspectives framed by the debate between advocates and critics of the concept of fundamentalism that investigate it with regard to Christianity, Islam, and Judaism. The essays are integrated through engagement with a common selection of texts on fundamentalism and a common set of questions about the utility and disadvantages of the term, its varied application by scholars of particular groups, and the extent to which the term can encompass a cross-cultural set of religious responses to modernity.

Although the notion of fundamentalism as a global phenomenon dates from around 1980, the term itself originated in North American Protestantism approximately six decades earlier and acquired pejorative connotations within five years of its invention. Since the early 1990s, however, many scholars have endorsed the view that the notion of fundamentalism—as relying on literalist interpretations of the scriptures, firm commitment to patriarchy, or refusal to confine religious matters to the private sphere—facilitates our understanding of modern religion by enabling us to identify and label structurally analogous developments in different religions. Critics of the term have identified problems with it, above all that the idea of global fundamentalism confuses more than it clarifies and unjustifiably overlooks, downplays, or homogenizes difference more than it identifies a genuine homogeny.

The editors’ rigorous exploration of both the usefulness and the limitations of the concept make it an excellent counterpoint to the many books that have a great deal to say about the former and very little to say about the latter. It will also serve as an ideal text for religious studies, history, and anthropology courses that explore the complex interface between religion and modernity as well as courses on theory and method in religious studies.

Simon A. Wood is an associate professor of religious studies at the University of Nebraska–Lincoln and the author of Christian Criticisms, Islamic Proofs: Rashid Rida’s Modernist Defence of Islam.

David Harrington Watt is a professor of history at Temple University and author of A Transforming Faith: Explorations of Twentieth-Century American Evangelicalism and Bible-Carrying Christians: Conservative Protestants and Social Power.

“How many books can claim to offer sharp insights into John R. Rice, Satmar Hasidism, and Ruhollah Khomeini? In this provocative collection, readers will discover twelve essays that grapple impressively with the comparative viability of fundamentalism as a descriptive category. Even as several contributors contest the accuracy of the term, the vibrancy of their insights suggests that fundamentalism remains an intellectually generative term, even when understood as a categorical enemy.”—Kathryn Lofton, professor of religious studies, American studies, history and divinity, Yale University
**Partners of Zaynab**

*A Gendered Perspective of Shia Muslim Faith*

**Diane D’Souza**

**An examination of the complex devotional lives of Shia women in urban India**

How do pious Shia Muslim women nurture and sustain their religious lives? How do their experiences and beliefs differ from or overlap with those of men? What do gender-based religious roles and interactions reveal about the Shia Muslim faith? In *Partners of Zaynab*, Diane D’Souza presents a rich ethnography of urban Shia women in India, exploring women’s devotional lives through the lens of religious narrative, sacred space, ritual performance, leadership, and iconic symbols.

Religious scholars have tended to devalue women’s religious expressions, confining them to the periphery of a male-centered ritual world. This viewpoint often assumes that women’s ritual behaviors are the unsophisticated product of limited education and experience and even a less developed female nature. By illuminating vibrant female narratives within Shia religious teachings, the fascinating history of a shrine led by women, the contemporary lives of dynamic female preachers, and women’s popular prayers and rituals of petition, *Partners of Zaynab* demonstrates that the religious lives of women are not a flawed approximation of male-defined norms and behaviors, but a vigorous, authentic affirmation of faith within the religious mainstream.

D’Souza questions the distinction between normative and popular religious behavior, arguing that such a categorization not only isolates and devalues female ritual expressions, but also weakens our understanding of religion as a whole. *Partners of Zaynab* offers a compelling glimpse of Muslim faith and practice and a more complete understanding of the interplay of gender within Shia Islam.

**Diane D’Souza** is the director of continuing education and of the Mission Institute at the Episcopal Divinity School in Cambridge, Massachusetts. She is widely published in the fields of gender, religion, interreligious dialogue, and peace building. D’Souza lived and worked in India for nearly twenty years, where she taught Islam and Christian-Muslim relations and conducted research on Muslim women’s religious practices. She earned her doctorate in religious studies from Vrije University in Amsterdam, the Netherlands.
Hindu Ritual at the Margins
Innovations, Transformations, Reconsiderations
Edited by Linda Penkower and Tracy Pintchman

Essays examining the ways in which Hindu ritual practices are reshaped on the fringes of tradition across the globe

Hindu Ritual at the Margins explores Hindu forms of ritual activity in a variety of “marginal” contexts. The contributors collectively examine ritual practices in diaspora; across gender, ethnic, social, and political groups; in film, text, and art; in settings where ritual itself or direct discussion of ritual is absent; in contexts that create new opportunities for traditionally marginalized participants or challenge the received tradition; and via theoretical perspectives that have been undervalued in the academy.

In the first of three sections, contributors explore the ways in which Hindu ritual performed in Indian contexts intersects with historical, contextual, and social change. They examine the changing significance and understanding of particular deities, the identity and agency of ritual actors, and the instrumentality of ritual in new media. Essays in the second section examine ritual practices outside of India, focusing on evolving ritual claims to authority in mixed cultures (such as Malaysia), the reshaping of gender dynamics of ritual at an American temple, and the democratic reshaping of ritual forms in Canadian Hindu communities. The final section considers the implications for ritual studies of the efficacy of bodily acts divorced from intention, contemporary spiritual practice as opposed to religious-bound ritual, and the notion of dharma.

Hindu Ritual at the Margins seeks to elucidate the ways ritual actors come to shape ritual practices or conceptions pertaining to ritual and how studying ritual in marginal contexts—at points of dynamic tension—requires scholars to reshape their understanding of ritual activity.

Linda Penkower is an associate professor of religious studies at the University of Pittsburgh. She has published on the historical, social, institutional, and doctrinal aspects of East Asian Buddhism, especially the Chinese Tiantai tradition. Penkower is currently completing two monographs: “Tiantai Buddhism and the Construction of Lineage during the Tang” and “Shared Sacrality,” an annotated translation of the Jin’gangbei (The Diamond Scalpel), the eighth-century Chinese locus classicus for the idea of insentient buddha-nature.

Tracy Pintchman is a professor of religious studies and director of the International Studies Program at Loyola University of Chicago. Her research interests include Hindu goddess traditions, women and religion, ritual studies, and transnational Hinduism. Her scholarly publications include more than twenty articles and book chapters, five edited and coedited volumes, and two monographs, The Rise of the Goddess in the Hindu Tradition and Guests at God’s Wedding: Celebrating Kartik among the Women of Benares.

ALSO AVAILABLE
2006, hc, 978-1-57003-647-7, $49.95s
You Can’t Padlock an Idea

Rhetorical Education at the Highlander Folk School, 1932–1961

Stephen A. Schneider

An examination of the rhetorical practices used at the Highlander Folk School to advance democratic social change

You Can’t Padlock an Idea examines the educational programs undertaken at the Highlander Folk School in Tennessee and looks specifically at how these programs functioned rhetorically to promote democratic social change. Founded in 1932 by educator Myles Horton, the Highlander Folk School sought to address the economic and political problems facing communities in Appalachian Tennessee and other southern states. To this end Horton and the school’s staff involved themselves in the labor and civil rights disputes that emerged across the south over the next three decades.

Drawing on the Highlander archives housed at the Wisconsin Historical Society, the Avery Research Center in South Carolina, and the Highlander Research and Education Center in Tennessee, Stephen A. Schneider reconstructs the pedagogical theories and rhetorical practices developed and employed at Highlander. He shows how the school focused on developing forms of collective rhetorical action, helped students frame social problems as spurs to direct action, and situated education as an agency for organizing and mobilizing communities.

Schneider studies how Highlander’s educational programs contributed to this broader goal of encouraging social action. Specifically he focuses on four of the school’s more established programs: labor drama, labor journalism, citizenship education, and music. These programs not only taught social movement participants how to create plays, newspapers, citizenship schools, and songs, they also helped the participants frame the problems they faced as having solutions based in collective democratic action. Highlander’s programs thereby functioned rhetorically, insofar as they provided students with the means to define and transform oppressive social and economic conditions. By providing students with the means to comprehend social problems and with the cultural agencies (theater, journalism, literacy, and music) to address these problems directly, Highlander provided an important model for understanding the relationships connecting education, rhetoric, and social change.

Stephen A. Schneider is an assistant professor of English at the University of Louisville and the author of articles in College English and College Composition and Communication.

“Students of 20th century social change in the U.S. know of the Highlander Folk School. But this book deepens our knowledge of its role as a rhetorical incubator, where the persuasive strategies for achieving social change were taught. Schneider skillfully illuminates this most unusual venue for rhetorical education. His account is a pleasure to read.” —David Zarefsky, Northwestern University
Rhetorical Touch
Disability, Identification, Haptics
Shannon Walters

Fresh insights into redefining rhetoric discourse in the context of disability studies through touch

Rhetorical Touch argues for an understanding of touch as a rhetorical art by approaching the sense of touch through the kinds of bodies and minds that rhetorical history and theory have tended to exclude. In resistance to a rhetorical tradition focused on shaping able bodies and neurotypical minds, Shannon Walters explores how people with various disabilities—psychological, cognitive, and physical—employ touch to establish themselves as communicators and to connect with disabled and nondisabled audiences. In doing so, she argues for a theory of rhetoric that understands and values touch as rhetorical.

Essential to her argument is a redefinition of key concepts and terms—the rhetorical situation, rhetorical identification, and the appeals of *ethos* (character), *pathos* (emotion), and *logos* (logic or message). By connecting Empedoclean and sophistic theories to Aristotelian rhetoric and Burkean approaches, Walters’s methods mobilize a wide range of key figures in rhetorical history and theory in response to the context of disability. Using Empedocles’s tactile approach to *logos*, Walters shows how the iterative writing processes of people with psychological disabilities shape crucial spaces for identification based on touch in online and real life spaces. Mobilizing the touch-based properties of the rhetorical practice of *mētis*, Walters demonstrates how rhetors with autism approach the crafting of *ethos* in generative and embodied ways.

Rereading the rhetorical practice of *kairos* in relation to the proximity between bodies, Walters demonstrates how writers with physical disabilities move beyond approaches of *pathos* based on pity and inspiration. The volume also includes a classroom-based exploration of the discourses and assumptions regarding bodies in relation to haptic, or touch-based, technologies.

Because the sense of touch is the most persistent of the senses, Walters argues that in contexts of disability and in situations in which people with and without disabilities interact, touch can be a particularly vital instrument for creating meaning, connection, and partial identification. She contends that a rhetoric thus reshaped stretches contemporary rhetoric and composition studies to respond to the contributions of disabled rhetors and transforms the traditional rhetorical appeals and canons. Ultimately, Walters argues, a rhetoric of touch allows for a richer understanding of the communication processes of a wide range of rhetors who use embodied strategies.

Shannon Walters is an assistant professor of English at Temple University, where she teaches courses in disability and composition, rhetoric, and professional writing. Her work has appeared in *JAC: A Journal of Rhetoric, Culture & Politics; Technical Communication Quarterly; Feminist Media Studies; Disability Studies Quarterly, Journal of Literary and Cultural Disability Studies*, and *PMLA*.

“Rhetorical Touch: Disability, Identification, Haptics offers a fresh and convincing argument that interdependence, a key concept in disability studies, is an actual, physical mediating space between bodies where inner and outer meet. Supported by classical and contemporary examples, Walters shows how touch, occurring at the intersection of bodies, is rhetorical, thereby enlarging a key concept in disability studies—interdependence—while highlighting the importance of haptics for communication and learning.”—Cynthia Lewiecki-Wilson, professor emerita of English, Disability Studies and Women, Gender, and Sexuality Studies, Miami University
Rhetoric and Power
The Drama of Classical Greece
Nathan Crick

An insightful approach to classical Greek texts and practices as the wellspring for understanding rhetoric’s relationship to authority

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, tragicomedy, 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 author of Democracy and Rhetoric: John Dewey on the Arts of Becoming (University of South Carolina Press) and Rhetorical Public Speaking.
Richard Hurdis

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