<table>
<thead>
<tr>
<th>CONTENTS BY SUBJECT</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>African American History</td>
<td>13</td>
</tr>
<tr>
<td>American Revolution</td>
<td>17</td>
</tr>
<tr>
<td>Art</td>
<td>18–19</td>
</tr>
<tr>
<td>Back in Print</td>
<td>25</td>
</tr>
<tr>
<td>Biography</td>
<td>13</td>
</tr>
<tr>
<td>Civil Rights</td>
<td>1, 16</td>
</tr>
<tr>
<td>Civil War</td>
<td>15</td>
</tr>
<tr>
<td>Conservation</td>
<td>10</td>
</tr>
<tr>
<td>Communication</td>
<td>22–23</td>
</tr>
<tr>
<td>Cooking</td>
<td>8</td>
</tr>
<tr>
<td>Ebooks</td>
<td>26–27</td>
</tr>
<tr>
<td>Gardening</td>
<td>8</td>
</tr>
<tr>
<td>Historical Fiction</td>
<td>9</td>
</tr>
<tr>
<td>Literary Studies</td>
<td>5, 20–21</td>
</tr>
<tr>
<td>Memoir</td>
<td>16</td>
</tr>
<tr>
<td>Music</td>
<td>12</td>
</tr>
<tr>
<td>Nature</td>
<td>10–11</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>13</td>
</tr>
<tr>
<td>Photography</td>
<td>1</td>
</tr>
<tr>
<td>Poetry</td>
<td>5</td>
</tr>
<tr>
<td>Public Health</td>
<td>22–23</td>
</tr>
<tr>
<td>Religious Studies</td>
<td>21</td>
</tr>
<tr>
<td>Rhetoric</td>
<td>23</td>
</tr>
<tr>
<td>South Carolina</td>
<td>2–3, 11–12, 14, 16, 18</td>
</tr>
<tr>
<td>Southern Fiction</td>
<td>6–7</td>
</tr>
<tr>
<td>Southern History</td>
<td>17</td>
</tr>
<tr>
<td>Southern Literature</td>
<td>2–4</td>
</tr>
<tr>
<td>William Gilmore Simms</td>
<td>24</td>
</tr>
<tr>
<td>Women’s Studies</td>
<td>22</td>
</tr>
<tr>
<td>Young Adult</td>
<td>8, 9</td>
</tr>
</tbody>
</table>

Order Form 28
Sales Information Inside Back Cover

On the cover:
—Coretta Scott King and Dr. Martin Luther King, Jr., Freedom Singing, SCLC Convention, Birmingham, 1962
—Marchers Crossing the Edmund Pettus Bridge, Selma, 1965
Below:
—Selma to Montgomery March, 1965

All photographs courtesy of the Estate of James Karales
Controversy and Hope
The Civil Rights Photographs of James Karales
Julian Cox
With Rebekah Jacob and Monica Karales
Foreword by Andrew Young

The dynamic photography and story of an unsung civil rights documentarian

Controversy and Hope commemorates the civil rights legacy of James Karales (1930–2002), a professional photojournalist who documented the 1965 Selma to Montgomery March for Voting Rights with a dedication and vision that led the New York Times to deem his work “a pictorial anthem of the civil rights movement.”

Equipped with ambition and a B.F.A. in photography from Ohio University in 1955, Karales headed to New York and found work as a darkroom assistant to master photographer W. Eugene Smith. Karales’s earliest photo-essays had already come to the attention of Edward Steichen, curator of photography at the Museum of Modern Art in New York, which acquired two of Karales’s photographs from his series on the Greek American community of Canton, Ohio. Another early photo-essay, on the integrated mining community of Rendville, Ohio, was featured in Karales’s first solo exhibition, held in 1958 at Helen Gee’s Limelight Gallery in Greenwich Village. From 1960 to 1971, Karales worked as a staff photographer for Look magazine, traveling the world during a time of dynamic social change and recording the harsh realities he witnessed at home and abroad.

By the time Karales documented the fifty-four-mile voting-rights march from Selma to Montgomery, Alabama, in 1965, he had already developed a strong relationship with its most prominent leader, Dr. Martin Luther King Jr., and had been granted unprecedented access to the King family. That connection translated into a powerful empathy in the photographs that still resonates for viewers today.

The Village Voice described Karales’s civil rights work as bearing “the weight of history and the grace of art.” Controversy and Hope presents many of Karales’s images from the era, including some photographs published here for the first time. Julian Cox, with the assistance of Rebekah Jacob and Monica Karales, has selected a bold representation of Karales’s photographs, augmenting his visual legacy with biographical information and personal recollections. Civil rights leader Andrew Young, who appears in some of Karales’s photographs, has provided a foreword to the volume.

Julian Cox is the founding curator of photography and chief curator for the Fine Arts Museums of San Francisco. For more than a decade Cox worked with the photographs collection at the J. Paul Getty Museum in Los Angeles and then spent five years leading the photography program at Atlanta’s High Museum of Art. His previous books include Julia Margaret Cameron: The Complete Photographs; Harry Callahan: Eleanor; Road to Freedom: Photographs of the Civil Rights Movement, 1956–1968; and The Portrait Unbound: Photographs by Robert Weingarten.

Rebekah Jacob is the proprietor of the Rebekah Jacob Gallery in Charleston, South Carolina. She is an expert on the art and photography of the American South and represents a number of eminent Southern artists. Jacob holds undergraduate and graduate degrees from the University of Mississippi and a certificate in appraisal studies in fine and decorative arts from New York University. She is also a certified member of the Appraisers Association of America.

Monica Karales is the widow of James Karales. She was born in Switzerland and raised in Lenzerheide-Valbella, in a picturesque valley in the Swiss Alps. Trained in the visual arts, she met and married James Karales in 1973 and was his constant companion until she was widowed in 2002. Karales has since dedicated herself to preserving her late husband’s archive and ensuring that his legacy survives in the form of exhibitions and scholarly publications.
State of the Heart

South Carolina Writers on the Places They Love

Edited by Aïda Rogers
Foreword by Pat Conroy

A collection of heartfelt recollections of place from a pantheon of Palmetto State writers

In State of the Heart, Aïda Rogers has crafted an artful love letter to our state, with contributions from a host of nationally and regionally recognized writers who have written short essays on the South Carolina places that they cherish. This anthology provides a multifaceted historical and personal view of the Palmetto State.

Thematically organized, this collection offers a geographic and emotional scope that is as diverse as its contributors. Sportswriters describe beloved arenas; historians reflect on church ruins and forts. A playwright recalls the magic of her first theater experience; a food writer revels in a coastal joint that serves fresh oysters. Backyards, front porches, a small library at a children’s home, the Savannah River Site, and places that are gone except in the memories of the writers who loved them—these are just a few of the locales covered, all showing how South Carolina has changed and inspired people in a variety of ways.

State of the Heart evokes a sense of history and timelessness by bringing together heartfelt responses to South Carolina rooted in memory, drawing on reflection, inspiration, and love. The anthology reveals a state that is more than a playground for tourists; it is a state of human hiding places that echo in the hearts of its literary citizens. Though presented as a book about place, the collection is ultimately about our shared connections to one another, to a complex common past, and to ongoing efforts to frame and build a future of promise and possibility.

Aïda Rogers is a writer and editor whose feature journalism has won national and regional awards. She has worked in newspapers, television, and magazines and has coauthored Stop Where the Parking Lot’s Full, a guidebook to South Carolina’s favorite restaurants with Tim Driggers. She lives in Columbia.

May
6 x 9, 224 pages, 50 illus.
ISBN 978-1-61117-250-8
hardcover, $39.95s
paperback, $19.95t
ebook, $19.95t

A University of South Carolina Press Friends Fund Book

“State of the Heart reminds us of what is best about South Carolina and her many gifted writers, the monumental power of this place to shape our memories into stories and then our stories into art.”
—Pat Conroy, from the foreword

ALSO AVAILABLE

William P. Baldwin
Kendall Bell
Cynthia Boiter
Shane Bradley
Lee Gordon Brockington
Ken Burger
Amanda Capps
John Cely
Pat Conroy
Robin Asbury Cutler
Billy Deal
Clair DeLune
Nathalie Dupree

Mary Eaddy
Starkey Flythe
Daniel Elton Harmon
Stephen G. Hoffius
Cecile S. Holmes
Dot Jackson
Dianne Johnson
Sandra Johnson
John Lane
J. Drew Lanham
Nick Lindsay
Vennie Deas Moore
John Hammond Moore

CONTRIBUTORS

Sam Morton
Horace Mungin
Kirk H. Neely
Liz Newall
Tom Poland
Aïda Rogers
Dori Sanders
W. Thomas Smith Jr.
Deno Trakas
Ceille Baird Welch
Marjory Wentworth

(1998) hc, 978-1-57003-255-4, $45.00t
“Before the days when I didn’t care who owned a restaurant, I just wanted to eat what I wanted to eat, and that was fresh oysters, cooked just like I knew from that beach and other outside oyster roasts. But inside. Walking into Bowens Island restaurant in those days—the 1970s, I suppose—was like traveling back to my youth. The order was taken by an old man (John Sanka was his name) sitting behind a long Coca-Cola drink box, money paid on the spot. There was another cooler with ice and cold drinks and spigots adorning rough containers of sweet tea and water. If ordering something fried—shrimp or fish, for instance, or hush puppies—it was possible to glimpse the order sliding into the fat in the iron skillet, watch the fat bubble up and hear the sizzle. Noses wrinkled and mouths tingled, anticipating the brown crusty exterior of the hushpuppies and their tender moist interiors. The aroma of the fresh shrimp—cooked every which-way—would sway many an oyster lover into ordering both.”— Nathalie Dupree, from Please Tip the Oysterman

“There is something about an old farm that wants to be broken down. As time tests tin and weather wears wood, barns and outbuildings begin to lean and falter. Like old men teetering on canes, they rest feebly on stone foundations that hold them up despite the failure of everything else around them. They wobble in the wind, barely balanced on posts and pillars that keep them from falling flat on their facades. Their impending demise is hastened by loosening joints—mortise separating from tenon and nails falling out like rotting teeth. And yet, some old barns and sheds linger on. They were constructed not so much with neatly drawn plans to spec and scale, but rather with what was on hand. Aesthetic was never in the plan. Form was function. Were it not for something stronger than what we see, they would fail. The underpinning of stones, bricks, blocks, and mortar are the souls of the silos and sheds, and they stand for something durable—no matter the decaying timber they support.”— J. Drew Lanham from No Forever for Old Farms
Southern Bound
A Gulf Coast Journalist on Books, Writers, and Literary Pilgrimages of the Heart
John S. Sledge
Foreword by Walter Edgar

A collection of extraordinary columns on all things literary from an accomplished Southern critic, historian, and preservationist

Southern Bound represents a running conversation on books, writers, and literary travel written by John S. Sledge for the Mobile Press-Register Books page from 1995 to 2011. The collection includes more than one hundred of the best pieces culled from Sledge's total output of approximately seven hundred columns. Numerous classic authors are celebrated in these pages, including Homer, Plato, Gibbon, Melville, Proust, Conrad, Cather, and Steinbeck as well as modern writers such as Walter Edgar, Tom Franklin, and Eugene Walter.

While some of the essays are relatively straightforward book reviews, others present meditative and deeply personal perspectives on the author's literary experiences such as serving on the jury in the play version To Kill a Mockingbird; spending the night alone in a Jesuit college library's venerable stacks; rambling through funky New Orleans bookshops; talking to Square Books owner Richard Howarth while overlooking the Oxford, Mississippi, courthouse; rereading Treasure Island on the shores of Mobile Bay; and remembering a beloved father's favorite books. Engaging and spirited, Southern Bound represents the critical art at its most accessible and will prove entertaining fare for anyone who loves the written word.

“John Sledge loves books, and in Southern Bound that feeling rolls along page after page, reminding us why we love them, too. He takes us through ... good books and great books in great writing of his own, from Charles Portis in the great True Grit to the writer across Mobile Bay. But, more than that, we see the great value in Sledge and writers like him ... who take on the closed minds and the book burners. I cannot imagine a world without books or without people like John Sledge who help me find and appreciate the best of them, and in them.” — Rick Bragg

John S. Sledge, senior architectural historian for the Mobile Historic Development Commission, was the books editor for the Mobile Press-Register from 1996 to 2012 and is a member of the National Book Critics Circle. He holds a B.A. in history and Spanish from Auburn University and a master’s in historic preservation from Middle Tennessee State University. Sledge is the author of three books with photography by Sheila Hagler, Cities of Silence: A Guide to Mobile’s Historic Cemeteries, An Ornament to the City: Old Mobile Ironwork, and The Pillared City: Greek Revival Mobile. He and his wife, Lynn, live in Fairhope, Alabama.

“John Sledge's wonderful collection of essays is a literary labor of love by a man who loves and understands literature. A treasure to buy and a pleasure to keep for many years to come.” — Winston Groom

“Southern Bound is a reader’s and writer’s delight. John Sledge’s collection is a marvel of shrewd book commentary not to be missed. Spanning subjects from Mobile favorites to internationally recognized hot-shots, Sledge is incredibly generous, always explaining how a book or author affected him. Because of this singular tone, the whole book has a feeling of freedom and exploration about it. Read!” — Helen Scully

ALSO AVAILABLE

The Southern State of Mind
Joan Nino-Rossant
(2010) pb, 978-1-57003-899-0, $24.95s

April
6 x 9, 280 pages, 10 illus.
paperback, $24.95
ebook, $24.95
The Complete Poems of James Dickey
Edited with an Introduction by Ward Briggs
Foreword by Richard Howard

The Complete Poems of James Dickey is an authoritative edition of all 331 poems published by one of America’s most distinguished poets, collected in one volume for the first time. Dickey’s most-admired and most-anthologized poems—such as “The Performance,” “Cherrylog Road,” “The Firebombing,” “Falling,” and “May Day Sermon”—along with his epic poem The Zodiac are placed in chronological order of publication, affording a poetic autobiography that reveals the intellectual development and the constant experimentation of an iconic American literary figure.

This collection includes 93 poems Dickey did not publish in The Whole Motion (1992), 238 poems that he collected as an overview of his whole career. The Complete Poems of James Dickey also includes an apparatus listing publication data and textual variants for the poems, as well as explanatory notes placing Dickey’s poetry in biographical and historical context. Edited with an introduction by Ward Briggs, this authoritative and complete edition will be the definitive primary source for Dickey’s poetry.

This collection includes a foreword by poet Richard Howard, president of the PEN American Center and winner of the Pulitzer Prize for his 1969 collection, Untitled Subjects.

James Dickey (1923–1997) is one of the great American poets of the twentieth century. After working in the advertising industry and teaching at several colleges and universities, Dickey received a National Book Award for Buckdancer’s Choice in 1966 and served as poetry consultant to the Library of Congress, a position that later became poet laureate, from 1966 to 1968. He then joined the University of South Carolina English faculty and served as poet in residence until his death. He became a member of the National Institute of Arts and Letters in 1972 and was elected to the American Academy of Arts and Letters in 1987.

Ward Briggs is Carolina Distinguished Professor of Classics Emeritus and Louis Fry Scudder Professor of Humanities Emeritus at the University of South Carolina. He has published widely on the history of American classical scholarship, the career of the classicist Basil Lanneau Gildersleeve, and the classical tradition. He was a friend of James Dickey for more than thirty years.

“James Dickey was like a force of nature—in personality, ambition, and often enough, in achievement. Sometimes the man, in his drive for fame, seemed to get in the way of the poet. Dickey’s Complete Poems not only places the best of his great poetry in perspective, it honors the whole of his poetry as an original and demanding work of art. The fifty years of poems represented here demonstrate more than simply a commitment to form and change and growth, they stand as a testament to experiment and discovery. No poet in our history has written with more power per line, more pulse, and more heat of the moment. From the first poem to the last—a marvelous elegy for F. Scott Fitzgerald—the writing is beautifully alive. Dickey pushed the limits. In his great poems he enlarged what American poetry is.”—Stanley Plumly

ALSO AVAILABLE

2009, hc, 978-1-57003-803-7, $44.95s
2003, hc, 978-1-57003-328-9, $39.95s
1997, hc, 978-1-57003-165-6, $39.95s
1986, pb, 978-0-87249-472-5, $21.95s
Her Own Place
A Novel
Dori Sanders
New Introduction by the Author

A new edition of Sanders’s novel of perseverance, family, and hope in the hardscrabble South

Her Own Place traces the life and times of Mae Lee Barnes, an African American woman from rural South Carolina. The novel begins with Mae Lee’s life as a teenager in the 1940s and follows her eventual marriage to her boyfriend, Jeff Barnes, who proposes before going off to fight in World War II. While Jeff is in the army, Mae Lee works rotating shifts at a local munitions plant and saves every penny she can to purchase a small farm. When Jeff returns from the war, he alternates between spending time on the farm and going to find work in the city, and eventually they decide to start a new life in the city together. The day their new life is to begin, Jeff abandons Mae Lee and their five children, and the story traces Mae Lee’s struggles and triumphs after Jeff leaves, including her challenges as a single parent on a working farm, her life after her children are grown, the realities of racial integration in the South, and the realization that her memory is slipping away.

This Southern Revivals edition includes a new introduction from the author.

“Moves at the gentle, timeless pace of a work by Willa Cather. . . . Her Own Place is about Mae Lee Barnes, who matures from a rural South Carolina sweetheart, all buckled knees for her high school sweetheart, to an abandoned mother of five whose fierce reserves and constant humor help her family to prosper.”—New York Times

“This story belongs to Mae Lee Barnes—and reflects a life punctuated by births, graduations, weddings and deaths that shape our memories. . . . But this is more than the success story of one indomitable black matriarch. Sanders sets her novel during times of changes, inviting us to speculate on the broader implications of the social realignment brought upon by the civil rights movement. . . . A voice that should appeal to anyone.”—Washington Post

“A life story that seems to hum along so simply it takes a while to notice that it resonates as powerfully as an old hymn. . . . Small, sharp truths and day-to-day details add up to a story that’s larger than life here—that’s the cipher of fine writing.”—Kirkus Reviews

Dori Sanders grew up near York, South Carolina, where she still lives. Sanders is also the author of the novel Clover—winner of the Lillian Smith Award—and a cookbook, Dori Sanders’ Country Cooking. She lives on her family’s land, one of the oldest black-owned farms in the country, and divides her time between public speaking appearances and managing the Sanders’ Peach Shed.

“A salute to the extraordinary in ordinary lives and a delightful reading experience.”—Library Journal

“Beautiful and beautifully crafted, Sanders brings her story up to the present, along the way enabling readers to savor the changes in Mae Lee and the Southern world around her. That she endures so successfully is part of the triumph of Sanders’ book with its finely proclaimed victory over the adversity that all readers will know and identify with.”—Columbia (S.C.) State

“Sanders is a master storyteller, and she spins this yarn both seamlessly and effortlessly. . . . With homey, but shimmering, imaginative metaphors, she portrays the small truths and little miracles of everyday life. . . . Mae Lee Barnes, a woman of indomitable spirit, will capture the reader’s heart and touch the soul.”—Charleston (S.C.) Post & Courier

Also Available
New Stories by Southern Women

April
5 x 7, 256 pages
ISBN 978-1-61117-244-7
paperback, $18.95
Southern Revivals
Robert Brinkmeyer, series editor

1989, pb, 978-0-87249-634-7, $16.95
**Why Dogs Chase Cars**
*Tales of a Beleaguered Boyhood, Expanded Edition*

George Singleton

New Introduction by the Author

A new edition of Singleton's comic tales of coming-of-age in the small-town South

Accomplished South Carolina storyteller George Singleton has been called “the unchallenged king of the comic southern short story” by the *Atlanta Journal-Constitution*, “a breakthrough writer you need to know” by *Book* magazine, and “a big-hearted evil genius who writes as if he were the love child of Alice Munro and Strom Thurman” by novelist Tony Earley. Singleton’s third collection, *Why Dogs Chase Cars*, comprises fourteen uproarious short stories about Mendal Dawes, a young boy coming of age in the backwoods town of Forty-Five, South Carolina, and coming to terms with his eccentric but well-intentioned father. Singleton uses an earnest and consistently comic voice as he skillfully navigates themes of race, class, family, and Southern heritage. In his vision of the small-town South, where the “gene pool [is] so shallow that it wouldn’t take a Dr. Scholl’s insert to keep one’s sole dry,” cynicism ultimately gives way to empathy and an understanding of the empowering ties that always bind one to home and family.

This Southern Revivals edition includes a new introduction by Singleton himself, as well as a previously unpublished story, “Poetry,” and an expanded ending to “The Earth Rotates This Way,” the final piece in the collection.

“Like a gentler Harry Crews, Singleton explores the backwaters of Southern life in this offbeat, episodic collection.”— Publishers Weekly

“In between swipes at homogeneity and herd mentality, Singleton creates a dead-on portrait of the way we carry our childhoods into adulthood and how, despite vows to leave small towns, we can end up back home, still running, like stray dogs hoping a passing car will stop and give us a ride somewhere else.”—Booklist

“A disturbingly askew—at times, downright surreal—vision of the South.”—Entertainment Weekly

“This is a South that knows something of suburbia, and while the characters may not be in the best circumstances, this is a great new take on the hard-drinking, hardscrabble Southerner.”—Raleigh (N.C.) News and Observer

George Singleton is the author of two novels—*Novel* and *Work Shirts for Madmen*—four short story collections—*These People Are Us, The Half-Mammals of Dixie, Drowning in Gruel,* and *Stray Decorum*—and a nonfiction guide for writers. Singleton is a 2009 Guggenheim Fellow and a 2011 winner of the Hillsdale Award for Fiction from the Fellowship of Southern Writers. He currently teaches writing at the South Carolina Governor’s School for the Arts and Humanities. His fiction has appeared in a wide range of magazines, including the *Atlantic Monthly, Harper’s, Playboy, Esquire, Zoetrope,* the *Georgia Review,* the *Southern Review,* and many others.

**ALSO AVAILABLE**

2012, hc, 978-1-61117-082-5, $59.95s
pb, 978-1-61117-083-2, $24.95t
**Greek Revival from the Garden**

*Growing and Cooking for Life*

Patricia Moore-Pastides

An inviting garden-to-table approach to the Mediterranean diet for beginning gardeners and chefs

Patricia Moore-Pastides, author of *Greek Revival: Cooking for Life*, heads to the garden in this new cookbook that makes a do-it-yourself healthful lifestyle possible, offering guidance on how to pursue healthy eating, starting from the ground up. Moore-Pastides, an accomplished cook and public-health professional, presents all new recipes focused on bringing the bounty of the garden to the table in easy and accessible ways. Targeting young adults but valuable for all novices, *Greek Revival from the Garden* focuses on the time-tested Mediterranean diet—recommended for great taste, good health, and long life—and on learning simple, delicious cooking methods that foster a happy and healthy relationship with good food.

The growing section provides all the information necessary for those interested in organic gardening to cultivate an exciting array of fruits and vegetables in containers, raised beds, or yard gardens. Topics include preparing the soil, composting to create organic fertilizer, watering, working with basic tools, and dealing with common pests and problems. Color photographs are provided to inspire new gardeners with more than just tomatoes and cucumbers.

*Greek Revival from the Garden* then invites the reader into the kitchen. This section assumes little prior cooking knowledge or experience and includes kitchen safety, common equipment and cooking methods, and observations from cooking class participants. The highlight of the cooking section are the recipes themselves: a beautifully photographed sampling of fifty mouth-watering dishes prepared with the harvest of homegrown vegetables as the stars, including garden gazpacho, curried butternut squash and apple soup, and nut crusted creamy almond fruit tart.

Throughout the book, Moore-Pastides inspires healthy habits by introducing simple ways to grow and prepare nutritious dishes, and promotes a long and fulfilling lifetime relationship with food from garden to table.

Patricia Moore-Pastides is the First Lady of the University of South Carolina, where she teaches healthy Mediterranean cooking classes for USC students. In addition Moore-Pastides teaches adults and children through Columbia’s Cooking!, a community program offered by the university’s Cancer Prevention and Control Program. As part of being an active participant in Healthy Carolina’s farmers’ market, she cultivates an organic vegetable garden at the President’s House. Moore-Pastides also works to support sustainability initiatives on campus and lectures on wellness, specifically the health benefits of the traditional Mediterranean diet and lifestyle. She is the author of *Greek Revival: Cooking for Life*.

**Also Available**

2010, hc, 978-1-57003-939-3, $34.95t

*Classic Caprese Salad*
Fragments of the Ark
A Novel
Louise Meriwether

Explores the American Civil War through the eyes of its most deeply wounded souls

Fragments of the Ark follows the exploits of runaway slave Peter Mango, his family, and a band of fellow escaped slaves as they commandeer a Confederate gunboat out of Charleston harbor and deliver it to the Union navy. Mango is made captain of this liberated vessel and commands its crew through the duration of the war. He also travels to Washington to meet President Lincoln, adding his voice to others trying to persuade the president to allow black men to enlist in the armed forces. After the war Mango bought a home from his former master and became a political organizer for voting rights. Eventually he was elected a delegate to South Carolina's state convention to rewrite its constitution.

Based on the inspirational life of Robert Smalls, Fragments of the Ark explores the American Civil War through the eyes of its most deeply wounded souls. Against this chaotic backdrop, the novel sweeps readers into Mango's heroic quest for the most basic of human rights—a safe haven to nurture a family bound by love and not fear, and the freedom to be the master of his own life.

“Incredibly moving…. Fragments of the Ark explains why the Civil War remains positioned in the American psyche as bitter race memory. In Louise Meriwether's capable writing hands, the conflict becomes as real as the odor of freshly spilled blood, and the suffocating presence of gunpowder in the air.”—Maya Angelou

“A marvelous Civil War story told from an African American point of view.…. Based on the life of Robert Smalls, this novel portrays one man's struggle, the emotional impact of slavery, and the determination to be free at all costs. Packed with historical facts, it shows how economic, social, and political forces affected the characters’ lives…. A fascinating read.”—School Library Journal

“Books like this enrich our lives by expanding our pantheon of heroes.”—Library Journal

Louise Meriwether is a novelist, essayist, journalist, and social activist with family ties to South Carolina. Her first book, Daddy Was a Number Runner, a fictional account of the economic devastation of Harlem during the Great Depression, was the first novel to emerge from the Watts Writers’ Workshop. Meriwether followed with the publication of three historical biographies for children on Civil War hero Robert Smalls, pioneer heart surgeon Dr. Daniel Hale Williams, and civil rights activist Rosa Parks. Her most recent novel is Shadow Dancing. A member of the Harlem Writers Guild, Meriwether has taught creative writing at Sarah Lawrence College and the University of Houston.

“Impressively researched…. Meriwether’s portraits of a wide range of black Americans and their struggles to free themselves are a welcome window into a crucial part of America’s past.”—Kirkus Reviews

“Here is a gripping, unbearably sad, yet irresistible and enriching work of historical fiction.”—Booklist

“First and foremost, Fragments is a powerful testimony to the spirit of a people who would not be denied their freedom.”—San Francisco Chronicle
A Delicate Balance
Constructing a Conservation Culture in the South Carolina Lowcountry
Angela C. Halfacre
Foreword by Cynthia Barnett

An interdisciplinary study of conservation efforts and attitudes in the lowcountry

The coastal zone of South Carolina is one of the most endangered, culturally complex regions in the state and perhaps in all of the American South. A Delicate Balance examines how a multilayered culture of environmental conservation and sustainable development has emerged in the lowcountry of South Carolina, and in its pages Angela C. Halfacre describes how sprawl shock, natural disaster, climate change, and other factors spawned and sustain—but at times also threaten and hinder—the culture of conservation.

Since Hurricane Hugo in 1989, the coastal region of South Carolina has experienced unprecedented residential, commercial, and industrial growth. As Halfacre demonstrates, preserving the environment while accommodating growth is a balancing act replete with compromises. She documents the origins, goals, programs, leaders, tactics, and effectiveness of a resilient culture of conservation that wields growing influence in the lowcountry that has become an important regional model for conservation efforts across the nation.

A Delicate Balance also includes a foreword by environmental journalist Cynthia Barnett.

Angela C. Halfacre is a professor of political science and sustainability science at Furman University in Greenville, South Carolina. She also serves as the director of Furman’s David E. Shi Center for Sustainability.

“Adelicate Balance thoroughly documents the rise of the conservation movement in the lowcountry, leaving the reader with a sense of having read a well-told story and a reliable chronicle of the chain of events that significantly altered land-use patterns along the coast.”—Charleston (S.C.) Mercury
Cowasee Basin

The Green Heart of South Carolina

John Cely

Preface by Billy Cate

Foreword by Walter Edgar

A pictorial tribute to the rich natural and human history of a lavish floodplain and a call for its conservation

Throug the striking color images of more than twenty photographers and text by John Cely, this book shares with readers the beauty and legacy of the Cowasee Basin. Located in central South Carolina along the Congaree, Wateree, and Upper Santee Rivers, the 215,000-acre Cowasee Basin, an acronym for the three rivers that hold it together, features some of the most significant biological, historical, and cultural resources in North America.

The heart of the basin is Congaree National Park, the Palmetto State’s only national park, a landmark that features extraordinary biological diversity, including one of the tallest hardwood forests in the temperate world, along with six national champion trees and two dozen state champion trees. The Cowasee Basin is also the home of the beautiful Poinsett State Park, Manchester State Forest, the Congaree Bluffs Heritage Preserve, and the finest flat water paddling destination in South Carolina, Sparkleberry Swamp. The rivers and abundant hills make Cowasee a sports enthusiast’s and naturalist’s paradise.

The region is also steeped in historical significance. It was the scene of the first exploration of the North American interior when Hernando De Soto and his 600 Spanish conquistadors traveled through the area in the spring of 1540 searching for the legendary Indian town of Cofitachequi. During the American Revolution, Cowasee was the setting for some of that war’s most distinguished leaders, including General Nathanael Greene; Thomas Sumter; Francis Marion, the “Swamp Fox”; William “Danger” Thomson; and “Light-horse” Harry Lee.

The basin is also home to thirty sites on the National Register of Historic Places and one National Historic District, Stateburg.

Cowasee Basin includes a preface by Billy Cate, executive director of the Congaree Land Trust, and a foreword by Walter Edgar, South Carolina’s leading historian and author of South Carolina: A History. Publication was made possible by the generosity of the Dorothy and Edward Kendall Foundation and grants from Friends of Congaree Swamp and the Richland County Conservation Commission.

John Cely retired as a biologist with the South Carolina Department of Natural Resources and is now the land protection director for the Congaree Land Trust. Cely has spent more than forty years exploring the Cowasee Basin.
SEEKING
A Concert Dedicated to the Painting Seeking
Produced by Jack McCray and Quentin E. Baxter

Eight original music compositions inspired by the art of Jonathan Green

On March 8, 2008, a historic event was held at the Circular Congregational Church in Charleston, South Carolina. The concert “Gullah Expressions” was a visual and aural experience designed to celebrate the work of Gullah artist Jonathan Green and his painting Seeking, a metaphor for spiritual quest and personal discovery. In true Gullah fashion, the result is an extension of that seeking for spirit and purpose in life.

In “Messages” composer Trevor Weston of the College of Charleston paints a sound picture of the seeking experience that Green captured on canvas. Weston’s work, while classical in form, draws directly on Gullah traditions. With “I Know the Lord Got His Hands on Me,” the current generation of the Moving Star Hall Singers—an a cappella group that sings, claps, and stomps traditional lowcountry music—rattle the floorboards and send out sonorous waves of life, joy, and music. Drawing on South Carolina’s jazz roots, trumpeter and bandleader Charlton Singleton and his quartet performed several of their original compositions to interpret, improvise, and personalize the structured Gullah themes in a free-form, jazz experience.

Produced by the late jazz historian and writer Jack McCray and renowned jazz drummer Quentin E. Baxter with the support of Arts Advocacy, LLC, the concert’s audio CD serves as a testament to the universality and connectivity of the human experience central to Jonathan Green’s inspirational artwork, and to the sense of discovery and hope that can spring from music and art.
New in paperback and ebook

**Sissieretta Jones**

“The Greatest Singer of Her Race,” 1868–1933

Maureen D. Lee

*An opera biography of a distinguished African American musical pioneer*

Matilda Sissieretta Joyner Jones, nicknamed “Black Patti,” after the well-known Spanish-born opera star Adelina Patti, was a distinguished African American soprano during the late nineteenth and early twentieth centuries. Performing in such venues as Carnegie Hall and Madison Square Garden, Jones also sang before four U.S. presidents. In this compelling biography, Maureen D. Lee chronicles Jones’s ability to overcome racial bias and build an inspirational career performing on hundreds of stages throughout North America and Europe.

A role model for other African American women, Jones was successful despite the many challenges she faced during the rise of Jim Crow segregation. She began as a concert singer of ballads and operatic pieces and eventually starred in her own musical comedy company, the Black Patti Troubadours. Critics praised Jones as America’s leading African American prima donna, with some even dubbing her voice one in a million.

Lee’s research, using black newspapers, concert reviews, and court documents, brings overdue recognition to an important historical songstress and provides a comprehensive, moving portrait of Jones and a vivid overview of the exciting world in which she performed.

"Maureen D. Lee does yeoman’s work to excavate what facts there are about Jones’s life and career. . . . Her story is a moving one . . . [and] in documenting the struggles and triumphs of a true pioneer, Lee has recaptured the humanity of an important artist."—Opera News

"Maureen D. Lee makes an extremely valuable contribution to our understanding of the essence of Sissieretta Jones’s professional life. Exhaustive research, excellent organization, and a very descriptive writing style all make this book an excellent read."—Karen Chandler, College of Charleston and Charleston Jazz Initiative

Maureen D. Lee is a retired public relations professional and a former newspaper journalist, magazine editor, and university research associate. Lee grew up in Rhode Island, the state Sissieretta Jones called home for most of her life. Lee holds bachelor’s and master’s degrees from Rhode Island College. She lives in Columbia, South Carolina, where she and her husband, John, own and operate Lee’s Book Attic.

“I have long awaited someone like Maureen Lee who would take a closer look at Sissieretta Jones, Rhode Island’s and the nation’s most successful African American singer during a difficult age. The result is a stunning biography of piercing intensity and beauty.”—Ray Rickman, Rhode Island Black Heritage Society

“Maureen Lee has provided a detailed and highly informative review of a sadly neglected superstar singer of the American concert and vaudeville stage at the beginning of the twentieth century. The remarkable life and accomplishments of the ‘Black Patti’ . . . need to be more fully incorporated into the broad cultural story of America in order to understand the true diversity of our country’s entertainment history.”—Thomas L. Riis, director, author of *Just before Jazz: Black Musical Theater in New York, 1890 to 1915*

**ALSO AVAILABLE**

**Understanding August Wilson**

Revised Edition

Mary L. Bogumil

2011, pb, 978-1-57003-979-9, $24.95s
Palmetto Profiles
The South Carolina Encyclopedia Guide to the South Carolina Hall of Fame
Edited by W. Eric Emerson
Foreword by Walter Edgar

Extraordinary South Carolinians memorialized for their lasting legacies in the Palmetto State and beyond

Palmetto Profiles documents the lives and accomplishments of the inductees of the South Carolina Hall of Fame during its first forty years. As Governor John C. West predicted in his dedication speech, the Hall of Fame has indeed become a “vital and integral part of the history and culture of South Carolina.” Nearly ninety citizens have been inducted since Apollo 16 astronaut Colonel Charles Duke, Jr., became the first honoree in 1973. Each year one contemporary and one deceased individual is recognized by the hall for outstanding contributions to South Carolina’s heritage and progress.

To date, inductees have included political leaders and reformers, artists, writers, scientists, soldiers, clergy, educators, athletes, and others. U.S. president Andrew Jackson, authors Elizabeth Coker and Pat Conroy, jazz legend Dizzy Gillespie, artists Jasper Johns and Elizabeth O’Neil Verner, Catawba King Hagler, Generals Francis Marion and Thomas Sumter, civil rights leaders Mary McLeod Bethune and Reverend Benjamin E. Mays, U.S. senators J. Strom Thurmond and Fritz Hollings, and Nobel Prize–winning physicist Charles H. Townes are just some of the representative South Carolinians memorialized in the Hall of Fame for their lasting legacies in the Palmetto State and beyond.

Published on the fortieth anniversary of the opening of the South Carolina Hall of Fame and drawn from biographical entries in The South Carolina Encyclopedia, this guidebook presents concise profiles of the inductees from 1973 to 2013. Palmetto Profiles, like the Hall of Fame itself, serves as a tangible link to South Carolina’s rich and complex past to the benefit of residents, visitors, and students alike. The volume also includes illustrations of all inductees and a foreword by Walter Edgar, a 2008 Hall of Fame inductee, author of South Carolina: A History, and editor of The South Carolina Encyclopedia.

A Confederate Englishman
The Civil War Letters of Henry Wemyss Feilden
Edited by W. Eric Emerson and Karen Stokes

The wartime correspondence of a British officer turned Confederate captain under P. G. T. Beauregard

A Confederate Englishman presents for the first time the fascinating Civil War correspondence of Henry Wemyss Feilden (1838–1921), a young British officer who resigned his commission and ran the blockade to become a Confederate staff officer in Charleston, South Carolina. Editors W. Eric Emerson and Karen Stokes have compiled Feilden’s letters to chart the history of his eventful career in the Confederacy from the time of his arrival in South Carolina in 1863 to the end of the war.

Born the second son of the Baronet of Feniscowles, Feilden had experienced much before his arrival in America. As a young officer, he served during the Indian Mutiny and during the Second Opium War in China. His fascination and empathy with the Confederacy, however, led the young Englishman to risk his life to run the Federal blockade of Charleston. After traveling to Richmond, Virginia, the capital of the Confederacy, to obtain a commission as captain in the Confederate Army, he returned to Charleston to serve on the staff of General P. G. T. Beauregard, whom he greatly admired. During the war Feilden married a young South Carolinian, Julia McCord. His witty, vivid, highly readable, and sometimes romantic letters to her offer a compelling view into the operations of the military department headquartered in Charleston, conditions and events in and around the besieged city, and the heart of a man in love.

A Confederate Englishman provides the insight and perspective of Feilden’s experiences with operations in the large and vital Department of South Carolina, Georgia, and Florida during the war’s final two years. After the war Feilden returned to England with his wife to resume his career in the British army, and later he became a noted Arctic explorer and naturalist. In addition to his Civil War correspondence, A Confederate Englishman features a selection of Feilden’s letters from the early twentieth century that include his reflections on his extraordinary life, his service to the Confederacy, and his beloved wife of fifty-six years.

Emerson’s introduction examines Feilden’s background and character and the reasons behind his choice to fight for the Confederacy. It also delves into Feilden’s astute assessment of Confederate capabilities late in the war and his decision to benefit financially from blockade running.

W. Eric Emerson is the director of the South Carolina Department of Archives and History in Columbia. Emerson is the author of Sons of Privilege: The Charleston Light Dragoons in the Civil War and the coeditor of Faith, Valor, and Devotion: The Civil War Letters of William Porcher DuBose. He also has served as the director of the Charleston Library Society and the South Carolina Historical Society.

Karen Stokes is an archivist at the South Carolina Historical Society in Charleston. She is the author of many articles on South Carolina history and a contributor to The Civil War in South Carolina: Selections from the South Carolina Historical Magazine. Stokes is the coeditor with W. Eric Emerson of Faith, Valor, and Devotion: The Civil War Letters of William Porcher DuBose.

ALSO AVAILABLE
2011, pb, 978-1-61117-010-8, $19.95t
2010, hc, 978-1-57003-592-0, $24.95t
New in paperback

**IN RICHARD’S WORLD**

*The Battle of Charleston, 1966*

William H. Barnwell

With a New Introduction by the Author

*A stirring firsthand account of lowcountry race relations during a turbulent period in civil rights history*

In 1966, as a seminarian at the Virginia Theological Seminary, William H. Barnwell undertook a summer’s missionary work at St. John’s Episcopal Mission Center in his native city of Charleston, South Carolina. His supervisor was an African American priest, and Barnwell’s duties ran the gamut from managing the recreation room to crisis intervention among the mission’s clients and neighbors. *In Richard’s World* is based on letters and journal entries that Barnwell kept throughout 1966, a year of social upheaval and civil rights unrest in Charleston. It was during this time that Barnwell encountered the “Battle of Charleston” within himself. His activist education began during that summer as he moved culturally and politically between white and black communities on the Charleston peninsula and served in a church known more for its members’ elite pedigrees than for social action.

This Southern Classics edition includes a new introduction by the author that is part autobiography and part survey of the successes and failures of the civil rights movement in lowcountry South Carolina since *In Richard’s World* was first published.

“In Richard’s World changed my life. It was the main reason I applied to teach at an all-black school on Daufuskie Island. That experience became the basis for my book *The Water Is Wide*. Barnwell is a shameless white, southern liberal just like me … and he writes beautifully.”—Pat Conroy

“An affectinglly candid depiction of conflict and growth, the confrontation within one person of two worlds that should gain sympathy not only for the author but for his South.”—Kirkus Reviews

“The best of the book is found in William’s exceptional honesty.”—New York Times Book Review

William Barnwell grew up in Charleston, South Carolina, graduated from the University of the South at Sewanee, Tennessee; served as an officer in the U.S. Coast Guard; and graduated from Virginia Theological Seminary. He has been a pastor at churches in Conway and Columbia, South Carolina; New Orleans; and Boston; and he served at the Washington National Cathedral as the canon missionary. In 2008 he and his wife, Corinne, returned to New Orleans, where he manages a national Episcopal Church program, the Disciples of Christ in Community (DOCC), and serves in prison ministry and at various churches. His other books include *Our Story According to St. Mark* and *Lead Me On, Let Me Stand: A Clergyman’s Story in White and Black.*

“This is a remarkably candid story of what the author saw and thought and felt and what response he received from his many friends and relatives in the exclusive section of the city below Broad Street. It is a book that will be considered controversial, for the author, a descendant of many of the oldest and most distinguished families of the Carolina Lowcountry, makes no attempt to hide his feelings as he struggles to work in the slums from 9 A.M. to 5 P.M. each day and then drives home, not too many blocks, to the comfort and prosperity of the genteel world of old Charleston.”—Charleston (S.C.) News and Courier

 ALSO AVAILABLE

2011, hc, 978-1-61117-048-1, $29.95t

2011, pb, 978-1-57003-971-3, $29.95s
Three Peoples, One King
Loyalists, Indians, and Slaves in the Revolutionary South, 1775–1782
Jim Piecuch

A comprehensive study of the wartime roles and fates of three groups who stood with Britain against colonial rebels

Three Peoples, One King explores the contributions and conjoined fates of Loyalists, Indians, and slaves who stood with the British Empire in the Deep South colonies during the American Revolution. Challenging the traditional view that British efforts to regain control of the Southern colonies were undermined by a lack of local support, Jim Piecuch demonstrates the breadth of loyal assistance provided by these three groups in South Carolina, Georgia, and East and West Florida. Piecuch attributes the ultimate failure of the Crown’s Southern campaign to the ruthless program of violent suppression of Loyalist forces carried out by the revolutionaries and to Britain’s inability to capitalize fully on the support available.

Other studies have assessed the stance of white Loyalist militias and the efforts of revolutionaries to woo them or defeat them, but Piecuch’s is the first to offer a synthetic approach to all three Loyalist populations—white, black, and Native American—in the South during this era. He subjects each of the groups to intensive investigation, making new discoveries in the histories of escaped or liberated slaves and of still-powerful Indian tribes, and in the bitter legacies of white loyalty. Aided by thirty-four illustrations and maps, Piecuch’s pathbreaking study will appeal to scholars and students of American history as well as Revolutionary War enthusiasts.

“Piecuch’s book is a much needed and welcomed addition to the history of the American Revolution in the South and of its Loyalist, Indian, and slave participants.”—Georgia Historical Quarterly

“Piecuch’s book provides a fresh treatment of the field and helps the reader gain a better understanding of exactly what loyalty meant and how much suffering occurred at the hands of the rebels. Piecuch reinforces the belief that loyalists were devoted British subjects determined to maintain the connection between the colonies and the Crown and work within the system to effect change.”—South Carolina Historical Magazine

Jim Piecuch is an associate professor of history at Kennesaw State University in Georgia, the author of The Battle of Camden: A Documentary History, and the coeditor of General Nathanael Greene and the American Revolution in the South.

“The research undergirding this effort is tremendous. Piecuch has been unstinting in his pursuit of manuscript sources, and his study is adequately informed by the latest secondary research. More importantly, Piecuch is among the first to structure a study of loyalism in the revolutionary South that incorporates Indians and African Americans.”—William and Mary Quarterly
**Abstract Art in South Carolina: 1949–2012**

South Carolina State Museum

A comprehensive survey of abstract art by Palmetto State artists from the mid-twentieth century to the present

Abstract Art in South Carolina: 1949–2012 was first published in conjunction with an exhibition hosted by the South Carolina State Museum in Columbia. The book celebrates the creativity of South Carolina artists by focusing on abstract art from across the state from the past sixty years, featuring forty-four artists and including art in mediums ranging from abstract painting to sculpture.

Beginning in the mid-twentieth century, both young art museums and university and college art departments in South Carolina experienced a significant amount of growth, bringing in artists from across the state and beyond. Art departments were able to hire more instructors and new museums were able to open, including the Columbia Museum of Art and the Greenville County Museum of Art. As a result of the regional artistic boom, appreciation of art and culture began to expand and South Carolina artists were inspired to create new work, featuring new techniques and non-representational subject matter. Abstract Art in South Carolina contributes to our understanding of South Carolina art by providing a new look at a unique genre that represents artists whose work is still garnering critical and commercial acclaim as it continues to evolve.

**Featured Artists**

- John Acorn
- J. Bardin
- Carl Blair
- Emery Bopp
- Bill Buggel
- James Busby
- Sharon Campbell
- Eva Carter
- Shaun Cassidy
- Leonard Cave
- Chevis Clark
- Bette Lee Coburn
- Robert Courtright
- Tom Dimond
- Janet Dreskin
- Tom Flowers
- David Freeman
- William Halsey
- Harry Hansen
- William Ledyard
- Ed Lewandowski
- Guy Lipscomb
- Paul Martyka
- Corrie McCallum
- Marge Moody
- Philip Mullen
- Faith Murray
- Michael Phillips
- Catharine Rembert
- Lynne Riding
- Peggy Rivers
- Brian Rutenberg
- Merton Simpson
- Gene Speer
- Laura Spong
- Tom Stanley
- Hollis Brown Thornton
- Michael Tyzack
- Katie Walker
- Philip Whitley
- Mike Williams
- Enid Williams
- Winston Wingo
- Paul Yanko

**Also Available**

- 2012, pb, 978-0-9603246-4-4, $24.95t
- 2012, pb, 978-0-9603246-3-7, $19.95t
- 2012, pb, 978-0-9836794-3-1, $19.95t

**Available**

8 ½ x 11, 68 pages, 45 color illus.
ISBN 978-0-9836794-4-8
paperback, $19.95t
**Return to the Sea**

*Saltworks by Motoi Yamamoto*

Edited by Mark Sloan

*A vibrant catalog documenting fourteen years of saltworks by an acclaimed contemporary Japanese artist*

Contemporary Japanese artist Motoi Yamamoto is known for working with salt—often in the form of temporary, intricate, large-scale installations—and he has created acclaimed projects around the world. *Return to the Sea* is the first book to take measure of Yamamoto’s engagement with salt installations since he began making them in 1994.

Yamamoto began to create art out of salt while mourning the death of his sister, in an effort to preserve his memories. He views his installations as exercises that are at once futile yet necessary to his healing. An important aspect of the installation is the dismantling of his work at the end of each show and delivering the salt back to water, usually in collaboration with the public.

“Drawing a labyrinth with salt is like following a trace of my memory. Memories seem to change and vanish as time goes by; however, what I seek is to capture a frozen moment that cannot be attained through pictures or writing. What I look for at the end of the act of drawing could be a feeling of touching a precious memory.” —Motoi Yamamoto

Motoi Yamamoto is an internationally renowned artist who calls his native Japan home. He was born in Onomichi, Hiroshima, in 1966 and received his B.A. from Kanazawa College of Art in 1995. He has exhibited his award-winning creations around the globe in such cities as Athens, Cologne, Jerusalem, Mexico City, Seoul, Tokyo, and Toulouse. He was awarded the Philip Morris Art Award in 2002 as well as the Pollock-Krasner Foundation Grant in 2003.

Mark Sloan is the director and senior curator of the Halsey Institute of Contemporary Art at the College of Charleston School of the Arts. Sloan is an accomplished photographer and the author or coauthor of eight books.

Photo: Stefan Warring
Understanding Juan Benet
New Perspectives
Benjamin Fraser
Foreword by Malcolm Alan Compitello

An interdisciplinary approach to understanding the Spanish writer's complete body of work

Benjamin Fraser offers an engaging interdisciplinary approach to understanding the literary achievements of Spanish writer Juan Benet (1927–1993) that explores how Benet's intertwined perspectives as author and civil engineer collectively shape his worldview. Benet's intellectual range not only spanned novels, plays, short stories, and essays but also incorporated dams, bridges, canals, and other public works. Fraser offers a fresh vantage point on Benet's writing as invested in both literary and concrete landscapes.

Fraser begins his study by grounding readers of Benet's work in the fundamental importance of understanding the Spanish Civil War. Subsequent chapters offer new perspectives on Benet's literary and essayistic production, first viewing Benet's work through the lens of his profession as a civil engineer and exploring lesser known engineering texts and essays in relation to his creative and literary vision, then mapping the influence of French philosopher Henri Bergson (1859–1941) on the Spanish writer's oeuvre. Fraser also harnesses the development of cultural geography and spatial theory to explore the roles of place and space in Benet's novels—highlighting in particular the elaborate spatial dimensions of Benet's own invented cartography of the novelistic place he called "Región."

Understanding Juan Benet ventures beyond traditional literary study, pursuing the interdisciplinary conversations central to Benet's creative work in which history, fiction, engineering, philosophy, and cultural geography all interact. This introduction to Benet's writing also includes a foreword by Malcolm Alan Compitello, author of Ordering the Evidence: Volverás a Región and Civil War Fiction and coeditor of Critical Approaches to the Writing of Juan Benet.

Benjamin Fraser is an assistant professor in the Department of Hispanic Studies at the College of Charleston. Managing editor of the Arizona Journal of Hispanic Cultural Studies and executive editor of the Journal of Urban Cultural Studies, Fraser is also the author of Henri Lefebvre and the Spanish Urban Experience: Reading the Mobile City and Encounters with Bergson(ism) in Spain.

Understanding Edmund White
Nicholas F. Radel

A concise analysis of the major works by an accomplished gay novelist, memoirist, and essayist

Nicholas F. Radel's Understanding Edmund White, the first book-length critical study of White's work, examines America's best-known gay novelist within the changing social contexts of the past half-century, when gay and lesbian people moved from being seen as psychologically deviant to being increasingly accepted as productive members of society. Radel explores the ways White documents this cultural transition, in both his fiction and his nonfiction, and contributes to it by making gay writing a source for new knowledge of sexuality.

Taking into account recent scholarship on White, Radel provides insightful analysis of the author's autobiographical novels and short stories, from A Boy's Own Story through The Married Man and Chaos. Understanding Edmund White makes White's early experimental novels, Forgetting Elena, Nocturnes for the King of Naples, and Caracole, as well as his later historical fiction, Fanny and Hotel de Dream, accessible by showing how their emphasis on sexuality and social change connects them to the autobiographical fictions. Radel also shows how White's most recent novel, Jack Holmes and His Friend, deftly combines historical and autobiographical narratives to become one of the author's most nuanced explorations of American sexuality.

Understanding Edmund White additionally contains a new, previously unpublished interview with White that provides revealing information about the impact his work has had on his later fiction.

Grounded in ongoing critical debates in social and literary theory central to understanding contemporary gay literature, Radel's introduction to White's complex literary vision portrays the writer's evolving perceptions of the issues confronting his gay characters and narrators, boys and men who struggle in the early autobiographical novels to achieve a sense of self-worth but assume in the later novels and nonfiction confident voices that speak for and about American culture and sexualities of all types.
**The Augustinian Theology of W. H. Auden**

Stephen J. Schuler

An insightful mapping of the influence of St. Augustine’s writing on Auden’s later poetry

When W. H. Auden returned to Christianity in the early 1940s, he identified himself with what he called an “existential” method of spiritual and literary inquiry, which the writings of St. Augustine helped him define as a mode of thinking that not only allows for human subjectivity, but emphasizes the hopes, fears, needs, desires, and anxieties of the individual. Augustine thus became for Auden a model of a thinker who seamlessly merged psychological reflection with philosophical speculation and theological insight, and it is this combination of introspection and theoretical investigation that shapes much of Auden’s later poetry.

The Augustinian Theology of W. H. Auden illustrates that Augustine’s thought is a major influence on Auden’s postconversion poetry and prose. Auden encountered Augustine both directly, through his reading of the Confessions, and indirectly, through several of Auden’s contemporaries, such as Reinhold Niebuhr, Charles Norris Cochrane, and Charles Williams. Stephen J. Schuler argues that Augustine provided Auden with the language of privation to describe the nature of moral and social evil, enabling him to make sense of the pervasive anxieties produced by World War II. Augustine’s works also offered Auden a rationale for his intuition that the physical world, and especially the human body, is intrinsically good. Auden’s struggle to reconcile the implications of his Augustinian theology with his attitudes toward romantic love and sexuality are explained by Schuler, who demonstrates how the Augustinian theology of Reinhold Niebuhr helped shape Auden’s ideas about human identity and community, which is defined and maintained by love in all its various forms. Finally, Schuler analyses Auden’s Augustinian view of the ethics of poetry.

By examining the presence of Augustinian ideas in Auden’s poetry and prose, Schuler establishes the Augustinian origins of several crucial but often misunderstood features of Auden’s work as well as the importance of Augustine in shaping and articulating the concerns of Auden’s later poetry.

**Stephen J. Schuler** is an assistant professor of English at the University of Mobile in Alabama, where he teaches British literature and honors English.

---


---

**Also Available**

*Understanding EDMUND WHITE*


---

*Understanding TONY KUSHNER*

*James Fisher*

2008, hc, 978-1-57003-749-8, $39.95s

---

*Understanding A POET’S HIGH ARGUMENT*

*Elizabeth Riggs-Boyce*

2008, hc, 978-1-57003-762-7, $34.95s
Tell It Like It Is
Women in the National Welfare Rights Movement
Mary E. Triece

A compelling study of how a marginalized group formed a national movement for social justice

In Tell It Like It Is, Mary E. Triece brings to light a lesser known yet influential social movement of the late 1960s and early 1970s—the welfare rights movement, led and run largely by poor black mothers in the National Welfare Rights Organization (NWRO). Her study combines theory and critical analysis to explore rhetorical strategies and direct actions women employed as they argued for fair welfare legislation in both formal policy debates and in the streets. Triece focuses on how welfare recipients spoke for themselves in forums often marked by widely held stereotypes.

Triece explains the influence of racism on welfare legislation throughout the early 1900s and explores how welfare recipients cultivated agency while challenging stereotypes such as the “welfare cheat” and the “welfare mother.” To illuminate her study, Triece uses historical documents including pamphlets, flyers, position statements, and convention materials. She examines the official newspaper of the NWRO, the Welfare Fighter, and draws on the congressional testimonies of welfare recipients, providing the first in-depth look at the ways that these women represented themselves in this formal political forum.

Tell It Like It Is presents an interdisciplinary study touching on communication, rhetoric, politics, feminist theory, and the intersections of race, class, gender, and sexuality. It also engages in ongoing scholarly debate regarding language, knowledge, reality, and the potential for social change. Triece contributes to each of these disciplines as she explores how a marginalized and beleaguered people managed to mobilize a nationwide movement.


Breast or Bottle?
Contemporary Controversies in Infant-Feeding Policy and Practice
Amy Koerber

An interdisciplinary examination of the changing rhetoric of infant-feeding discourse

Breast or Bottle? is the first scholarly examination of the shift in breastfeeding recommendations occurring over the last half century. Through a close analysis of scientific and medical controversies and a critical examination of the ways in which medical beliefs are communicated to the public, Amy Koerber exposes layers of shifting arguments and meaning that inform contemporary infant-feeding advocacy and policy. Whereas the phrase “breast or bottle” might once have implied a choice between two relative equals, human milk is now believed to possess unique health-promoting qualities. Although it is tempting to view this revision in medical thinking as solely the result of scientific progress, Koerber argues that a progress-based interpretation is incomplete. Epidemiologic evidence demonstrating the health benefits of human milk has grown in recent years, but the story of why these forms of evidence have dramatically increased in recent decades, Koerber reveals, is a tale of the dedicated individuals, coalitions, and organizations engaged in relentless rhetorical efforts to improve our scientific explanations and cultural appreciation of human milk, lactation, and breastfeeding in the context of a historical tendency to devalue these distinctly female aspects of the human body. Koerber demonstrates that the rhetoric used to promote breastfeeding at a given time and cultural moment not only reflects a preexisting reality but also shapes the infant-feeding experience for new mothers.

Koerber’s claims are grounded in extensive rhetorical research including textual analysis, archival research, and interviews with key stakeholders in the breastfeeding controversy. Her approach offers a vital counterpoint to other feminist analyses of the shift toward probreastfeeding scientific discourse and presents a revealing rhetorical case study in the complex relationship between scientific data and its impact on medical policy and practices. The resulting interdisciplinary study will be of keen interest to scholars and students of rhetoric, communication, women’s studies, medical humanities, and public health as well as medical practitioners and policymakers.
Burke in the Archives
Using the Past to Transform the Future of Burkean Studies
Edited by Dana Anderson and Jessica Enoch

New interpretations of Kenneth Burke drawn from unprecedented investigations into his archival materials

Burke in the Archives brings together thirteen original essays by leading and emerging Kenneth Burke scholars to explore provocatively the twenty-first-century usefulness of a figure widely regarded as the twentieth century’s most influential rhetorician. Edited by Dana Anderson and Jessica Enoch, the volume breaks new ground as it complicates, extends, and ultimately transforms how the field of rhetorical studies understands Burke, calling much-needed attention to the roles that archival materials can and do play in this process.

Although other scholars have indeed looked to Burke’s archives to advance their work, no individual essays, books, or collections purposefully reflect on the archive’s role in transforming rhetorical scholars’ understandings of Burke. By drawing on an impressively varied range of archival materials—including unpublished letters, newly recovered reviews, notes on articles, drafts of essays, and even comments on student papers from Burke’s years of teaching—the essays in this volume mount distinct, powerful arguments about how archival materials have the potential to reshape and invigorate rhetorical scholarship.

This collection pursues Burke behind the arguments of his major works to the divergent preoccupations, habits of mind, breakthroughs, and breakdowns of his insight. Through the archival arguments and analyses that unify its essays, Burke in the Archives showcases how historiographic and methodological work can propel Burke scholarship in new directions.

Dana Anderson is an associate professor of English at Indiana University and the author of Identity’s Strategy: Rhetorical Selves in Conversion.

Jessica Enoch is an associate professor of English at the University of Maryland and the author of Refiguring Rhetorical Education: Women Teaching African American, Native American, and Chicana/o Students, 1865–1911.
In partnership with the University of South Carolina Press, the Simms Initiatives at the University of South Carolina Libraries reissues authoritative editions of out-of-print works by William Gilmore Simms, antebellum South Carolina’s preeminent man of letters. Each volume has a new critical introduction and a biographical overview. Full content from these volumes, once available, is also online via the University of South Carolina Libraries Digital Collections at http://digital.tcl.sc.edu.

**The Yemassee**  
*A Romance of Carolina*  
William Gilmore Simms  
Critical Introduction by David Moltke-Hansen  
Available  
paper, $29.95  
Reproduced from the Redfield Edition, 1853

**The Wigwam and the Cabin**  
William Gilmore Simms  
Critical Introduction by David Moltke-Hansen  
February  
6 x 9, 518 pages, ISBN 978-1-61117-064-1  
paper, $29.95  
Reproduced from the Redfield Edition, 1856

**Castle Dismal or The Bachelor’s Christmas**  
William Gilmore Simms  
Critical Introduction by John M. McCardell, Jr. and Brian K. Fennessy  
April  
6 x 9, 224 pages, ISBN 978-1-61117-261-4  
paper, $29.95  
Reproduced from the Burgess, Stringer & Co. Edition, 1844

**Simms’s Poems**  
*Areytos or Songs and Ballads of the South with Other Poems*  
William Gilmore Simms  
Critical Introduction by Jason W. Johnson  
April  
6 x 9, 466 pages, ISBN 978-1-61117-262-1  
paper, $29.95  
Reproduced from the Redfield Edition, 1860

**Poems**  
*Descriptive, Dramatic, Legendary, and Contemplative*  
William Gilmore Simms  
Critical Introduction by Matthew C. Brennan  
August  
6 x 9, 736, ISBN 978-1-61117-055-9  
paper, $39.95  
Reproduced from the Redfield Edition, 1853

**Views and Reviews in American Literature, History and Fiction**  
William Gilmore Simms  
Critical Introduction by David Moltke-Hansen  
August  
6 x 9, 422, 422 pages, ISBN 978-1-61117-056-6  
paper, $29.95  


**From a Tiny Corner in the House of Fiction**

*Conversations with Iris Murdoch*

Edited by Gillian Dooley

"An excellent collection . . . A significant contribution to the Murdoch canon; one that strengthens Murdoch’s enduring voice."—Australian Book Review

From a Tiny Corner in the House of Fiction gathers into a single volume twenty-three interviews with the British novelist and philosopher Dame Iris Murdoch (1919–1999) by some of the last half-century’s foremost critics, academics, and journalists. Distinguished interviewers—including the renowned scholar Sir Frank Kermode, the theater critic Harold Hobson, and the writer and broadcast Jonathan Miller—talk with Murdoch about her life, work, and philosophy.

6 x 9, 300 pages
ISBN 978-1-57003-499-2, hardcover, $34.95s

---

**Understanding Rainer Werner Fassbinder**

*Film as Private and Public Art*

Wallace Steadman Watson

“Watson provides a far more intelligent analysis of Fassbinder’s adaptations than will be found in other books. . . . It has the heft and feel of a labor of love that is both scholarly and eminently readable, a book that will be consulted for years to come.”—Literature/Film Quarterly

Understanding Rainer Werner Fassbinder introduces scholars and students to the controversial and prolific but brief career of a filmmaker hailed as one of the New German Cinema’s most talented exponents. Combining a chronological survey with a thematic exploration, Wallace Steadman Watson reviews the entirety of Fassbinder’s artistic output, focusing specifically on fifteen of the filmmaker’s thirty-eight feature-length works.

6 x 9, 338 pages, 19 illus.
ISBN 978-1-57003-079-6, hardcover, $39.95s

---

**The Final Victims**

*Foreign Slave Trade to North America, 1783–1810*

James A. McMillin

“This important book established the large volume of the Atlantic slave trade after the American Revolution and the major role of Southern merchants. Based upon a variety of American sources, it substantially revises conclusions from studies focused mainly on European slave trade voyage documents.”—Gwendolyn Midlo Hall, author of *Africans in Colonial Louisiana: The Development of Afro-Creole Culture in the Eighteenth Century*

With this detailed study of the importation of slaves to North America in the decades following the American Revolution, James A. McMillin uncovers data that challenges entrenched beliefs about the slave trade and, as a result, has far-reaching implications for our understanding of American life in the early republic.

6 x 9, 224 pages, 13 illus., CD-ROM
ISBN 978-1-57003-546-3, hardcover, $39.95s

---

**Charismatic Christianity as a Global Culture**

Edited by Karla Poewe

“A fascinating look at a worldwide phenomenon that has been all too easy to compartmentalize or ignore. Those who want an introduction to the literature on charismatics, or who simply wish to distinguish it from pentecostalism and fundamentalism, will find this a very useful book.”—David Stoll, author of *Is Latin America Turning Protestant?*

Leading scholars in the fields of religion and anthropology discuss the thought patterns and religious traditions of charismatics throughout the world. By examining believers throughout the Americas, Africa, Asia, and Europe, the contributors provide a comprehensive overview of a charismatic tapestry that appears to transcend national, ethnic, racial, and class boundaries.

6 x 9, 300 pages
ISBN 978-0-87249-996-6, hardcover, $39.95s

---

*Studies in Comparative Religion*
ORDER INFORMATION
All orders from individuals must be prepaid in U.S. funds or charged to American Express, Discover, MasterCard, or Visa. Only orders from established accounts and institutions are shipped on credit. All prices and specifications are subject to change without notice. Books will be shipped via the least expensive trackable means, usually UPS or motor freight. The University of South Carolina Press assumes no liability for shipments via nontrackable means.

Please send completed order form and payment to
The University of South Carolina Press
Business Office
718 Devine Street
Columbia, SC 29208
Phone 800-768-2500 • 803-777-1774
Fax 800-868-0740

*Domestic shipping:
$7.50 for first book, $2.00 for each additional book
Foreign shipping:
$9.00 for first book, $3.00 for each additional book

Subtotal _____________
SC residents add 7% sales tax ____________
Shipping* _____________
TOTAL _____________

*Please add my name to your mailing list.
ADMINISTRATIVE OFFICES
1600 Hampton St., 5th Floor
Columbia, SC 29208
Director’s Office / General Information
803-777-5245, uscpress@sc.edu
Fax 803-777-0160
Acquisitions Editorial 803-777-5245
Manuscript Editorial 803-777-9055
Design & Production 803-777-2238
Marketing 803-777-2021

BUSINESS OFFICE/WAREHOUSE
718 Devine St.
Columbia, SC 29208
803-777-1774, pressorder@sc.edu

DISCOUNT SCHEDULE
“t” — trade discount
“s” — short discount
Discount terms are based on the Press’s master discount schedules, which are available upon request.

EXAMINATION COPY REQUESTS must be made on institutional letterhead and include the following information: course name, term(s) course will be offered, projected enrollment, and name of bookstore that will handle book order if adopted. Requests for paperback books require a prepayment of $5.00, and cloth books require a prepayment of $8.00. Books become the property of the requester regardless of adoption. Examination copies at these special prices are limited to two titles per person per year. Additional books needed for examination purposes are available at the regular list price.

Orders: 800-768-2500
Fax: 800-868-0740
E-mail: lmack@sc.edu
www.uscpress.com

The books announced in this catalog will be published between September 2012 and February 2013. Availability dates are provided; books can be shipped from our warehouse at that time. Price, page counts, cover art, and availability are subject to change without notice.

SALES REPRESENTATIVES

SOUTH CAROLINA
Suzanne Axland
University of South Carolina Press
Phone 803-777-2021 • Fax 803-777-0160
axland@sc.edu

NORTHEAST & SOUTH (excluding South Carolina)
Catherine Hobbs
17 Stonefield Rd • Palmyra, VA 22963
Phone 804-690-8529 • Fax 434-589-3411
catherinehobbs@earthlink.net

NEW YORK CITY
Dominic Scarpelli
Columbia University Press
61 W. 62nd St • New York, NY 10023
Phone 212-459-0600, ext. 7129 • Fax 212-459-3678
ds2476@columbia.edu

MIDWEST
Kevin Kurtz
1658 N. Milwaukee Ave, #552 • Chicago, IL 60647
Phone 212-459-0600, ext. 7806 • Fax 773-489-2941
kkurtz25@earthlink.net

WEST
William Gawronski
1536 W. 25th St, PMB 284 • San Pedro, CA 90732
Phone 212-459-0600, ext. 780 • Fax 310-832-4717
wgawronski@earthlink.net

CANADA
Scholarly Book Services, Inc.
289 Bridgeland Ave., Unit 105 • Toronto, Ontario M6A1Z6
Phone 416-504-6545 • 800-847-9736
Fax 416-504-0641 • 800-220-9895

ASIA & the Pacific (including Australia & New Zealand)
East-West Export Books (EWEB)
University of Hawaii Press
2840 Kolowalu St. • Honolulu, HI 96822
Phone 808-956-6214 • 808-956-8697
Fax 808-988-6052

EUROPE & UNITED KINGDOM
The Eurospan Group
3 Henrietta St. • London WC2E 8LU, UK
Phone +44 (0) 20 7240 0856
Fax +44 (0) 20 7379 0609

The University of South Carolina Press is a proud member of the Association of American University Presses.
From Controversy and Hope: Civil Rights Photographs of James Karales

Photos top, left to right:
—Passive Resistance Training, Student Nonviolent Coordinating Committee (SNCC), Atlanta, 1960
—Bobby Simmons, Selma to Montgomery March, 1965

Photos bottom, left to right:
—Segregationists Parked on Highway 80, Selma to Montgomery March, 1965
—Faces in the Crowd, Selma to Montgomery March, 1965
—Marchers Approaching the Alabama State Capitol, Montgomery, 1965

All photographs courtesy of the Estate of James Karales