New Books for
Spring & Summer 2017
All but two Hemingways in this 1906 family photograph committed suicide: his mother, Grace, and the youngest pictured, Sunny. Children not yet born, Carol (1911) and Leicester (1915), also suicided. Photograph copyright unknown, reproduced courtesy of the Ernest Hemingway Collection Photographs, John F. Kennedy Presidential Library and Museum.

On safari in 1954, Hemingway “went native,” dyeing his clothes like a local, hunting with a spear, and pursuing Debba. In hindsight, that is, with the benefit of a correct neuropsychiatric diagnosis, he was disinhibited because of his use of alcohol and the early phase of dementia. Photograph copyright unknown, reproduced courtesy of the Ernest Hemingway Collection Photographs, John F. Kennedy Presidential Library and Museum.

Battered and burned, Hemingway is recovering after his Africa plane crashes. What no camera or X-ray could show was the cumulative damage to his central nervous system. Image reproduced courtesy of the Hemingway Collection Photographs, John F. Kennedy Presidential Library and Museum.

This photograph of Hemingway (right), Robert Capa, and their driver, Olin Tomkins (center), was taken near St. Lo. Hemingway suffered three more concussions during his World War II days, one in London and two in France. The photograph was contributed to the Hemingway Archives by Captain John Ausland and is reproduced courtesy of the Ernest Hemingway Collection Photographs, John F. Kennedy Presidential Library and Museum.

On the cover:
Hemingway had no qualms about displaying his scar from the Paris skylight accident. He believed that the injury was transformative and freeing, that it had unleashed his pent up creativity: A Farewell to Arms followed the trauma. Photograph by Helen Breaker, reproduced courtesy of the Ernest Hemingway Collection Photographs, John F. Kennedy Presidential Library and Museum.

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Hemingway’s Brain

Andrew Farah

Hemingway’s Brain is an innovative biography and the first forensic psychiatric examination of Nobel Prize–winning author Ernest Hemingway. After committing seventeen years to researching Hemingway’s life and medical history, Andrew Farah, a forensic psychiatrist, has concluded that the writer’s diagnoses were incorrect. Contrary to the commonly accepted diagnoses of bipolar disorder and alcoholism, Farah provides a comprehensive explanation of the medical conditions that led to Hemingway’s suicide.

Hemingway received state-of-the-art psychiatric treatment at one of the nation’s finest medical institutes, but according to Farah it was for the wrong illness. Hemingway’s death was not the result of medical mismanagement, but medical misunderstanding. Farah argues that despite popular mythology Hemingway was not manic-depressive and his alcohol abuse and characteristic narcissism were simply pieces of a much larger puzzle. Through a thorough examination of biographies, letters, memoirs of friends and family, and even Hemingway’s FBI file, combined with recent insights on the effects of trauma on the brain, Farah pieces together this compelling, alternative narrative of Hemingway’s illness, one that has been missing from the scholarship for too long.

Though Hemingway’s life has been researched extensively and many biographies written, those authors relied on the original diagnoses and turned to psychoanalysis and conjecture regarding Hemingway’s mental state. Through his research Farah has sought to understand why Hemingway’s decline accelerated after two courses of electroconvulsive therapy and in this volume explains which current options might benefit a similar patient today. Hemingway’s Brain provides a full and accurate accounting of this psychiatric diagnosis by exploring the genetic influences, traumatic brain injuries, and neurological and psychological forces that resulted in what many have described as his tortured final years. It aims to eliminate the confusion and define for all future scholarship the specifics of the mental illnesses that shaped legendary literary works and destroyed the life of a master.

Andrew Farah serves as the chief of psychiatry at the High Point Division of the University of North Carolina Healthcare System. He is a native of Charleston, South Carolina, and a graduate of Clemson University and the Medical University of South Carolina. Farah completed his residency at Wake Forest University, and in 2014 he was named a Distinguished Fellow of the American Psychiatric Association.
The Ex-suicide
A Mountain Brook Novel
Katherine Clark

A high-society Southern satire about an heir’s battle with his domineering mother, society’s expectations, and his own mental health

The Ex-suicide, Katherine Clark’s fourth Mountain Brook novel, is a satirical comedy of manners about a prominent Alabama family living across the street from the Birmingham Country Club. The house happens to be where the writer Walker Percy lived as a child with his family until his father committed suicide in the attic with a shotgun. The only son of the current residents, Hamilton “Ham” Whitmire has several Ivy League degrees as well as a generous trust fund but is striving mainly to be an “ex-suicide,” as defined by Percy’s writings. As a result of Ham’s intellectual aspirations and philosophical principles, and thanks to his trust fund, he has succeeded only in figuring out what he does not want to do with his life. Unfortunately this comprises just about all known occupations, but especially any involving the family business, which his imperious, society-matron mother insists he take over from his aging father.

When the novel opens, the thirty-seven-year-old son has recently returned to his hometown and taken a teaching position at a historically black college in the “other” Birmingham—not the one where he grew up. As an anxiety-ridden, panic-attack-prone depressive in a perpetual state of existential crisis, Ham must plan carefully how to get through each day without putting his life in the hands of the mental-health-care professionals. But, according to his mother, he must also take over the reins of the family business, get married, and carry on the family name.

Ham isn’t in Birmingham long before he learns his college is also in an existential crisis and fighting to keep its doors open. Even worse, circumstances force him to take at least an interest in the family business. While seeking refuge and stability in the waiting room of his therapist’s office, he finds himself in the emotional thrall of a beautiful old flame who is in the midst of a devastating divorce. She is anxious to have Ham back in her life, at least as an escort, but probably more.

Will Ham buckle under all the pressures—as Percy’s father famously did in the attic of what is now his parents’ home? Or will he be able to pull himself together and live up to society’s (and his mother’s) expectations? Fortunately Ham is one of Norman Laney’s former pupils, and Laney never gives up on a student. In the midst of Ham’s crisis, Laney steps into the breach in hopes that Ham chooses life as an ex-suicide.

Katherine Clark holds an A.B. degree in English from Harvard and a Ph.D. in English from Emory. She is the coauthor of the oral biographies Motherwit: An Alabama Midwife’s Story, with Onnie Lee Logan, and Milking the Moon: A Southerner’s Story of Life on This Planet, a finalist for a National Book Critics Circle award, coauthored with Eugene Walter.

The Ex-Suicide is the fourth in her series of novels featuring Laney and his students and is preceded by The Headmaster’s Darlings (winner of the 2015 Willie Morris Award for Southern Fiction), All the Governor’s Men, and The Harvard Bride, all part of the University of South Carolina Press’s Story River Books. Clark is working on Pat Conroy’s oral biography, also forthcoming from the University of South Carolina Press. She lives on the Gulf Coast.

ALSO AVAILABLE

Katherine Clark

The Headmaster’s Darlings
A Mountain Brook Novel

All the Governor’s Men
A Mountain Brook Novel

The Harvard Bride
A Mountain Brook Novel

2015, hc, 978-1-61117-538-7, $27.95t
2016, hc, 978-1-61117-628-5, $29.99t
2016, hc, 978-1-61117-720-6, $27.99t

“Katherine Clark’s power as a novelist is on full display in her comic, shrewd, and unflagging interrogation of the South on the cusp of reluctant but nonetheless metamorphic change.” —Pat Conroy
Messenger from Mystery
A Novel

Deno Trakas
Foreword by Elizabeth Cox

Young and in love, an American student becomes entangled in the Iranian hostage crisis in this literary thriller.

Deno Trakas’s novel Messenger from Mystery features English graduate student Jason “Jay” Nichols, a third-generation Greek American who claims to be named after the heroic Argonaut leader despite an introspective and self-absorbed nature. On the cusp of his transition into adulthood and from student to teacher, Jay still lives primarily in his own thoughts and studies. Having been an activist in college, he considers himself knowledgeable about local and global politics, but when the Iranian hostage crisis begins while he is teaching students from Iran, he realizes that his understanding of geopolitical conflict is naive and superficial. Jay becomes infatuated with one of his students, Azadeh “Azi” Ghotbzadeh, whose cousin is the foreign minister of Iran and wants to work with the United States to resolve the crisis, which makes Azi vulnerable to manipulation and other threats. Her family insists that she return to Iran at the end of the semester, but before she goes, she spends a week with Jay, and they fall in love. When Azi leaves, Jay is crushed.

When Hamilton Jordan, one of President Jimmy Carter’s closest aides, learns that his college friend Jay has a close relationship with a woman with access to the inner circles of the Ayatollah, Jordan enlists Jay’s help. At first Jay is a simple intermediary, but when his mission goes terribly wrong and Azi is put in mortal peril, Jay finds himself in the unlikely and uncomfortable role of rescuer. Aided by a CIA operative and Jay’s literary hero, he travels to Iran to free Azi from her captors.

Like the award-winning film Argo, Messenger from Mystery harks back to the difficult final years of the Carter administration and looks closely at the hostage crisis, which captured the attention of the world for 444 days, garnered its own news show, ensured the defeat of Carter and the victory of Reagan, and frayed any American confidence regained after Vietnam and Watergate. A story of love, politics, terrorism, and heroism, Messenger from Mystery mixes accurate, fascinating history with convincing, engaging imagination. Trakas’s novel depicts the human heart in conflict with itself as well as a subtle, thoughtfully rendered critique of U.S.—Middle East relations of the era, still relevant today.

Elizabeth Cox, a Robert Penn Warren Award–winning writer, provides a foreword.

Deno Trakas is the Laura and Winston Hoy Professor of English and director of the writing center at Wofford College in Spartanburg, South Carolina. He has published fiction and poetry in journals and anthologies, two chapbooks of poems, and a memoir entitled Because Memory Isn’t Eternal: A Story of Greeks in Upstate South Carolina. Trakas is a five-time winner of the South Carolina Fiction Project Prize and a recipient of the South Carolina Academy of Authors Fellowship in Fiction. Messenger from Mystery is his first novel.

“Trakas shows a talent for enlarging his focus and sustaining the keen interest of his readers in a richly honed cast of characters and a complex narrative unfolding against an historical event: the capture of Americans as Iranian hostages in the 1980s. A clash of cultures, the pull and push of personal relationships, and rising senses of duty and forgiveness create the driving force of this novel, but at its beautiful beating heart, this is a profound love story.”—Elizabeth Cox, from the foreword
**One Good Mama Bone**

A Novel

Bren McClain

Foreword by Mary Alice Monroe

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

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

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

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

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

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

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

“Bren McClain writes of elemental things with grace, wisdom, and power. *One Good Mama Bone* speaks with a quiet authority, that comes through on every page.”—Ben Fountain, author of *Billy Lynn’s Long Halftime Walk*

“Bren McClain’s brilliant and ravishingly moving novel speaks eloquently for all of us who find our deepest humanity intimately connected with all the sentient creatures around us. Humane and universal, *One Good Mama Bone* is an instant classic.”—Robert Olen Butler, author of the Pulitzer Prize–winning short-story collection, *A Good Scent from a Strange Mountain*
The sun leaned down bringing shade to the waterfront,” begins Michele Moore’s entrancing novel, set in the time when the Mosquito Fleet’s fishermen rowed miles off shore for their daily catch and street vendors sold crab and porgy. With keen, evocative dialect and remarkable prose, The Cigar Factory tells the story of two families, both devout Catholics—the white McGonegals and the African American Ravenels—who toil in the massive Charleston cigar factory, where white and black workers remain divided and misinformed about the duties and treatment each receives.

While Meliah Amey Ravenel and Cassie McGonegal both suffer in the harsh working conditions and endure the sexual harassment of the foremen, segregation keeps them from recognizing their common plight until the Tobacco Workers Strike of 1945. Through the experience of a brutal picket line, the two women come to realize how much they stand to gain by joining forces, creating a powerful moment in labor history that gives rise to the civil rights anthem, “We Shall Overcome.”

Michele Moore’s acclaimed novel The Cigar Factory was inspired by interviews with former cigar-factory workers, including her father and cousins. Moore wrote a theatrical performance, “Sounds of the Cigar Factory,” based on her novel, and she directed its original performance in the Eastside neighborhood where the novel is set. “Sounds of the Cigar Factory” was also accepted into Charleston’s Piccolo Spoleto Festival, where it was performed at the Footlight Players Theatre, and into the Pat Conroy Literary Festival held in Beaufort, South Carolina. Moore was a 2006 finalist for the Bellwether Prize for Literature.

“Strikes gold. High-quality historical fiction.” — Kirkus Reviews

“An enthralling new novel.” — Charleston Magazine

“The story whisks along, pulling the reader into a beautifully rendered Charleston of yore.” — Charleston (S.C.) Post and Courier

“The poetry of street lingo quickly shines through. A social novel, worthy of comparison to Zola or John Dos Passos.” — Wilmington (N.C.) Star News

“Compelling. From the Gullah language spoken by both white and black, to shared foodways, religious practices, and folk beliefs, The Cigar Factory showcases West African presence. Marvel at the stories and all you will learn.” — Ron Daise, author, cultural preservationist, and past chair of the Gullah Geechee Cultural Heritage Corridor Commission
Duck and Cover
A Nuclear Family
Kathie Farnell

A short story memoir of life in the segregated South as seen through the innocent eyes of a young white girl

Duck and Cover is a wry, laconic memoir penned by Kathie Farnell, based on her perspective as a smart-mouthed, unreasonably optimistic white girl growing up in Cloverdale, a genteel and neatly landscaped neighborhood of Montgomery, Alabama, in the late 1950s and early 1960s. During those decades Montgomery’s social order was slowly—very slowly—changing. The bus boycott was over if not forgotten, Normandale Shopping Center had a display of the latest fallout shelters, and integration was on the horizon, though many still thought the water in the white and colored drinking fountains came from separate tanks.

Farnell’s household, more like the Addams family than the Cleavers of Leave it to Beaver, included socially ambitious parents who were lawyers, two younger brothers, a live-in grandmother, and Libby, the family maid. Her father was a one-armed rageaholic given to strange business deals such as the one that left the family unintentionally owning a bakery. Mama, the quintessential attorney, could strike a jury but was hopeless at making Jello. Granny, a curmudgeon who kept a chamber pot under her bed, was always at odds with Libby, who had been in a bad mood since the bus boycott began.

Farnell deftly recounts tales of aluminum Christmas trees, the Hula-Hoop craze, road trips in the family’s un-air-conditioned black Bel Air, show-and-tell involving a human skeleton, belatedly learning to swear, and even the pet chicken she didn’t know she had. Her well-crafted prose reveals quirky and compelling characters in stories that don’t ignore the dark side of the segregated South, as told from the wide-eyed perspective of a girl who is sometimes oblivious to and often mystified by its byzantine rules. Little did she know that the Age of Aquarius was just around the corner.

Kathie Farnell, a native of Montgomery, Alabama, received a B.A. from the University of Montevallo and a J.D. from the University of Alabama School of Law. After serving as an attorney in the Alabama Office of the Attorney General, Farnell directed the University of Alabama’s Office of Energy and Environmental Law and founded Farnell Legal Research. Bored out of her mind, she left law in 1995 to launch Artemis Media Project, a nonprofit organization that produces radio and television programs. She collaborated with Smithsonian Productions in 1998 on her first radio project, “Remembering Slavery,” which won the Gabriel Award. Today she lives ten miles inland from the Gulf of Mexico with her husband, Jack Purser, and an assortment of cats. This is Farnell’s first book.
Weary Kingdom
Poems
DéLana R. A. Dameron
Foreword by Ross Gay

A Southern-born poet’s journey of reflection and pilgrimage to the streets of Harlem

In this new collection of poems, Weary Kingdom, DéLana R. A. Dameron maps a journey across emotional, spiritual, and geographic lines, from the familiarity of the honeysuckle South to a new world, or a new kingdom—Harlem. Her poems traverse the streets of this Black mecca with a careful eye cast toward the intimacies of the exterior. Still, as the poems move throughout the built environment, they navigate matters of death, love, love loss, and family against the backdrop of a city that has yet to become home. Indeed what looms over this weary kingdom is a longing for the certainties of a lover’s touch, the summer’s sun, and the comforts of a promised land up North. And as the poet longs, so do readers. Ultimately they grow aware of Utopia’s fragility.

Ross Gay, an award-winning poet and author of Against Which, Bringing the Shovel Down, and Catalog of Unabashed Gratitude, provides a foreword.

A native of Columbia, South Carolina, DéLana R. A. Dameron is a writer and an arts and culture administrator living in Brooklyn, New York. Dameron’s debut collection, How God Ends Us (University of South Carolina Press), was selected by Elizabeth Alexander for the 2008 South Carolina Poetry Book Prize. Dameron holds an M.F.A. in poetry from New York University and a B.A. in history from the University of North Carolina, Chapel Hill. She has conducted readings, workshops, and lectures across the United States, Central America, and Europe.

ALSO AVAILABLE

2009, pb, 978-1-57003-832-7, $14.95t

2015, pb, 978-1-61117-525-7, $14.95t

2013, pb, 978-1-61117-092-4, $19.95t

2014, pb, 978-1-61117-322-2, $16.95t

Poetry
Back in print

**THE FLOATPLANE NOTEBOOKS**

*A Novel*

**Clyde Edgerton**

*With a New Introduction by the Author*

A multigenerational story of familial secrets of love and loss through war and peace in the rural South

The Copeland family of Listre, North Carolina, gathers every May to clean up the graveyard and talk. Every one of them has stories to tell, and it is Albert Copeland who writes it all down in the notebooks he started years ago to track the progress of the floatplanes he builds. The notebooks hold all the best-kept secrets—of love, loss, and yearnings to let go. *The Floatplane Notebooks*, Clyde Edgerton's third novel, first published in 1988, is a multigenerational story of the Copeland family, spanning from the antebellum era to the Vietnam War.

The novel cycles through a series of six narrators, including a generations-old wisteria vine that shares elements of a dark history the family members cannot and will not reveal. Edgerton balances the comic with the realistic in a deft portrayal of the rural South and also depicts elements of the sense of loss that is a consequence of war. *The Floatplane Notebooks* was a selection of the Book of the Month Club and the Quality Paperback Book Club.

This Southern Revivals edition includes a new introduction from the author and a preface from series editor Robert H. Brinkmeyer Jr., director of the University of South Carolina Institute for Southern Studies.

Writer, musician, and artist **Clyde Edgerton** is the Thomas S. Kenan III Distinguished Professor of Creative Writing at the University of North Carolina Wilmington. He is the author of ten novels, a memoir, and a book of advice. Three of his novels—*Raney*, *Walking Across Egypt*, and *Killer Diller*—have been made into films. He has been honored with a Guggenheim Fellowship, a Lyndhurst Prize, a Thomas Wolfe Prize, and membership in the Fellowship of Southern Writers, and he has been named to the North Carolina Literary Hall of Fame. He lives in Wilmington, North Carolina, with his wife, Kristina, and their children.

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**Raney**

*A Novel*

**Clyde Edgerton**

*With a New Introduction by the Author*

A new edition of Edgerton's first novel, an uproarious Southern story of love, music, and heartache

Lyde Edgerton’s *Raney* is the comic love story of a marriage between Raney, a small-town Southern Baptist, and Charles, a librarian with liberal leanings from Atlanta, united by their shared enthusiasm for country music. The novel both interrogates and honors the faiths and foibles of its subjects as the relationship is tested through trials and revelations. Despite the couple’s differences, their marriage slowly evolves into a relationship of equals in which both are willing to compromise for the good of the other and the marriage. Told through Raney’s naive and mesmerizing perspective as a southern storyteller, serious and sometimes heartbreaking moments give way to a humorous and joyful tale that pokes fun at and holds respect for just about everyone who passes through these pages.

Raney, Edgerton’s first novel, was originally published in 1985. It represents some of Edgerton’s most comic, candid, and ambitious writing. This Southern Revivals edition includes a new introduction by the author and a preface from series editor Robert H. Brinkmeyer Jr., director of the University of South Carolina Institute for Southern Studies.

Writer, musician, and artist **Clyde Edgerton** is the Thomas S. Kenan III Distinguished Professor of Creative Writing at the University of North Carolina Wilmington. He is the author of ten novels, a memoir, and a book of advice. Three of his novels—*Raney*, *Walking Across Egypt*, and *Killer Diller*—have been made into films. He has been honored with a Guggenheim Fellowship, a Lyndhurst Prize, a Thomas Wolfe Prize, and membership in the Fellowship of Southern Writers, and he has been named to the North Carolina Literary Hall of Fame. He lives in Wilmington, North Carolina, with his wife, Kristina, and their children.
All of you who contributed to this book write much better than I did in high school.” That remarkable observation was made by Pat Conroy in the foreword to the first collection of student writing generated by the South Carolina High School Writing Contest, and it embodies the contest’s goals: to encourage young people to write, to think deeply and creatively, to express themselves, and thereby to recognize and cultivate their abilities. This second volume of Writing South Carolina features the insightful and inspiring entries of each of the twenty-nine winners and finalists: high school juniors and seniors who were challenged to share, using any genre, their ideas for making South Carolina a better place to live.

Through essays, poems, and stories, students used their imaginations to celebrate South Carolina and to envision a state that might be improved by addressing civic and social ills, such as domestic violence, racism, drugs, poverty, and educational inequality. Despite being raised in the age of texts and tweets, these young writers offer their unique perspectives—often revealing, thought-provoking, troubling, and exhilarating—in language that is uniquely their own and often eloquent and passionate.

Marjory Wentworth, who provides a foreword to this collection, is South Carolina’s poet laureate and has served as a judge for the competition with Pat Conroy.

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

Aída Rogers is a writer for the University of South Carolina Honors College and editor of State of the Heart: South Carolina Writers on the Places They Love, volumes 1 and 2, also published by the University of South Carolina Press.

“We all worry that young people don’t read the newspaper or care about politics or social issues; these fine essays, poems and stories prove otherwise. These students are passionate about social justice issues, and they understand the complex links between politics, public spending, and public policy. Their empathy for the least fortunate among us is deeply felt. This is what touched me the most about their writing.”—Marjory Wentworth, from the foreword
From the Desk of the Dean
The History and Future of Arts and Sciences Education

Edited by Mary Anne Fitzpatrick and Elizabeth A. Say
Foreword by Sally Mason

Deans and former deans map the recent past and contemplate the immediate future of liberal arts and sciences education.

For those who have devoted their lives to teaching, learning, and innovation in the arts and sciences, it likely comes as no surprise that there has been a revaluing and devaluing of the work of students and faculty in the arts and sciences fields. In response Mary Anne Fitzpatrick and Elizabeth A. Say offer From the Desk of the Dean, an anthology of original essays by arts and sciences deans and former deans addressing the increasing demands for vocational education at the expense of the liberal arts and sciences. This informative collection examines the challenges in higher education and offers a compelling case for the value of the liberal arts and sciences.

To honor the fiftieth anniversary of the founding of the Council of Colleges of Arts and Sciences (CCAS), the largest association of arts and sciences deans in the country, editors Fitzpatrick and Say, both past presidents of CCAS, have assembled nine essays as well as three section introductions to create From the Desk of the Dean. Their goal is to prompt open discussions about American higher education and the perceived value of degrees in the basic arts and science fields. Many agree that to the public an accounting degree is of greater value than an art history degree and a civil engineering degree has more value than a degree in physics.

Sally Mason, president emerita of the University of Iowa, provides a foreword.

Mary Anne Fitzpatrick is an Educational Foundation Distinguished Professor of Psychology, the vice president for system planning, and former dean of the College of Arts and Sciences at the University of South Carolina. Fitzpatrick also served as the president of the Council of Colleges of Arts and Sciences (2012–2013). An internationally recognized authority on interpersonal communication, Fitzpatrick is the author of more than one hundred articles, chapters, and books.

Elizabeth A. Say has been the dean of humanities at California State University, Northridge, since 2004. Say is the immediate past president of the Council of Colleges of Arts and Sciences (2015–2016). She has held leadership positions in professional organizations such as the American Academy of Religion and the National Women’s Studies Association.

Contributors
Dorothy Abrahamse
Paul B. Bell
Jeffery P. Braden
Mary Anne Fitzpatrick
Nancy A. Gutierrez
Donald E. Hall
Valerie Gray Hardcastle
Ihron L. Rensburg
Elizabeth A. Say
Debra W. Stewart
Lynn Y. Weiner
Theodore Robert Young
Pauline Yu
The Carolina Backcountry Venture

Tradition, Capital, and Circumstance in the Development of Camden and the Wateree Valley, 1740–1810

Kenneth E. Lewis

A study of the transformative economic and social processes that changed a backcountry Southern outpost into a vital crossroads

The Carolina Backcountry Venture is a historical, geographical, and archaeological investigation of the development of Camden, South Carolina, and the Wateree River Valley during the second half of the eighteenth century. The result of extensive field and archival work by author Kenneth E. Lewis, this publication examines the economic and social processes responsible for change and documents the importance of those individuals who played significant roles in determining the success of colonization and the form it took.

Established to serve the frontier settlements, the store at Pine Tree Hill soon became an important crossroads in the economy of South Carolina’s central backcountry and a focus of trade that linked colonists with one another and the region’s native inhabitants. Renamed Camden in 1768, the town grew as the backcountry became enmeshed in the larger commercial economy. As pioneer merchants took advantage of improvements in agriculture and transportation and responded to larger global events such as the American Revolution, Camden evolved with the introduction of short staple cotton, which came to dominate its economy as slavery did its society. Camden’s development as a small inland city made it an icon for progress and entrepreneurship.

Camden was the focus of expansion in the Wateree Valley, and its early residents were instrumental in creating the backcountry economy. In the absence of effective, larger economic and political institutions, Joseph Kershaw and his associates created a regional economy by forging networks that linked the immigrant population and incorporated the native Catawba people. Their efforts formed the structure of a colonial society and economy in the interior and facilitated the backcountry’s incorporation into the commercial Atlantic world. This transition laid the groundwork for the antebellum plantation economy.

Lewis references an array of primary and secondary sources as well as archaeological evidence from four decades of research in Camden and surrounding locations. The Carolina Backcountry Venture examines the broad processes involved in settling the area and explores the relationship between the region’s historical development and the landscape it created.

Kenneth E. Lewis, a professor emeritus of anthropology at Michigan State University, is a historical archaeologist with a long-standing interest in the processes of colonization and has conducted research in South Carolina since the 1970s. Lewis holds an M.A. degree from the University of Florida and a Ph.D. from the University of Oklahoma. He is the author of The American Frontier: An Archaeological Study of Settlement Pattern and Process; West to Far Michigan: Settling the Lower Peninsula, 1815–1860; and Camden: Historical Archaeology in the South Carolina Backcountry, as well as numerous monographs, articles, and chapters.

ALSO AVAILABLE

A History of Kershaw County, South Carolina

Also available in hardcover, 7 x 10, 448 pages, 17 b&w illus.


$59.99

Also available in ebook, $59.99

April

2010, hc, 978-1-57003-947-8, $49.95s
Nature’s Return
An Environmental History of Congaree National Park
Mark Kinzer

Located at the confluence of the Congaree and Wateree Rivers in central South Carolina, Congaree National Park protects the nation’s largest intact expanse of old-growth bottomland hardwood forest. Modern visitors to the park enjoy a pristine landscape that seems ancient and untouched by human hands, but in truth its history is far different. In Nature’s Return, Mark Kinzer examines the successive waves of inhabitants, visitors, and landowners of this region by synthesizing information from property and census records, studies of forest succession, tree-ring analyses, slave narratives, and historical news accounts.

Established in 1976, Congaree National Park contains within its boundaries nearly twenty-seven thousand acres of protected uplands, floodplains, and swamps. Once exploited by humans for farming, cattle grazing, plantation agriculture, and logging, the park area is now used gently for recreation and conservation. Although the impact of farming, grazing, and logging in the park was far less extensive than in other river swamps across the Southeast, it is still evident to those who know where to look.

Cultivated in corn and cotton during the nineteenth century, the land became the site of extensive logging operations soon after the Civil War, a practice that continued intermittently into the late twentieth century. From burning canebrakes to clearing fields and logging trees, inhabitants of the lower Congaree valley have modified the floodplain environment both to ensure their survival and, over time, to generate wealth. In this they behaved no differently than people living along other major rivers in the South Atlantic Coastal Plain.

Today Congaree National Park is a forest of vast flats and winding sloughs where champion trees dot the landscape. Indeed its history of human use and conservation make it a valuable laboratory for the study not only of flora and fauna but also of anthropology and modern history. As the impact of human disturbance fades, the Congaree’s stature as one of the most important natural areas in the eastern United States only continues to grow.

Mark Kinzer is an environmental protection specialist in the Southeast Regional Office of the National Park Service in Atlanta, Georgia. Before joining the National Park Service in 2003, Kinzer was an environmental lawyer in private practice in Atlanta. He is a graduate of Davidson College and the University of Georgia School of Law.

A large sweetgum, Richland County, South Carolina, c. 1904
Taking Root
The Nature Writing of William and Adam Summer of Pomaria
Edited by James Everett Kibler, Jr.
Foreword by Wendell Berry

Collected essays by two of America’s earliest environmental authors retain relevance today

William Summer founded the renowned Pomaria Nursery, which thrived from the 1840s to the 1870s in central South Carolina and became the center of a bustling town that today bears its name. The nursery grew into one of the most important American nurseries of the antebellum period, offering wide varieties of fruit trees and ornamentals to gardeners throughout the South. Summer also published catalogs containing well-selected and thoroughly tested varieties of plants and assisted his brother, Adam, in publishing several agricultural journals throughout the 1850s and up until 1862. In Taking Root, James Everett Kibler, Jr., collects for the first time the nature writing of William and Adam Summer, two of America’s earliest environmental authors. Their essays on sustainable ecology and their respect for Mother Earth have surprising relevance still today.

The Summer brothers owned farms in Newberry and Lexington Counties, where they created veritable experimental stations for plants adapted to the Southern climate. At its peak the nursery offered more than one thousand varieties of apples, pears, peaches, plums, figs, apricots, and grapes developed and chosen specifically for the southern environment, as well as offering an equal number of ornamentals, including four hundred varieties of repeat-blooming roses. The brothers experimented with sustainable farming, reforestation, land reclamation, soil regeneration, crop diversity rather than the prevalent cotton monoculture, and animal breeds accustomed to hot climates from Carolina to Central Florida.

Written over a span of two decades, their essays offer an impressive environmental ethic. By 1860 Adam had concluded that a person’s treatment of nature is a moral issue. Sustainability and long-term goals, rather than get-rich-quick schemes, were key to this philosophy. The brothers’ keen interest in literature is evident in the quality of their writing; their essays and sketches are always readable, sometimes poetic, and occasionally humorous and satiric. A representative sampling of their more-than-six hundred articles appears in this volume.

Wendell Berry, American novelist, poet, environmental activist, cultural critic, and farmer, provides a foreword.

James Everett Kibler, Jr., is the author of five novels and a volume of poetry, Poems from Scorched Earth, all with environmental themes. His agrarian chronicle, Our Fathers’ Fields, published by the University of South Carolina Press, won the Fellowship of Southern Writers Award for Nonfiction. Kibler has just completed a biography of Adam Summer and is editing William and Adam Summer’s garden calendar.

“[Adam and William Summer] were farmers and students of farming, of crops and livestock, their knowledge both scientific and familiar. They were sound critics of farming and of human landscapes, their standards taken properly from the natural world and from Nature, the common mother of all us creatures, the Great Dame herself. By those standards they were strenuously indignant in the presence of any abuse of the land, and they were clearly in love with the works of Nature and of good farmers.” — Wendell Berry, from the foreword
Days of Destruction
Augustine Thomas Smythe and the Civil War Siege of Charleston
Edited by W. Eric Emerson and Karen Stokes

One soldier’s eloquent, descriptive letters to his family offering a personal view of the devastating assault

In Days of Destruction, editors W. Eric Emerson and Karen Stokes chronicle the events of the siege of Charleston, South Carolina, through a collection of letters written by Augustine Thomas Smythe, a well-educated young man from a prominent Charleston family. The vivid, eloquent letters he wrote to his family depict all that he saw and experienced during the long, destructive assault on the Holy City and describe in detail the damage done to Charleston’s houses, churches, and other buildings in the desolated shell district, as well as the toll on human life.

Smythe’s role in the Civil War was different from that of his many companions serving in Virginia and undoubtedly different from anything he could have imagined when the war began. After a baptism in blood at the Battle of Secessionville, South Carolina, Smythe was assigned to the Confederate Signal Corps. He served on the ironclad CSS Palmetto State and then occupied a post high above Charleston in the steeple of St. Michael’s Episcopal Church. From behind a telescope in his lofty perch, he observed the fierce attacks on Fort Sumter, the effects of the unrelenting shelling of the city by enemy guns at Morris Island, and the naval battles and operations in the harbor, including the actions of the Confederate torpedo boats and the H. L. Hunley submarine.

The Confederate Signal Corps played a vital role in the defense of Charleston and its environs, and Smythe’s letters, perhaps more than any other first-person account, detail the daily life and service experiences of signalmen in and around the city during the war. For more than eighteen months, Smythe’s neighborhood south of Broad Street, one of the city’s oldest and wealthiest communities, was abandoned by the great majority of its residents. His letters provide the reader with an almost postapocalyptic perspective of the oftentimes quiet, and frequently lawless, street where he lived before and during the siege of Charleston.


Karen Stokes is an archivist with the South Carolina Historical Society. She is the author of historical fiction and nonfiction that relates to South Carolina in the Confederacy and, along with W. Eric Emerson, has coedited two collections of wartime correspondence published by the University of South Carolina Press: Faith, Valor, and Devotion: The Civil War Letters of William Porcher DuBose and A Confederate Englishman: The Civil War Letters of Henry Wemyss Feilden.
**Patriots and Indians**

*Shaping Identity in Eighteenth-Century South Carolina*

Jeff W. Dennis

A compelling look at the germinal relationships between native populations and elite South Carolinians during and after the American Revolution.

*Patriots and Indians* examines relationships between elite South Carolinians and Native Americans through the colonial, Revolutionary, and early national periods. Eighteenth-century South Carolinians interacted with Indians in business and diplomatic affairs—as enemies and allies during times of war and less frequently in matters of scientific, religious, or sexual interest. Jeff W. Dennis elaborates on these connections and their seminal effects on the American Revolution and the establishment of the state of South Carolina.

Dennis illuminates how Southern Indians and South Carolinians contributed to and gained from the intercultural relationship, which subsequently influenced the careers, politics, and perspectives of leading South Carolina patriots and informed Indian policy during the Revolution and early republic. In eighteenth-century South Carolina, what it meant to be a person of European American, Native American, or African American heritage changed dramatically. People lived in transition; they were required to find solutions to an expanding array of sociocultural, economic, and political challenges. Ultimately their creative adaptations transformed how they viewed themselves and others.

While Native Americans were not the only “others” of the Revolutionary world, they were nonwhite, nonslave, and non-Christian allies of Britain who inhabited many millions of acres of highly arable land. For radical spokesmen such as William Henry Drayton, along with many white people on the frontier, Indians were viewed as a defining enemy during the American Revolution. Dennis contends that the stronger the attachment these men felt to the Whig cause and their aversion to the British, the harsher their attitudes toward Indians. In contrast the closer they were to Indians, socially and psychologically, the more lenient they appeared toward Native Americans. This difference of opinion carried over into national policies toward Native Americans. Following independence, some South Carolina patriots such as Andrew Pickens imagined an American identity broad and honorable enough to include Indians.

Jeff W. Dennis earned B.A. and M.A. degrees at Andrews University in Berrien Springs, Michigan, and subsequently taught social studies, chemistry, and mathematics at Spring Valley Academy in Centerville, Ohio. In 2003 Dennis received a Ph.D. in American history from the University of Notre Dame. From 2001 to 2008, he served as a teacher educator and assistant professor of history at Morehead State University in Kentucky and at Kennesaw State University in Georgia. He now teaches history and psychology at Southwestern Michigan College in his hometown of Dowagiac, Michigan.
The Battle of Eutaw Springs took place on September 8, 1781, and was among the last in the War of Independence. It was brutal in its combat and reprisals, with Continental and Whig militia fighting British regulars and Loyalist regiments. Although its outcome was seemingly inconclusive, the battle, fought near present-day Eutawville, South Carolina, contained all the elements that defined the war in the South. In Eutaw Springs: The Final Battle of the American Revolution’s Southern Campaign, Robert M. Dunkerly and Irene B. Boland tell the story of this lesser known and under-studied battle of the Revolutionary War’s Southern Campaign. Shrouded in myth and misconception, the battle has also been overshadowed by the surrender of Yorktown.

Eutaw Springs represented lost opportunities for both armies. The American forces were desperate for a victory in 1781, and Gen. Nathanael Greene finally had the ground of his own choosing. British forces under Col. Alexander Stewart were equally determined to keep a solid grip on the territory they still held in the South Carolina lowcountry.

In one of the bloodiest battles of the war, both armies sustained heavy casualties with each side losing nearly 20 percent of its soldiers. Neither side won the battle, and controversies plagued both sides in the aftermath. Dunkerly and Boland analyze the engagement and its significance within the context of the war’s closing months, study the area’s geology and setting, and recount the action using primary sources, aided by recent archaeology.

Robert M. Dunkerly is a historian, award-winning author, and speaker who is actively involved in historic preservation and research. He earned a B. A. in history from St. Vincent College and an M.A. in historic preservation from Middle Tennessee State University. His research includes archaeology, colonial life, military history, and historic commemoration. Dunkerly has taught courses at Central Virginia Community College, the University of Richmond, and the Virginia Historical Society. He is currently a park ranger at Richmond National Battlefield Park.

Irene Boland (1941–2016), emeritus professor of geology at Winthrop University, held a B.A. in chemistry and biology and an M.A.T. in chemistry from Winthrop University and was a certified medical technologist. Following a rewarding career as a technologist and a medical technology instructor, Boland taught chemistry part time at Winthrop University while earning M.A. and Ph.D. degrees in geology from the University of South Carolina. As a geology professor at Winthrop, Boland received the Kinard Award for Excellence in Teaching in 2012, and in 2014 she established the Charles A. Boland and Irene Brunson Boland Student Research Assistantship Endowment.
Resolute Rebel
General Roswell S. Ripley, Charleston’s Gallant Defender
Chet Bennett

The first biography of Gen. Ripley’s complex, often contradictory military service in the U.S. and Confederate armies and his postwar British exploits

Roswell S. Ripley (1823–1887) was a man of considerable contradictions exemplified by his distinguished antebellum service in the U.S. Army, followed by a controversial career as a Confederate general. After the war he was active as an engineer/entrepreneur in Great Britain. Author Chet Bennett contends that these contradictions drew negative appraisals of Ripley from historiographers, and in Resolute Rebel Bennett strives to paint a more balanced picture of the man and his career.

Born in Ohio, Ripley graduated from the U.S. Military Academy and served with his classmate Ulysses S. Grant in the Mexican War, during which Ripley was cited for gallantry in combat. In 1849 he published The History of the Mexican War, the first book-length history of the conflict. While stationed at Fort Moultrie in Charleston, Ripley met his Charleston-born wife and began his conversion from unionism to secessionism. After resigning his U.S. Army commission in 1853, Ripley became a sales agent for firearms manufacturers. When South Carolina seceded from the Union, Ripley took a commission in the South Carolina Militia and was later commissioned a brigadier general in the Confederate army. Wounded at the Battle of Antietam in 1862, he carried a bullet in his neck until his death. Unreconciled in defeat, Ripley moved to London, where he unsuccessfully attempted to gain control of arms-manufacturing machinery made for the Confederacy, invented and secured British patents for cannons and artillery shells, and worked as a writer who served the Lost Cause.

After twenty-five years researching Ripley in the United States and Great Britain, Bennett asserts that there are possibly two reasons a biography of Ripley has not previously been written. First, it was difficult to research the twenty years he spent in England after the war. Second, Ripley was so denigrated by South Carolina’s governor Francis Pickens and Gen. P. G. T. Beauregard that many writers may have assumed it was not worth the effort and expense. Bennett documents a great disconnect between those negative appraisals and the consummate, sincere military honors bestowed on Ripley by his subordinate officers and the people of Charleston after his death, even though he had been absent for more than twenty years.

Chet Bennett graduated from Ohio State University College of Medicine and served in the U.S. Air Force from 1966 to 1969. He is a member of the South Carolina Historical Society, the Sons of Confederate Veterans, the Military Order of the Stars and Bars, and the Society of the Sons of the American Revolution. His maternal great-grandfather Pvt. G. L. Davis served with the Confederate Army Company A, 1st Regiment, South Carolina Artillery, under the command of Gen. Ripley. Bennett’s paternal great-great uncles, David and Daniel Bennett, served with the Union Army 62nd Ohio Volunteer Infantry on Folly and Morris Islands.

General R.S. Ripley. From the Massachusetts Commandery of the Loyal Legion Collection, U.S. Army Military Institute, Carlisle Barracks, Pa.
What Marcel Proust wanted from life most of all was unconditional requited love, and the way he went after it—smothering the objects of his affection with gifts—cost him a fortune. To pay for such extravagance, he engaged in daring speculations on the stock exchange. The task of his cousin and financial adviser, Lionel Hauser, was to make sure these speculations would not go sour. In *Proust and His Banker*, Gian Balsamo reveals that Proust was quite aware of the advantageous trade-off between financial indulgence and artistic inspiration; his liberal squandering of money provided the grist for fictional characters and incidents of surprising effectiveness, both in the artistic sphere and later on in the commercial one. But Hauser was not aware of this odd aspect of Proust's creativity, nor could he have been since the positive returns from the writer's masterpieces were late in coming.

Focusing on more than 350 letters between Proust and Hauser and drawing on records of the Rothschild Archive and financial data assembled from the twenty-one-volume Kolb edition of Proust's letters, Balsamo reconstructs Proust's finances and provides a fascinating window into the writer's creative and speculative process. Balsamo carefully follows Proust's financial activities, including investments ranging from Royal Dutch Securities to American railroads to Eastern European copper mines, his exchanges with various banks and brokerage firms, his impetuous gifts, and the changing size and composition of his portfolio. Successes and failures alike provided material for Proust's fiction, whether from the purchase of an airplane for the object of his affections or the investigation of a deceased love's intimate background. Proust was, Balsamo concludes, a master at turning financial indulgence into narrative craftsmanship and economic costs into artistic opportunities.

Over the course of their fifteen-year collaboration, the banker saw Proust squander three-fifths of his wealth on reckless ventures and on magnificent presents for the men and women who struck his fancy. To Hauser the writer was a virtuoso in resource mismanagement. Nonetheless, Balsamo shows, we owe it to the altruism of this generous relative, who never thought twice about sacrificing his own time and resources to Proust, that *In Search of Lost Time* was ever completed.

**Gian Balsamo**, a financial data scientist with a Ph.D. in comparative literature from Vanderbilt University, has taught literature at Northwestern University and Stanford University. He is the author of *Joyce's Messianism*, *Rituals of Literature*, and the novel *The Book of Breathing* (attributed to Luigi Ferdinando Dagnese). Balsamo is a member of Statistics without Borders and is currently affiliated with the Department of Mathematics at the University of York in the United Kingdom.
**Understanding John Guare**

**William W. Demastes**

A comprehensive study of an award-winning playwright known for unconventional blending of genres

John Guare, one of the most innovative and influential contemporary American playwrights of the last sixty years, is best known for such works as *House of Blue Leaves*, winner of an Obie Award, the New York Drama Critics Circle Award for Best American Play, and four Tony Awards, and *Six Degrees of Separation*, recipient of the New York Drama Critics Circle Award for Best American Play and the Olivier Best Play Award and a finalist for the Pulitzer Prize in Drama. In *Understanding John Guare*, William W. Demastes provides a concise biography and analyzes the playwright’s career from his earliest works produced off-off Broadway in the 1960s to his most recent Broadway play, *A Free Man of Color*, a finalist for the 2011 Pulitzer Prize in Drama.

Often compared to his contemporaries Sam Shepard and David Mamet, who have distinctive voices tied to their mastery of realistic, idiomatic American English, Guare has a style that is perhaps more varied, Demastes speculates, the result of his formal training in theater. After earning a bachelor’s degree from Georgetown University, Guare earned an M.F.A. from the Yale School of Drama. He then polished his theater craft in New York City during the exciting and turbulent 1960s, breaking from realist conventions and creating an unlikely blend of comedy, burlesque, stand-up comedy, and absurdly incongruous plotlines. The result has been a theater of surprise that is rich in stage action and experimentally invigorating.

Demastes examines Guare’s tools and techniques such as mixing serious with comic, creating characters who break into song and dance, inserting stand-up comedy routines, and drawing from the most absurd incongruities of everyday life. In doing so, Guare has created plays about the best and worst of humanity, about lost souls, and about delusional ideals.

**William W. Demastes**, an Alumni Professor of English at Louisiana State University, Baton Rouge, has written extensively on modern drama, including the books *Comedy Matters*, *Staging Consciousness*, *Theatre of Chaos*, and *Beyond Naturalism*. Demastes is also the author of book-length studies of Tom Stoppard and Spalding Gray, and he currently edits the Best American Short Plays series.

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**Understanding Andre Dubus**

**Olivia Carr Edenfield**

An overview of a canon influenced by military service, faith, and a life-changing accident

Andre Dubus (1936–1999), the author of short stories, novellas, essays, and two novels, is perhaps best known as the author of the story “Killings,” which was adapted into the film *In the Bedroom*, a nominee for five Academy Awards in 2001. His work received many awards, including the PEN New England Award, the PEN Malamud Award, the Rea Award for the Short Story, and the Jean Stein Award. In *Understanding Andre Dubus*, Olivia Carr Edenfield focuses on the major influences that span Dubus’s canon—his Catholic upbringing, Marine Corps service, and turn to fiction at the University of Iowa Writers’ Workshop, as well as the influence that a life-threatening accident had on his work.

Edenfield traces how Dubus’s experiences serve as a backdrop for the major themes that run through his work: faith, family, and infidelity. His marriages, the complex relationships with his children, and his difficult recovery from a car accident exerted a powerful influence on his work. Dubus also took up the complicated themes of love and marriage, fatherhood and faith, and despair and spiritual healing; his subjects and style were influenced significantly by Ernest Hemingway.

After Dubus’s novel *Broken Vessels* was named a runner-up for the Pulitzer Prize in 1991, he returned to writing short stories, the genre for which he is still renowned. He focused on a character much like himself who had to learn to navigate the world while afflicted with physical and spiritual disability. In 1996 he published his critically acclaimed short story cycle *Dancing after Hours*, an appropriate ending to a career that celebrated the healing power of the human heart.

**Olivia Carr Edenfield** is a professor in the Department of Literature and Philosophy at Georgia Southern University and is the executive coordinator and an executive board member of the American Literature Association. She is the editor of *Conversations with Andre Dubus* and author of the Dubus entry for the *Oxford Bibliographies in American Literature*. Edenfield lives in Statesboro, Georgia, with her husband, Daniel, and their daughter, Rose. Their son, Cohen, lives and writes in Los Angeles.
**Understanding Larry McMurtry**  
*Steven Frye*

_An inviting, detailed analysis of the work and characters created by this Pulitzer Prize–winning writer_

Best known for his Pulitzer Prize–winning novel _Lonesome Dove_ and his Academy Award–winning screenplay for _Brokeback Mountain_, Larry McMurtry is the author of twenty-nine novels, three memoirs, two collections of essays, and more than thirty screenplays. In _Understanding Larry McMurtry_, Steven Frye considers a broad range of McMurtry’s most important novels and offers detailed textual analyses of works such as _Horseman, Pass By, The Last Picture Show_, _Moving On_, and _Lonesome Dove_ to reveal the manner in which McMurtry engages the human condition.

Characters are at the heart of McMurtry’s fiction, whether they are nineteenth- or twentieth-century ranchers, modern rodeo men, or women grappling with the angst and confusion of life in the suburbs of Houston. He has created characters rich in texture, such as Augustus McCrae and Woodrow Call, not only to encourage an understanding of the persistent force of American mythology but also to transcend type so that they emerge as quintessentially human figures grappling with circumstances beyond their control.

McMurtry portrays with depth and insight the conundrums of the modern moment and its relation to heritage, and he deals as well with the intensities of the human mind as it negotiates with a complex and sometimes indifferent world. In _Understanding Larry McMurtry_, Frye offers a comprehensive treatment of one of the most important living authors, one who has emerged as a central figure in a rich and compelling contemporary canon.

*Steven Frye* is a professor of American literature at California State University, Bakersfield. He is the author of _Historiography and Narrative Design in the American Romance_ and _Understanding Cormac McCarthy_, published by the University of South Carolina Press, and editor of _The Cambridge Companion to the Literature of the American West_ and _The Cambridge Companion to Cormac McCarthy_.

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**Understanding Gary Shteyngart**  
*Geoff Hamilton*

_A survey of the Russian-born American author’s work and themes questioning identity, politics, and multiculturalism_

_Understanding Gary Shteyngart_, the first comprehensive examination of Shteyngart’s novels and memoir, introduces readers to one of the most critically acclaimed and commercially successful contemporary American authors. Born in Leningrad in 1972, Shteyngart immigrated to the United States in 1979, attended Oberlin College and the City University of New York, and currently teaches in the Writing Program at Columbia University. His novels include _Super Sad True Love Story_, winner of the Bollinger Everyman Wodehouse Prize; _Absurdistan_, chosen as one of the ten best books of the year by the _New York Times Book Review_ and _Time_ magazine; and _The Russian Debutante’s Handbook_, winner of the Stephen Crane Award for First Fiction and the National Jewish Book Award for Fiction.

Geoff Hamilton studies three broad, overlapping elements of Shteyngart’s work: his construction of Russian-Jewish identity in the United States, his appraisal of communism’s imaginative legacy for the wider East European diaspora and former Soviet republics, and his representation of the deadening effects of late capitalism. Focusing on Shteyngart’s themes of the fracturing and decay of ethnic identities, the limits and pitfalls of multiculturalism, and the decline of privacy and civility against the creeping power of technological mediation, Hamilton also tracks the author’s playful manipulation of literary traditions and his incisive revision of seminal mythologies of Russian, Jewish, and American selfhood. Although Shteyngart has sometimes been pigeonholed as an immigrant author working a rather marginal ethnic sticket, Hamilton demonstrates that Shteyngart’s work deserves attention for its remarkable centrality, that is, its relevance to core questions of identity formation and beliefs common to globalized societies.

*Geoff Hamilton* is the author of _The Life and Undeath of Autonomy in American Literature_. He is an assistant professor of English at Trent University, and his current research focuses on conceptions of self-rule in Native American literature.
Maternal Metaphors of Power in African American Women’s Literature
From Phillis Wheatley to Toni Morrison
Geneva Cobb Moore
Foreword by Andrew Billingsley

An in-depth examination of the female black experience portrayed in literature throughout American history

Geneva Cobb Moore deftly combines literature, history, criticism, and theory in Maternal Metaphors of Power in African American Women’s Literature by offering insight into the historical black experience from slavery to freedom as depicted in the literature of nine female writers across several centuries.

Moore traces black women writers’ creation of feminine and maternal metaphors of power in literature from the colonial-era work of Phillis Wheatley to the postmodern efforts of Paule Marshall, Alice Walker, and Toni Morrison. Through their characters Moore shows how these writers re-created the identity of black women and challenged existing rules shaping their subordinate status and behavior. Drawing on feminist, psychoanalytic, and other social science theory, Moore examines the maternal iconography and counter-hegemonic narratives by which these writers responded to oppressive conventions of race, gender, and authority.

Moore grounds her account in studies of Wheatley, Harriet Jacobs, Charlotte Forten Grimké, Jessie Fauset, Nella Larsen, and Zora Neale Hurston. All these authors, she contends, wrote against invisibility and powerlessness by developing and cultivating a personal voice and an individual story of vulnerability, nurturing capacity, and agency that confounded prevailing notions of race and gender and called into question moral reform.

In these nine writers’ construction of feminine images—real and symbolic—Moore finds a shared sense of the historically significant role of black women in the liberation struggle during slavery, the Jim Crow period, and beyond.

A foreword is offered by Andrew Billingsley, a pioneering sociologist and a leading scholar in African American studies.

Geneva Cobb Moore is a professor of English, women’s and gender studies, and race and ethnic studies at the University of Wisconsin—Whitewater. She is a former Fulbright scholar at the University of Ghana in West Africa and received grants and awards from the Andrew W. Mellon Foundation and the National Endowment for the Humanities. She has published articles on Phillis Wheatley, Harriet Jacobs, Charlotte Forten Grimké, Zora Neale Hurston, Toni Morrison, Alice Walker, and other writers. An adviser to Gale's Literature of Autobiographical Narrative, Moore has been a reviewer for Auto/Biography Studies.

New in paperback
Understanding Paul Auster
James Peacock

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

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

Peacock’s study maps the evolution of Auster’s fiction and its forms, goals, and influences. The key event for any Auster character is the realization that language should not be restricted to documenting reality but should instead be embraced for its metaphorical qualities and constantly shifting nature. The author finds in Auster a view of language as inherently ethical and communal because, to use language creatively, one must be immersed in the plurality of experience and listen to the voices of others. In celebrated works such as The Invention of Solitude and The New York Trilogy, these voices include Auster’s literary antecedents. Increasingly in his recent work, however, they include those of ordinary people. Peacock suggests that, in the aftermath of 9/11, much of Auster’s fiction places even greater importance on sympathetic relations with ordinary individuals and advocates through artistic endeavors the merits of connecting with others.

James Peacock is a lecturer in English and American literatures at Keele University in the United Kingdom. His articles on contemporary American fiction and Quakerism in American literature have appeared in the Journal of American Studies, English, Quaker Studies, and other publications.
Reading William Gilmore Simms
Essays of Introduction to the Author’s Canon
Edited by Todd Hagstette

Engaging approaches to the vast output of South Carolina’s premier man of letters

William Gilmore Simms was the best known and certainly the most accomplished writer of the mid-nineteenth-century South. His literary ascent began early, with his first book being published when he was nineteen years old and his reputation as a literary genius secured before he turned thirty. Over a career that spanned nearly forty-five years, he established himself as the American South’s premier man of letters—an accomplished poet, novelist, short fiction writer, essayist, historian, dramatist, cultural journalist, biographer, and editor. In Reading William Gilmore Simms, Todd Hagstette has created an anthology of critical introductions to Simms’s major publications, including those recently brought back into print by the University of South Carolina Press, offering the first ever primer compendium of the author’s vast output.

Simms was a Renaissance man of American letters, lauded in his time by both popular audiences and literary icons alike. Yet the author’s extensive output, which includes nearly eighty published volumes, can be a barrier to his study. To create a gateway to reading and studying Simms, Hagstette has assembled thirty-eight essays by twenty-four scholars to review fifty-five Simms works. Addressing all the author’s major works, the essays provide introductory information and scholarly analysis of the most crucial features of Simms’s literary achievement.

Arranged alphabetically by title for easy access, the book also features a topical index for more targeted inquiry into Simms’s canon. Detailing the great variety and astonishing consistency of Simms’s thought throughout his long career as well as examining his posthumous reconsideration, Reading William Gilmore Simms bridges the author’s genius and readers’ growing curiosity. The only work of its kind, this book provides an essential passport to the far-flung worlds of Simms’s fecund imagination.

Todd Hagstette is an assistant professor of English at the University of South Carolina Aiken, former director of the Simms Initiatives for the South Caroliniana Library, and founding director of the Digital U.S. South project for the University of South Carolina Institute for Southern Studies. Hagstette is coeditor, with John Mayfield, of The Field of Honor: Essays on Southern Character and American Identity.

Also Available

2014, hc, 978-1-61117-295-9, $44.95s

William Gilmore Simms
Selected Reviews 1828-1891
Literature and Civilization

Edited by
James Early Rogers, Jr.
and David McIlwane Hames

2014, hc, 978-1-61117-295-9, $44.95s
The Rhetoric of Mao Zedong
Transforming China and Its People
Xing Lu

A thorough examination of the Chinese leader’s speeches and writings that reshaped a nation’s culture

Mao Zedong fundamentally transformed China from a Confucian society characterized by hierarchy and harmony into a socialist state guided by communist ideologies of class struggle and radicalization. It was a transformation made possible largely by Mao’s rhetorical ability to attract, persuade, and mobilize millions of Chinese people. Xing Lu’s book, *Rhetoric of Mao Zedong*, analyzes Mao’s speeches and writings over a span of sixty years, tracing the sources and evolution of Mao’s discourse, analyzing his skills as a rhetor and mythmaker, and assessing his symbolic power and continuing presence in contemporary China.

Lu observes that Mao’s rhetorical legacy has been commoditized, culturally consumed, and politically appropriated since his death. Applying both Western rhetorical theories and Chinese rhetorical concepts to reach a more nuanced and sophisticated understanding of his rhetorical legacy, Lu shows how Mao employed a host of rhetorical appeals and strategies drawn from Chinese tradition and how he interpreted the discourse of Marxism-Leninism to serve foundational themes of his message. She traces the historical contexts in which these themes, his philosophical orientations, and his political views were formed and how they transformed China and Chinese people.

Lu also examines how certain ideas are promoted, modified, and appropriated in Mao’s rhetoric. Mao’s adaptation of the Marxist theory of class struggle, his campaigns of transforming common people into new communist advocates, his promotion of Chinese nationalism, and his stand on China’s foreign policy all contributed to and were responsible for reshaping Chinese thought patterns, culture, and communication behaviors.

Xing Lu is a professor of communication at DePaul University in Chicago, Illinois. Born and raised in China, she received her doctorate in rhetoric and communication from the University of Oregon. Lu is the author or editor of five books, including *Rhetoric in Ancient China, Fifth to Third Century B.C.E.*, winner of the James A. Winans–Herbert A. Wichelns Memorial Award for Distinguished Scholarship in Rhetoric and Public Address, and *Rhetoric of the Chinese Cultural Revolution*, both published by the University of South Carolina Press.

Logos without Rhetoric
The Arts of Language before Plato
Edited by Robin Reames
Afterword by Edward Schiappa

A germinal examination of rhetoric’s beginnings through pre-fourth-century Greek texts

How did rhetoric begin and what was it before it was called “rhetoric”? Must art have a name to be considered art? What is the difference between eloquence and rhetoric? And what were the differences, if any, among poets, philosophers, sophists, and rhetoricians before Plato emphasized—perhaps invented—their differences? In *Logos without Rhetoric: The Arts of Language before Plato*, Robin Reames attempts to intervene in these and other questions by examining the status of rhetorical theory in texts that predate Plato’s coining of the term rhetoric (c. 380 B.C.E.). From Homer and Hesiod to Parmenides and Heraclitus to Gorgias, Theodorus, and Isocrates, the case studies contained here examine the status of the discipline of rhetoric prior to and therefore in the absence of the influence of Plato and Aristotle’s full-fledged development of rhetorical theory in the fourth century B.C.E.

The essays in this volume make a case for a porous boundary between theory and practice and promote skepticism about anachronistic distinctions between myth and reason and between philosophy and rhetoric in the historiography of rhetoric’s beginning. The result is an enlarged understanding of the rhetorical content of pre-fourth-century Greek texts.

Edward Schiappa, head of Comparative Media Studies/Writing and the John E. Burchard Professor of Humanities at the Massachusetts Institute of Technology, provides an afterword.

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