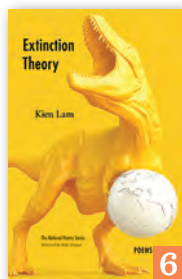
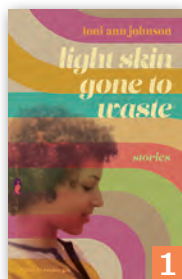




UNIVERSITY OF GEORGIA PRESS
BOOKS FOR FALL | WINTER 2022

CATALOG HIGHLIGHTS



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A dazzling collection that examines race, class, community, family, and the meaning of home

Light Skin Gone to Waste

Stories

TONI ANN JOHNSON

| FLANNERY O'CONNOR AWARD FOR SHORT FICTION |

"Toni Ann Johnson's *Light Skin Gone to Waste* is one of the most engrossing short story collections I've read in recent memory. These interconnected stories about a Black family living in a predominantly white suburb of New York City are impeccably written, incisive, often infuriating, and unforgettable. At the center of many of these stories is Philip Arrington, a psychologist who tries to reshape the world to his liking as he moves through it, regardless of the ways his actions affect the people in his intimate orbit. With a deft eye for detail, crisp writing, and an uncanny understanding of human frailties, Toni Ann Johnson has created an endlessly interesting American family portrait."

—Roxane Gay, author of *Bad Feminist*

In 1962 Philip Arrington, a psychologist with a PhD from Yeshiva, arrives in the small, mostly blue-collar town of Monroe, New York, to rent a house for himself and his new wife. They're Black, something the man about to show him the house doesn't know. With that, we're introduced to the Arringtons: Phil, Velma, his daughter Livia (from a previous marriage), and his youngest, Madeline, soon to be born. They're cosmopolitan. Sophisticated. They're also troubled, arrogant, and throughout the linked stories, falling apart.

We follow the family as Phil begins his private practice, as Velma opens her antiques shop, and as they buy new homes, collect art, go skiing, and have overseas adventures. It seems they've made it in the white world. However, young Maddie, one of the only Black children in town, bears the brunt of the racism and the invisible barriers her family's money, education, and determination can't free her from. As she grows up and realizes her father is sleeping with white women, her mother is violently mercurial, and her half-sister resents her, Maddie must decide who she is despite, or perhaps precisely because of, her family.



Toni Ann Johnson is the author of *Homegoing*, a novella, and the novel *Remedy for a Broken Angel*, which earned an NAACP Image Award nomination for Outstanding Literary Work by a Debut Author. She is a two-time winner of the Humanitas Prize for her screenplays *Ruby Bridges*, for Disney, and *Crown Heights*, for Showtime Television. Johnson's essays and short fiction have appeared in the *Los Angeles Times*, *Hunger Mountain*, *Callaloo*, and many other publications. She lives in Los Angeles.



Rachael Warecki

OCTOBER

5.5 x 8.5 | 208 PP.

PAPERBACK \$22.95T

9780820363066

EBOOK AVAILABLE



Photographs and essays that tease apart the tangled cultural memory of the American South

Reckonings and Reconstructions

Southern Photography from the Do Good Fund

EDITED BY JEFFREY RICHMOND-MOLL

"These images inspire the viewer to see a connection between this region below the Mason-Dixon Line and the rest of the country that lies above that archaic artificial border."—**W. Ralph Eubanks**, author of *A Place Like Mississippi: A Journey Through a Real and Imagined Literary Landscape*

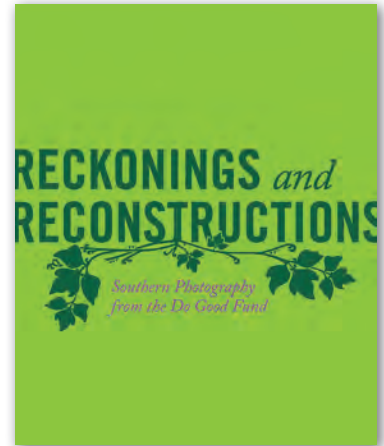
"There is no Athens school of photography. They are simply artists who live and make work there, part of a creative community that exists because of the university and the scene. Their best pictures do what all great art does: they help us see."—**Grace Elizabeth Hale**, author of *Cool Town: How Athens, Georgia, Launched Alternative Music and Changed American Culture*

“Can photography help extend our understanding of the South and see the region in a broader American context?” writes essayist and southern literature scholar W. Ralph Eubanks in *Reckonings and Reconstructions*. “Yes, but what we see in an image often depends on what we already know.”

Reckonings and Reconstructions is a visual and textual investigation of southern photography since World War II. The book and its partner exhibition present 125 color photographs from the Do Good Fund by a wide-ranging group of 77 photographers, diverse in gender, race, ethnicity, and region.

W. Ralph Eubanks addresses southern memory and the ethics of photography. Grace Elizabeth Hale considers the role of Athens, Georgia—with its vibrant community of photographers, renowned photography program at the University of Georgia, and celebrated alternative art and music scene—within the history of southern photography. The essays that follow by Jasmine Amussen, Rosalind Bentley, Lauren Henkin, Jeffrey Richmond-Moll, RaMell Ross, and Jeff Whetstone examine expansive and internally paradoxical themes: land, labor, law and protest, migration, food, ritual, and kin.

Together, these themes link disparate works in the Do Good collection and capture southern history, culture, and identity in all its complexity and contradictions. With the photographs as their backbone, these essays help construct and deconstruct each thematic category, resisting notions of the South as a retrograde region and instead presenting the ever-changing qualities of the place and its people. A region where despair and hope, terror and beauty, pain and joy, and trauma and dignity coexist and comeingle. A place seeking reconciliation and restoration, captured by photographers with a vision of a “Better South.”



Courtesy of the Georgia Museum of Art



Since its founding in 2012, the Do Good Fund has built a museum-quality collection of photography that charts a visual narrative of the ever-changing American South. **Jeffrey Richmond-Moll** is the curator of American art at the Georgia Museum of Art and cochair of the Association of Historians of American Art. He is the author of the exhibition catalog

Extra Ordinary: Magic, Mystery, and Imagination in American Realism. His work has also been published in several journals, such as *Archives of American Art Journal*, *MAVCOR Journal*, and *Winterthur Portfolio: A Journal of American Material Culture*. He lives in Athens, Georgia.

SEPTEMBER

9.5 X 11.5 | 250 PP.

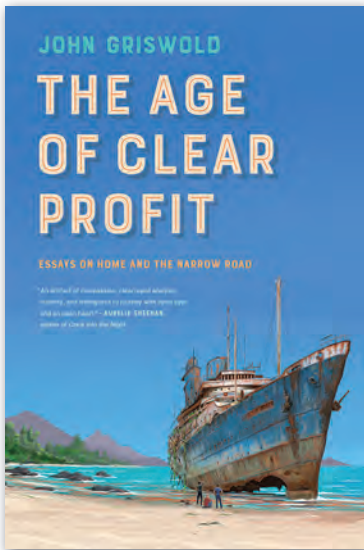
180 COLOR AND B&W PHOTOS

HARDBACK WITH BELLY BAND \$49.95T

9781946657145

A COPUBLICATION WITH THE
GEORGIA MUSEUM OF ART

A BRADLEY HALE FUND FOR
SOUTHERN STUDIES PUBLICATION



John Griswold is a staff writer at the *Common Reader*, a publication of Washington University in St. Louis. He is the author of *A Democracy of Ghosts*; *Herrin: The Brief History of an Infamous American City*; and *Pirates You Don't Know* (Georgia). He has written extensively (as Oronte Churm) at *Inside Higher Ed* and *McSweeney's Internet Tendency*. He lives in Edwardsville, Illinois.



Donato DiCamillo

Unique essays that look for stillness at the center of a life while confronting chaos in our era at home and abroad

The Age of Clear Profit

Essays on Home and the Narrow Road

JOHN GRISWOLD

| CRUX: THE GEORGIA SERIES IN LITERARY NONFICTION |

"These essays coalesce into an artifact of compassion, clear-eyed analysis, humility, and willingness to journey with open eyes and an open heart."

—**Aurelie Sheehan**, author of *Demigods on Speedway*

At age fifty, when many hope to slow down and what's left, as the poet Kobayashi Issa once wrote, is "clear profit," John Griswold was starting over—again—in a position he had worked decades to achieve. His family moved down the Mississippi Valley, expecting to create a good life with new friends.

What they found instead was a society "organized tightly by race, church attendance, and family name," which in its corruption, laissez-faire corporatism, gun love, and environmental degradation foretold the heightened problems of the United States in an era of deepening political division.

Taking his cue from classical Asian poets such as Bashō, Griswold begins to journey, to gain perspective, and to find his own narrow road. He travels around the rim of the Gulf of Mexico and to writers' homes in Russia and New Mexico; attends the protests at Standing Rock; walks the Bashō Trail in Japan; and reports on the wholesale slaughter of a Texas rattlesnake roundup and the cruel weirdness of the Angola Prison Rodeo.

Over eight years, Griswold bears witness to, pays homage to, and finds he is able to define and speak with gratitude about what is most important to him: his children, wholeheartedness, and the act of trying. In the gap between complexity and a little peace and quiet, there is a way to profit anew.

SEPTEMBER

6 x 9 | 240 PP.

PAPERBACK \$28.95T

9780820362816

EBOOK AVAILABLE

Vivid, urgent, lyrical essays with a nearly improbable sense of humor

It Takes a Worried Woman

Essays

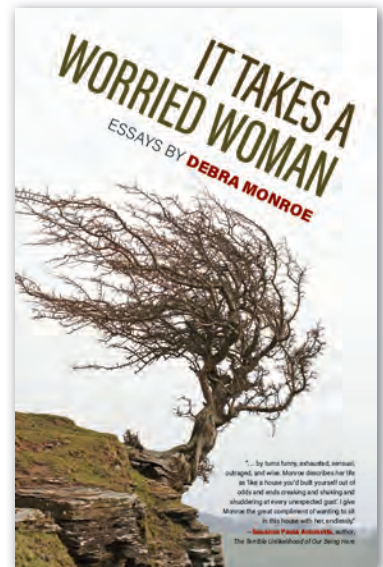
DEBRA MONROE

| CRUX: THE GEORGIA SERIES OF LITERARY NONFICTION |

"I have admired Debra Monroe's voice for a long time—still, these essays are a revelation. That she manages to meld thoughts and images of motherhood, nature, and contemporary politics is impressive; that she does it with such heart and soul is extraordinary."—**Sara Nelson**, best-selling author of *So Many Books*, *So Little Time*

Debra Monroe has always written about the source of trouble, "that one incident you zero down to and everything bad that happens afterward happens because of it." The illusion that every problem has a clear-cut cause and discernible solution is apparently her gateway drug. *It Takes a Worried Woman* explores the outer limits of her faith that all past hardship could have been prevented and all future hardship might still be.

Yet one person's trouble is often a small eddy in the outflow of history, and this book becomes a meditation on the price of effort exerted against fixed circumstances. Dense with history, lyrical, at times darkly funny, these essays explore sexism, racism, hate speech, violence, Monroe's grief about dwindling access to the natural world, and her fears as her daughter's adult life unfolds. Whether depicting the ubiquitous pressure to marry, the search for a shape-shifting familiar old enough to be her mother, or childcare as a game of risk, Monroe takes a measured look at problems that could be solved, problems that may never be, and at all the ways that trouble is big but hope, new strategies, fresh patience, and endurance are eventually big enough.



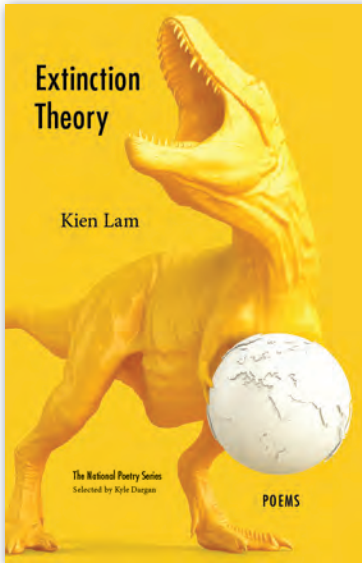
Debra Monroe is the author of *The Source of Trouble*, winner of the Flannery O'Connor Award for Short Fiction. She is also the author of the short story collection *A Wild, Cold State*; two novels, *Newfangled* and *Shambles*; and two memoirs, *On the Outskirts of Normal* and *My Unsentimental Education* (both Georgia). She lives in Austin, Texas, and teaches in the MFA program at Texas State University.



Joe O'Connell

OCTOBER

5.5 x 8.5 | 192 PP.
PAPERBACK \$19.95
9780820363080
EBOOK AVAILABLE



Kien Lam is a Kundiman Fellow and an Indiana University MFA alumnus. His poetry has appeared or is forthcoming in *Poetry*, the *New Republic*, the *Nation*, and other publications. He currently lives in Los Angeles, where he writes about professional video game players.



Courtesy of the author

OCTOBER

5.5 x 8.5 | 88 pp.

PAPERBACK \$17.95T

9780820362731

EBOOK AVAILABLE

Poems that grapple with the meaning within things and the loss of things

Extinction Theory

Poems

KIEN LAM

SELECTED BY KYLE DARGAN

| THE NATIONAL POETRY PRIZE |

"This book of theories, songs, mantras, and more—threaded through with flourishes of compassion for a father finding himself and maybe pathos for a mother who served as tether post for a speaker dizzied by colonizing language and the god it claimed to represent—impels us to think hard about the word made flesh, or our existential fear made music, or the cultural alienation that doesn't transmute into anything and persists as a foreign object lodged in the tongue. 'Life as a series / of extinctions'—excisions. Each time I read this collection, I think it pierced me for a different reason. In that way, all those edges, these lyrics are scalpels Kien Lam wields with an awareness that when one has something so sharp, they need not to press heavily to slice deep."

—**Kyle Dargan**, author of *Honest Engine: Poems*

Extinction Theory is a collection of pseudoscience poems that try to provide rationales for some of life's most salient mysteries. Where is God? What does it mean to belong? Who killed the dinosaurs? Kien Lam creates new worlds with new rules to better answer these perennial questions. His poetry is that of discovery, of looking at the world as if for the first time. Lam exposes the transitory and transcendent nature of things and how we find meaning.

At the heart of this collection is also a cataloging of the smaller "extinctions" in life. Every passing moment is the death of something, and try as we might to recreate the feeling, it can never be the same. Maybe it's a relationship. Maybe it's a donut. It changes its shape as we juxtapose it against something new. *Extinction Theory* is as much about language as it is about the absence of language. Of English, of Vietnamese, and then of neither.

Excerpt from "Perpetual Motion"

Here's one where the apple turns
a white man into a snake. He tells everyone

the earth revolves around God.
God is one deep breath away

from lining our skies with his guts,
his heart beating our ears hollow.

A collection of poems whose intricate music resonates with the difficult matter of the worlds they address

The Harm Fields

Poems

DAVID LLOYD

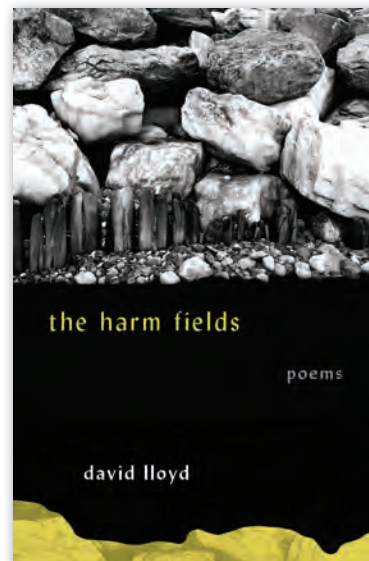
| GEORGIA REVIEW BOOKS |

"For decades now, David Lloyd has been quietly crafting exquisitely chiseled poems that reveal 'the grain of the stone': a lapidary weave of dense internal rhymes; an obdurate and unflinching critical thought; a poetic sensibility that understands why Basil Bunting demanded a chisel to write. The resulting poems—lithographies of the political imagination—weight bodies to particular places and voices to particular bodies. Every tone is telling."—**Craig Dworkin**, author of *Radium of the Word: A Poetics of Materiality*

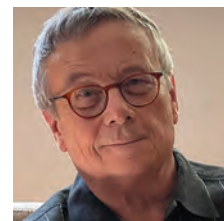
David Lloyd's poetry abides in a lineage of poetic modernism, often in dialogue with poets like César Vallejo, Paul Celan, and Mahmoud Darwish. The poems in *The Harm Fields* are rich in imagery, their language a fluent mix of registers, from colloquial idioms to technical language and literary citation, and replete with multilingual puns and portmanteaux. These poems carry forward the musical values and the questioning project of the modernist lyric, but their concerns are contemporary, haunted by the ongoing brutality of the times, from Ireland to Palestine, and reaching for a language adequate to mourning, persistence, and utopian possibility.

Excerpt from "Kodalith":

Rock breaks the living. The living
Wrap stone with all their new
Brutalities: root, blast, frack.
In the breaker's yard, bodies
Bend in the wind. We rattle
Their bones in the crown of
A hat. We rattle. We raffle
The mantle. It shears like
A sea on the shore of the living.



David Lloyd is the Distinguished Professor of English at the University of California, Riverside. Among his many publications are *Arc & Sill: Poems 1979–2009*; *Beckett's Thing: Painting and Theatre*; *Under Representation: The Racial Regime of Aesthetics*; and *Counterpoetics of Modernity: On Irish Poetry and Modernism*. His play, *The Press/Le Placard*, is available in a bilingual edition from Presses Universitaires du Midi.



Yong Soon Min

SEPTEMBER

5.5 x 8.5 | 76 PP.
PAPERBACK \$19.95T
9780820362625
EBOOK AVAILABLE

The artistic legacy of one of the most innovative and creative Black artists of the nineteenth century

Praise Songs for Dave the Potter

Art and Poetry for David Drake

EDITED AND WITH AN INTRODUCTION BY P. GABRIELLE FOREMAN

FOREWORD BY KWAME DAWES

AFTERWORD BY EVIE SHOCKLEY

WITH ARTWORK BY JONATHAN GREEN AND POETRY BY GLENIS REDMOND

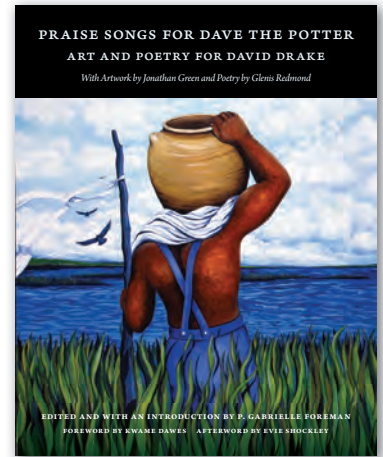
"This book is a unique compendium of contemporary art, poetry, performance, and scholarship inspired by the life and works of David Drake, AKA Dave the Potter, an enslaved artist and poet in antebellum South Carolina. Historically rich and artistically inviting, the book is sure to be of interest to readers seeking to explore how Dave's experiences and artistic creations continue to resonate with contemporary practitioners and audiences."—**Rebecca Zorach**, Mary Jane Crowe Professor in Art and Art History, Northwestern University



David Drake is recognized as one of the United States' most accomplished nineteenth-century potters. Yet, though his pots—many inscribed with original verse—sit in museums across the nation, he is too often passed over when considering the early foundations of African American poetry. Born in South Carolina at the beginning of the nineteenth century, Drake produced hundreds of pieces while under the surveillance of the enslavers who claimed him and his work as their property. Still, asserts P. Gabrielle Foreman, he is perhaps the only Black person in all of the free or slave states whose literary work was preserved in neither books nor pamphlets nor newspapers. His pots and jars served as pages as well as ceramic vessels.

This book examines how Drake's pottery and poetry have inspired visual artists and poets who claim him as an artistic ancestor. It features the *Sir Dave* (1998) series by artist Jonathan Green, including thirteen paintings that have never been exhibited or published together before. Accompanying and in dialogue with Green's paintings is a twenty-poem cycle called *All My Relation* (2015) by Glenis Redmond.

Praise Songs includes the editor's interview of Redmond and Green and essays by Redmond, Foreman, and Lynnette Young Overby, the artistic director of a 2014 collaboration and performance featuring both Green's and Redmond's work. As one of the first volumes to focus on Drake's legacy as a writer, it also includes an updated compilation of all David Drake's poetic inscriptions. This volume presents the artistic legacy of one of the most well-known Black potters, and one of the most innovative and underappreciated enslaved poets, of the nineteenth century.



P. Gabrielle Foreman is a poet's daughter and interdisciplinary scholar raised on the southside of Chicago and Venice Beach, California. She is the author or editor of five books, including *The Colored Conventions Movement: Black Organizing in the Nineteenth Century*. She is the founding director of the Colored Conventions Project and professor of English, African American studies, and history at Penn State University, where she holds the Paterno Family Chair of Liberal Arts and codirects the Center for Black Digital Research/#DigBlk.



Andre Smith

JANUARY

8.5 x 10.5 | 246 PP.

48 COLOR AND B&W PHOTOS

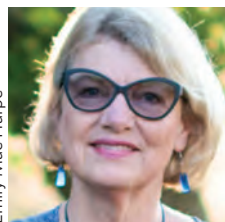
HARDBACK WITH DUST JACKET \$34.95T

9780820362496

A SARAH MILLS HODGE FUND PUBLICATION



Anne-Marie Oomen is the author of *The Lake Michigan Mermaid* (coauthored with Linda Nemec Foster), *Pulling Down the Barn*, *House of Fields*, *An American Map: Essays, Uncoded Woman*, and *Love, Sex, and 4-H*. She has written seven plays, including the award-winning *The Secrets of Luuce Talk Tavern*. She is a poetry and nonfiction instructor at Solstice MFA at Lasell University and Interlochen College of Creative Arts. She and her husband, David Early, live in their handmade house near Traverse City, Michigan. Visit her at www.anne-marieoomen.com.



Emily Mae Harpe

The story of one daughter's journey to her mother's heart

As Long as I Know You

The Mom Book

ANNE-MARIE OOMEN

SELECTED BY AIMEE NEZHUKUMATATHIL

| SUE WILLIAM SILVERMAN PRIZE FOR CREATIVE NONFICTION |

"There is a brave intimacy in *As Long as I Know You*. Such a thorough, deep remembrance casts its gaze not only on those who have passed but the devastation of loss itself. Laced into these exquisite sentences is a lesson for us all on how to honor a life."—**Aimee Nezhukumatathil**, author of *World of Wonders*

Writer Pam Houston once summed it up: "Nice mother-daughter stories are a dime a dozen; pain-in-the-ass mother-daughter stories are the ones that grab us." *As Long as I Know You* is a compelling read for any adult grappling with a living elder who might also be a pain in the ass, particularly, any reader who wants a tender take on the lethal combination of dementia and defiance.

As Long as I Know You narrates Anne-Marie Oomen's journey to finally knowing her mother as well as the heartbreaking loss of her mother's immense capacities. It explores how humor and compassion grow belatedly between a mother and daughter who don't much like each other. It's a personal map to find a mother who may have been there all along, then losing her again in the time of Covid. As the millions of women like Oomen's mother reach their elder years and become the "oldest of the old," their millions of daughters (and sometimes sons) must come on board, involved in care they may welcome the way they'd welcome hitting a pothole the size of a semi. How a family makes decisions about that pothole, how care continues or does not, how possessions are addressed—really, no one wants the crockpot—and how the relationship shifts and evolves (or not), that story is universal.

SEPTEMBER

5.5 x 8.5 | 208 pp.
PAPERBACK \$19.95T
9780820362540
EBOOK AVAILABLE

The divine intervention and transcendence of one obscure Tom Petty song

Straight Into Darkness

Tom Petty as Rock Mystic

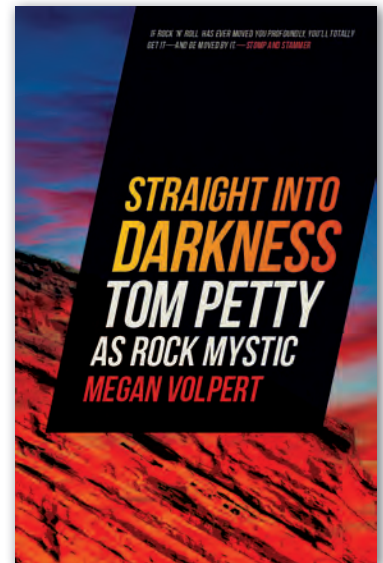
MEGAN VOLPERT

| MUSIC OF THE AMERICAN SOUTH |

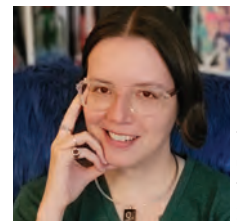
"Megan Volpert's adventures with that single recording are a reminder, first, that we always have more to say about the very best music and, second, that we should take the time to get it out there. I'm glad she's done it. This volume is a unique entry in the literature dedicated to one of rock and roll's truest voices." —**Warren Zanes**, author of *Petty: The Biography*

As Megan Volpert stood over train tracks preparing to surrender to the psychedelic blindness of simple human misery, of all the Heartbreakers tracks available to come through her headphones, "Straight Into Darkness" is the one that did. In this highly philosophical and deeply personal exploration of one obscure Tom Petty song, Volpert's essays comb through the musical, historical, rhetorical, and sociological implications of a forgotten gem in a legendary catalog with satisfying results.

Through this epic celebration of the fortieth anniversary of the *Long After Dark* album, Petty and Volpert each emerge as modern mystics who argue that in the face of powerlessness, we rebel anyway. Volpert judges the forty years of Petty's career with one finger on the pulse of Bob Dylan and an occasional whiff of Bruce Springsteen, looking at the sometimes-violent mob scene of concerts as a type of transcendent communion. *Straight Into Darkness* offers a compelling vision of rock and roll fandom where the songwriter's hardworking sense of humor is enough to save us from absurdity. All you need is Albert Camus and a couple of chords.



Megan Volpert is an assistant professor of interdisciplinary studies at Kennesaw State University and a fellow at the American Institute for Philosophical and Cultural Thought. She is a frequent contributor to *PopMatters* and has written or edited more than a dozen books, including *Boss Broad*, which won a Georgia Author of the Year Award. She lives in Decatur, Georgia.



Mindy Friedman

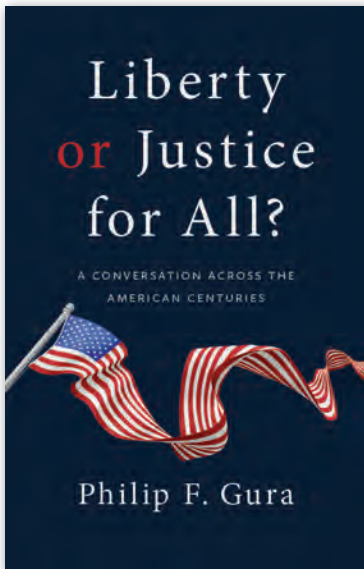
SEPTEMBER

5.5 x 8.5 | 184 PP.

PAPERBACK \$19.95†

9780820362465

EBOOK AVAILABLE



Philip F. Gura is the William S. Newman Distinguished Professor of American Literature and Culture at the University of North Carolina at Chapel Hill. His many books include *Truth's Ragged Edge: The Rise of the American Novel* and *American Transcendentalism: A History*, which was a finalist for the National Book Critics Circle Award. He lives in Chapel Hill, North Carolina.



Courtesy of the author

JANUARY

5.5 x 8.5 | 192 PP.
PAPERBACK \$21.95T
9780820363110
HARDBACK \$114.95X
9780820363127
EBOOK AVAILABLE

Should a virtuous society value the good of the community over individual freedom?

Liberty or Justice for All?

A Conversation across the American Centuries

PHILIP F. GURA

"This work has too many virtues to name. . . . In sparkling writing, *Liberty and Justice for All?* retells the American past in a fresh study through its controlling ideas as embodied in particular settings that Philip F. Gura shows are fascinating in their own right."—**Elisabeth Lasch-Quinn**, author of *Ars Vitae: The Fate of Inwardness and the Return of the Ancient Arts of Living*

A riveting story of faith, politics, and ideas, *Liberty or Justice for All?* brings to life four of America's greatest thinkers, whose dialogue across the ages has never been more relevant. The book traces a striking pattern—the vexed relationship of individual liberty to inclusive social justice—in an elaborate fabric, woven over more than three centuries of American history.

Philip F. Gura begins his nimble tale with Jonathan Edwards, a fiery preacher who insisted that God would reward those who embraced social cooperation. One generation later, the Founding Fathers grounded their own project of civic renewal in rights and freedom. But if every citizen is guaranteed life, liberty, and the pursuit of happiness, does this mean America is a nation where the individual reigns supreme?

America's young democracy soon found its prophet in Ralph Waldo Emerson, who preached a gospel of self-reliance, small government, and self-improvement. But with the coming of the Civil War, Emerson's triumphant individual became a cog in a vast war machine. Radical technological transformations convinced the naturalist-turned-philosopher William James that the self was more fragmented and fragile than Emerson believed. He found virtue in pluralism and diversity, seeing selfishness as the cardinal sin. Two world wars and several failed revolutions later, John Rawls, shaken by the divisions of Vietnam, sought to establish a new secular foundation for social cooperation. Over time, we have sought to hold these opposing value systems in delicate balance, promising both liberty and justice for all.

A rich and engrossing portrait of an exceptional man and the cause he championed

Equiano, the African

Biography of a Self-Made Man

VINCENT CARRETTA

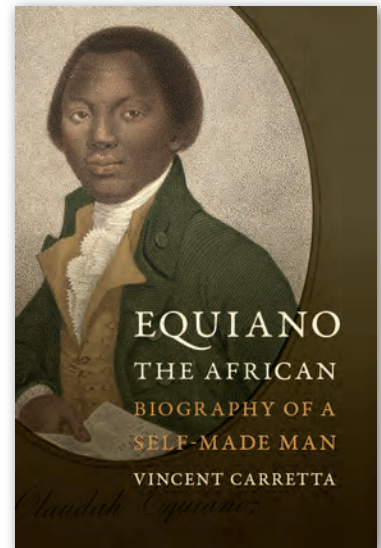
WINNER OF THE ANNIBEL JENKINS PRIZE

"A bold, daring, and meticulously researched recreation of the life and times of the founding father of both the African and the African American literary traditions. Carretta's superbly written biography—certain to generate considerable discussion and debate—will change how we conceive of the remarkable contributions of the most important Black man in the eighteenth century. This is one of the most significant biographies published about a Black author in a very long time."—**Henry Louis Gates Jr.**, W. E. B. Du Bois Professor of the Humanities, Harvard University

"With an impressive breadth of knowledge of the religious, literary, social, and cultural conditions of Equiano's time, Carretta's work in fourteen chapters frames an inquiry from which scholars of several disciplines will surely benefit. . . Truly engaging social and cultural contextualization."—*Journal of African American History*

"Provides a masterful, lively, and scrupulously researched account that questions central parts of the ex-slave's narrative but upholds his view of himself as a self-made man . . . Carretta's exemplary study offers not only the definitive biography of Equiano but also a first-rate social history of the late-eighteenth century in America and in England."—*Publishers Weekly* (starred review)

This definitive biography tells the story of the former slave Olaudah Equiano (1745?–1797), who in his day was the English-speaking world's most renowned person of African descent. Equiano's greatest legacy is his classic 1789 autobiography, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself*. A key document of the early movement to ban the slave trade, as well as the fundamental text in the genre of the African American slave narrative, it includes the earliest known purported firsthand description by an enslaved victim of the horrific Middle Passage from Africa to the Americas. *Equiano, the African* is filled with fresh revelations about this many-sided figure.



Vincent Carretta is professor emeritus of English at the University of Maryland. He is the author or editor of more than ten books, including scholarly editions of the writings of Olaudah Equiano, Phillis Wheatley, Ignatius Sancho, and Ottobah Cugoana. His books include *Phillis Wheatley: Biography of a Genius in Bondage* and *The Life and Letters of Philip Quaque, the First African Anglican Missionary*, coedited with Ty M. Reese (both Georgia). He lives in Springfield, Virginia.



Patricia Carretta

SEPTEMBER

6 x 9 | 464 PP.

21 B&W IMAGES

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One couple's extensive contributions to twentieth-century art and cultural history

Dynamic Design

Jay Hambidge, Mary Crovatt Hambidge, and the Founding of the Hambidge Center for Creative Arts and Sciences

VIRGINIA GARDNER TROY

"Both Mary Crovatt Hambidge and Jay Hambidge had major influences on art history, visual arts, mountain crafts, and artist communities. Their combined influence and story deserve to be told."—**Rosemary McGee**, director emerita of the Stuart A. Rose Manuscript, Archives, and Rare Book Library at Emory University



Mary Crovatt Hambidge (1885–1973) was an aspiring actress and a professional whistler on Broadway when she met Canadian-born Jay Hambidge (1867–1924), an artist, illustrator, and scholar. Their relationship would prove to be both a romantic and an artistic partnership. Jay Hambidge formulated his own artistic concept, known as Dynamic Symmetry, which stipulated that the compositional rules found in nature's symmetry should be applied to the creation of art. Mary Hambidge pioneered new techniques of weaving and dyeing fabric that merged Greek methods with Appalachian weaving and spinning traditions. The Hambidge Center for Creative Arts and Sciences, formed during the mid-1930s, provides an artists' community situated on six hundred rural acres in the north Georgia mountains where hundreds of visual artists, writers, potters, composers, dancers, and other artists have pursued their crafts.





Virginia Gardner Troy is a scholar of twentieth-century art and design and a professor of art history at Berry College. She is the author of two books, *The Modernist Textile: Europe and America, 1890-1940* and *Anni Albers and Ancient American Textiles: From Bauhaus to Black Mountain*. She has also published articles on mid-twentieth-century weaving, Appalachian weaving, Marie Cuttoli, and many other subjects. She lives in Rome, Georgia.



Dynamic Design details Jay Hambidge and Mary Crovatt Hambidge's cross-cultural and cross-historical explorations and examines their lasting contributions to twentieth-century art and cultural history. Virginia Gardner Troy illustrates how Jay and Mary were important independently and collectively, providing a wider understanding of their lives within the larger context of late nineteenth- and early twentieth-century art and design. They were from two different worlds, nearly a generation apart in

age, and only together for ten years, but their lives intertwined at a pivotal moment in their development. They shared parallel goals to establish a place where they could integrate the arts and crafts around the principles of Dynamic Symmetry.

Troy explores how this dynamic duo's ideas and artistic expressions have resonated with admirers throughout the decades and reflect the trends and complexities of American culture through various waves of cosmopolitanism, utopianism, nationalism, and isolationism. The Hambidges' prolific partnership and forward-thinking vision continue to aid and inspire generations of aspiring artists and artisans.



Brant Sanderlin

JANUARY

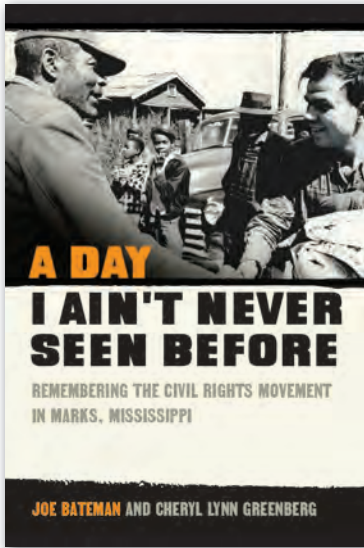
8.5 x 10.5 | 224 PP.

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A COPUBLICATION WITH
GEORGIA HUMANITIES



How the civil rights movement unfolded in a small rural town, far from the cameras

A Day I Ain't Never Seen Before

Remembering the Civil Rights Movement in Marks, Mississippi

JOE BATEMAN AND CHERYL LYNN GREENBERG

"A Day I Ain't Never Seen Before provides an informative, engaging case study of the Black experience in the twentieth-century rural South that is brought vividly to life through the words of those who experienced it."—**Mark Newman**, author of *Desegregating Dixie: The Catholic Church in the South and Desegregation, 1945–1992*

Joe Bateman is a veteran of the civil rights movement who served as a member of the Council of Federated Organizations and the Mississippi Freedom Democratic Party (1964–66). A native of Oklahoma, Bateman now calls New Mexico home.

Cheryl Lynn Greenberg is the Paul E. Raether Distinguished Professor of History at Trinity College. She is the author of several books, including "*Or Does It Explode?*" *Black Harlem in the Great Depression*. She teaches, writes, and lives in Connecticut.

The Black people of Marks, Mississippi, and other rural southern towns were the backbone of the civil rights movement, yet their stories have too rarely been celebrated and are, for the most part, forgotten. Part memoir, part oral history, and part historical study, *A Day I Ain't Never Seen Before* tells the story of the struggle for equality and dignity through the words of these largely unknown men and women and the civil rights workers who joined them. Deeply rooted in documentary and archival sources, this book also offers extensive suggestions for further readings on both Marks and the civil rights movement.

Set carefully within its broader historical context, the narrative begins with the founding of the town and the oppressive conditions under which Black people lived and traces their persistent efforts to win the rights and justice they deserved. In their own words, Marks residents describe their lives before, during, and after the activist years of the civil rights movement, bolstered by the voices of those like Joe Bateman who arrived in the mid-1960s to help. Voter registration projects, white violence, sit-ins, arrests, school desegregation cases, community-organizing meetings, protest marches, Freedom Schools, door-to-door organizing—all of these played out in Marks.

The broader civil rights movement intersects many of these local efforts, from Freedom Summer to the War on Poverty, from the death of a Marks man on the March against Fear (Martin Luther King Jr. preached at his funeral) to the Poor People's Movement, whose Mule Train began in Marks. At each point Bateman and local activists detail how they understood what they were doing and how each protest action played out. The final chapters examine Marks in the aftermath of the movement, with residents reflecting on the changes (or lack thereof) they have seen. Here are triumphs and beatings, courage and infighting, surveillance and—sometimes—lasting progress, in the words of those who lived it.



Doreen Glover



Morgan Lloyd

JANUARY

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The memoir of a prominent twentieth-century anthropologist, historian, and Caribbeanist

Inside/Outside

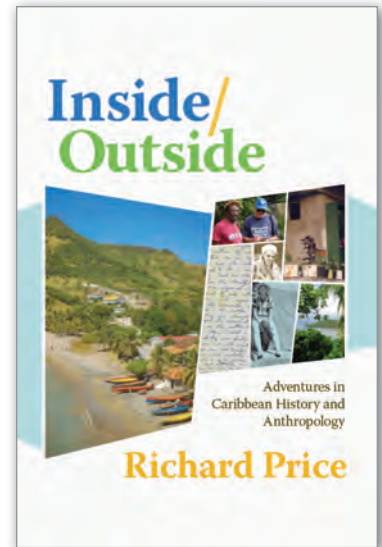
Adventures in Caribbean History and Anthropology

RICHARD PRICE

"As an intellectual and professional odyssey, *Inside/Outside* is fascinating. A personal and intellectual autobiography of one of the most productive and influential anthropologists of the late twentieth and twenty-first centuries, it is elegantly written and will be of broad interest to students and specialists in history, anthropology, and art history and anyone interested in the culture and history of the Caribbean."—**Stuart B. Schwartz**, author of *Sea of Storms: A History of Hurricanes in the Greater Caribbean from Columbus to Katrina*

Beginning with a high schooler mesmerized by a stay on the Navajo and Hopi reservations and running through the founding of a major university department and the aftermath of a decision, a decade later, to forego permanent academic affiliations, Richard Price's story is told with honesty, humor, and insight into the inner workings of academic politics from the 1960s to the present.

Inside/Outside relates his life as an anthropologist, historian, and Caribbeanist—from conducting predawn discussions with Maroon historians deep in the rainforest of Suriname to editing the world's first book series on Atlantic history and culture; from weekly meetings with Claude Lévi-Strauss in Paris to long-term collaboration with Sidney Mintz; from adventures at sea with Martiniquan fishermen to negotiating the ivory towers of Harvard, Yale, and Johns Hopkins; from explorations of the art of Romare Bearden to number crunching from the Trans-Atlantic Slave Trade Database. It is a tale of life experiences and often-unconventional life decisions, inside (and outside) the academic world. Readers look over Price's shoulders—and those of his wife and research partner, Sally Price—as he developed the ideas for some of the twentieth- and twenty-first century's most important books in the fields of history, anthropology, and Caribbean studies.



Richard Price has written extensively on the history and culture of African Americans throughout the hemisphere. His prize-winning books include *First-Time*, *Alabi's World*, *The Convict and the Colonel*, *Travels with Tooy*, and *Rainforest Warriors*. He is the coauthor, with Sally Price, of *Saamaka Dreaming*. He lives on Coquina Key, Florida.



Sally Price

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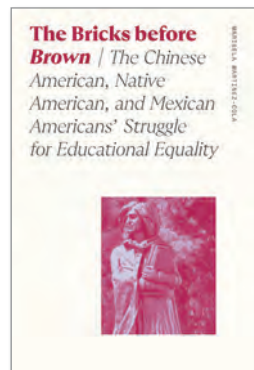
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The Letters of Flannery O'Connor and Caroline Gordon

EDITED BY CHRISTINE FLANAGAN

"Readers knowledgeable about the strong friendship between Flannery O'Connor and Caroline Gordon will applaud Christine Flanagan's gathering of this instructive and compelling collection. The often imperious and strong-willed Gordon was certainly a force in O'Connor's development as a writer; this carefully annotated exchange underscores both O'Connor's acquiescence and her frequent resistance to Gordon's rigorous ideas. This volume will certainly be an important source for scholars for years to come."—**Sarah Gordon**, author of *Flannery O'Connor: The Obedient Imagination* and *A Literary Guide to Flannery O'Connor's Georgia*

"This girl is a real novelist," wrote Caroline Gordon about Flannery O'Connor upon being asked to review a manuscript of O'Connor's first novel, *Wise Blood*. "She is already a rare phenomenon: a Catholic novelist with a real dramatic sense, one who relies more on her technique than her piety."

This collection of letters and other documents offers the most complete portrait of the relationship between two of the American South's most acclaimed twentieth-century writers: Flannery O'Connor and Caroline Gordon. Gordon (1895–1981) had herself been a protégée of an important novelist, Ford Madox Ford, before publishing nine novels and three short story collections of her own, most notably, *The Forest of the South* and *Old Red and Other Stories*, and she would offer insights and friendship to O'Connor during almost all of O'Connor's career.

As revealed in this collection of correspondence, Gordon's thirteen-year friendship with O'Connor (1925–64) and the critiques of O'Connor's fiction that she wrote during this time not only fostered each writer's career but occasioned a remarkable series of letters full of insights about the craft of writing. Gordon, a more established writer at the start of their correspondence, acted as a mentor to the younger O'Connor, and their letters reveal Gordon's strong hand in shaping some of O'Connor's most acclaimed work, including *Wise Blood*, "A Good Man Is Hard to Find," and "The Displaced Person."



Christine Flanagan is a professor of English at the University of the Sciences in Philadelphia. A recipient of the Lindback Foundation Award for Distinguished Teaching, Flanagan is a faculty member in the University Honors Program, faculty advisor for the *Elixir* (the USciences' literary journal), and coordinator of the Misher Festival of Fine Arts and Humanities. She lives in Haddonfield, New Jersey.

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A FRIENDS FUND PUBLICATION



The first illustrated survey of significant contemporary African American art

Battleground

African American Art, 1985–2015

CELESTE-MARIE BERNIER

"Battleground feels like a gift. The book's central questions are ripe for this moment, and Celeste-Marie Bernier does an extraordinary job of telling the story of Black art and Black life as interwoven parts of the broader struggle for liberation." —**Cassandra Jackson**, author of *Violence, Visual Culture, and the Black Male Body*

Battleground is the first illustrated history of contemporary African American art. The volume offers an in-depth examination of twenty-five Black artists, discussing their artworks, practices, and philosophies, as expressed in their own words. Celeste-Marie Bernier has done extensive archival work in sources that have not been studied before, and her research provides a foundation for an intellectual and cultural history of contemporary African American artists and art movements from 1990 to the present. The wealth of quoted material—published interviews, artist statements, and autobiographical essays—should inform and inspire additional research in the years to come.



Battleground examines the paintings, drawings, sculptures, and installation, digital, and performance art produced by twenty-five Black artists living and working in the United States over the last three decades. The artists studied in this book include Emma Amos, Radcliffe Bailey, Mary Lee Bendolph, Chakaia Booker, Beverly Buchanan, Willie Cole, Leonardo Drew, Meta Vaux Warrick Fuller, Myra Greene, Lyle Ashton Harris, Ronald Lockett, Whitfield Lovell, Kerry James Marshall, Lorraine O'Grady, Jefferson Pinder, Debra Priestly, Winfred Rembert, Nellie Mae Rowe, Alison Saar, Dread Scott, Clarissa T. Sligh, LaShawnda Crowe Storm, Mickalene Thomas, Nari Ward, and Pat Ward Williams.



Celeste-Marie Bernier is a professor of United States and Atlantic studies at the University of Edinburgh. Among her works are more than twenty published and forthcoming single and coauthored books, essay collections, and scholarly editions, including *African American Visual Arts*; *Stick to the Skin*; *Suffering and Sunset*; *Characters of Blood*; *Visualising Slavery*; *Inside the Invisible*; *Pictures and Power*; *If I Survive*; *The Anna Murray and Fredrick Douglass Family Papers*; and *Douglass Family Lives*. She lives in Edinburgh, Scotland.



Andrew John Green

FEBRUARY

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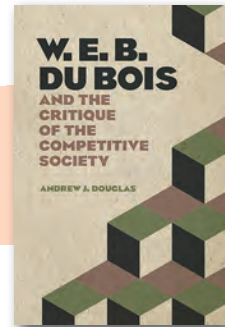
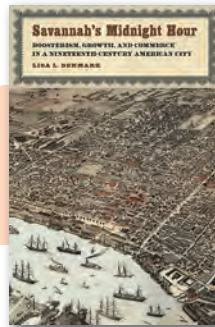
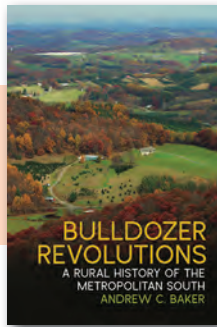
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Bulldozer Revolutions

A Rural History of the Metropolitan South

ANDREW C. BAKER

| ENVIRONMENTAL HISTORY AND
THE AMERICAN SOUTH |

Andrew C. Baker examines the local boosters, gentlemen farmers, historical preservationists, and nature-seeking suburbanites who abandoned the city to live in the metropolitan countryside during the twentieth century. These property owners formed the vanguard of the antigrowth movement that has defined metropolitan fringe politics across the nation.

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Savannah's Midnight Hour

Boosterism, Growth, and Commerce in a Nineteenth-Century American City

LISA L. DENMARK

Savannah's Midnight Hour argues that Savannah's development is best understood within the larger history of municipal finance, public policy, and judicial readjustment in an urbanizing nation. In providing such context, Lisa L. Denmark adds constructive complexity to the conventional Old South/New South dichotomous narrative, in which the politics of slavery, secession, Civil War, and Reconstruction dominate the analysis of economic development.

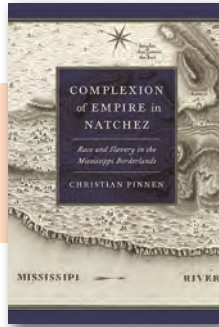
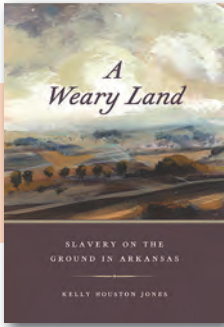
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W. E. B. Du Bois and the Critique of the Competitive Society

ANDREW J. DOUGLAS

Competition and competitiveness are roundly celebrated as public values and key indicators of a dynamic and forward-thinking society. But the headlong embrace of competitive market principles, increasingly prevalent in our neoliberal age, often obscures the enduring divisiveness of a society set up to produce winners and losers. In this inspired and thoughtfully argued book, Andrew J. Douglas turns to the later writings of W. E. B. Du Bois to reevaluate the very terms of competitive society.

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A Weary Land

Slavery on the Ground in Arkansas

KELLY HOUSTON JONES

| EARLY AMERICAN PLACES |

"A *Weary Land* is a stellar contribution to the historiography of the enslaved. Its nuanced approach foregrounds Arkansas's particular handling of the institution of slavery before it ever became a state. Yet it also humanizes the enslaved as they undermined the conditions under which they lived and labored for their own purposes. Overturning a long-reigning account of slavery in Arkansas, *A Weary Land* is a welcome must-read not only for Arkansans but for all historians of the slave South."—*Missouri Historical Review*

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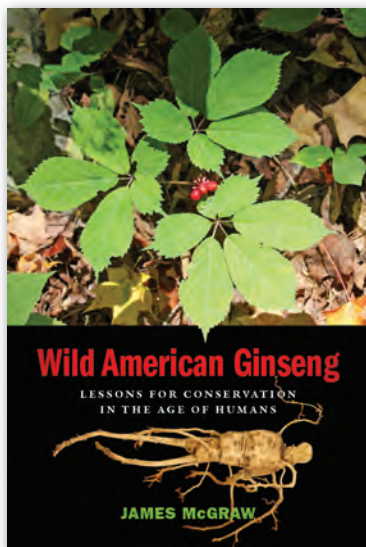
*Race and Slavery in the
Mississippi Borderlands*

CHRISTIAN PINNEN

| EARLY AMERICAN PLACES |

Christian Pinnen examines slavery in the colonial South, using a variety of legal records and archival documents to investigate how bound labor contributed to the establishment and subsequent control of imperial outposts in colonial North America. He examines the dynamic and multifaceted development of slavery in the colonial South and reconstructs the relationships among aspiring enslavers, natives, struggling colonial administrators, and African laborers, as well as the links between slavery and the westward expansion of the American Republic.

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A deep dive into the ecology and complicated nature of this sought-after wild root

Wild American Ginseng

Lessons for Conservation in the Age of Humans

JAMES MCGRAW

"*Wild American Ginseng* combines an introduction to plant population biology for the layman along with a discussion of the historical, social, cultural, economic, and environmental factors that affect the abundance of all species, but especially wild-harvested medicinal plants like ginseng. — **John Paul Schmidt**, professor of ecology, University of Georgia

James McGraw is professor emeritus of plant population biology and ecology at West Virginia University. As a scientist and Aldo Leopold Leadership Program Fellow, McGraw has been an advocate for communicating science to the public and policy makers. His articles have appeared in *Scientific American*, *National Geographic*, and the *New York Times*. He lives in Morgantown, West Virginia.

Wild American ginseng, America's most famous medicinal plant, is in trouble. In plain prose, James McGraw explains why as he translates the latest in ecological and conservation science findings on this unassuming understory herb. As the world's foremost authority on wild ginseng, McGraw is uniquely poised to present this story based on over twenty years of uninterrupted field research.

McGraw traces the dramatic ecological history of ginseng in North America, documenting the ginseng-centric view of a world increasingly dominated by both direct and indirect actions of humans. Far more than a story of a single plant species, ginseng becomes a parable, a canary in a coal mine, for what is happening to our dwindling wild species across the globe. Documenting lingchi (death by a thousand cuts) in human interactions with wild species, McGraw shows us the evidence of our slowly eroding biodiversity and our diminishing global biotreasury.

Beyond merely documenting our destruction of nature, McGraw also offers a pathway to an optimistic future for ginseng and the wild species with whom we share the planet. He illuminates how a dramatic expansion of our commitment to sharing the planet with our fellow planetary companions is the key to preservation; and now is the time to do so.

FEBRUARY

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How liberal ideology undermines genuine antiracist change

Liberal White Supremacy

How Progressives Silence Racial and Class Oppression

ANGIE BEEMAN

| SOCIOLOGY OF RACE AND ETHNICITY |

"A penetrating look at divergent approaches to progressive change, liberal and radical, in our systemically racist society. With innovative insight, Angie Beeman problematizes white virtuousness and superiority framing that undermines liberal and radical organization. Moving beyond that framing, she argues, effective progressive organization must feature both classism-centered and racism-centered approaches. In this view we must move beyond talk-centered, social-justice liberalism to more confrontational approaches to dismantling systemic racism." —**Joe R. Feagin**, author of *The White Racial Frame: Centuries of Racial Framing and Counter-Framing*

In *Liberal White Supremacy*, Angie Beeman argues that white supremacy is maintained not only by right-wing conservatives or stereotypically uneducated working-class racial bigots but also by progressives who operate from a liberal ideology of color-blindness, racism-evasiveness, and class elitism. This distinction provides insight on divisions among progressives at the local level, in community organizations, and at the national level, in the Democratic Party. By distinguishing between liberal and radical approaches to racism, class oppression, capitalism, and social movement tactics, Beeman shows how progressives continue to be limited by liberal ideology and perpetuate rather than dismantle white supremacy, all while claiming to be antiracist.

She conceptualizes this self-serving process as "liberal white supremacy," the tendency for liberal European Americans to constantly place themselves in the superior moral position in a way that reinforces inequality. Beeman advances what she calls action-oriented and racism-centered intersectional approaches as alternatives to progressive organizational strategies that either downplay racism in favor of a class-centered approach or take a talk-centered approach to racism without developing explicit actions to challenge it.



Angie Beeman is associate professor of sociology at Baruch College-CUNY. She serves on the editorial board of *Critical Sociology* and the review board of the *Journal of Social Justice*.

SEPTEMBER

6 x 9 | 200 PP.

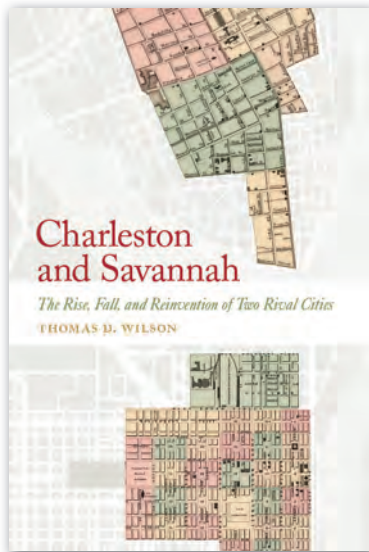
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Thomas D. Wilson is a planner, author, and independent scholar who lives near Nashville, Tennessee. He is the author of *The Oglethorpe Plan: Enlightenment Design in Savannah and Beyond* and *The Ashley Cooper Plan: The Founding of Carolina and the Origins of Southern Political Culture*.

The story of two of America's favorite historic cities of the South

Charleston and Savannah

The Rise, Fall, and Reinvention of Two Rival Cities

THOMAS D. WILSON

"Thomas D. Wilson is thoughtful on the impacts of preservation movements and the outside impact of tourism in Charleston and Savannah. These two cities, which are important examples of historic preservation and, more recently, contests over race and class in historical tourism and memory, certainly merit attention."—**Jonathan Mercantini**, editor of *The Stamp Act Crisis of 1765: A History in Documents*

A History in Documents

Thomas D. Wilson's *Charleston and Savannah* is the first comprehensive history of Charleston and Savannah in a single volume that weaves together the influences and parallels of their intrinsic stories. As two of the earliest English-speaking cities founded in America, Charleston and Savannah are among the nation's top historic sites. Their historic characters, which attract millions of visitors each year, are each a rich blend of cultural, environmental, and socioeconomic elements. Yet even with this popularity, both cities now face a challenge in preserving their authentic historic character, natural beauty, and environmental quality. Wilson charts the ebb and flow of the progress and development of the cities using various through lines running within each chapter, constructing an overall character assessment of each.

Wilson charts the economic rise of these port cities, beginning with their British foundations and transatlantic trade in the colonies through to their twentieth-century economic declines and resurgences. He examines the cultural and economic aspects of their Lowcountry landscapes and their evolution as progress and industrialization made their mark. Employing both quantitative and qualitative methodologies in his comparisons of the two cities, he considers their histories, natural landscapes, weather patterns, economies, demographics, culture, architecture, city planning, and infrastructure. While each has its own civic and cultural strengths and weaknesses, both are positioned as historically significant southern cities, even as they assess aspects of their problematic pasts.

FEBRUARY

6 x 9 | 384 PP.

18 B&W PHOTOS

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EBOOK AVAILABLE

A WORMSLOE FOUNDATION PUBLICATION

A look at the long-term health and socioeconomic tolls of the Manhattan Project in America's Heartland

Nuked

Echoes of the Hiroshima Bomb in St. Louis

LINDA C. MORICE

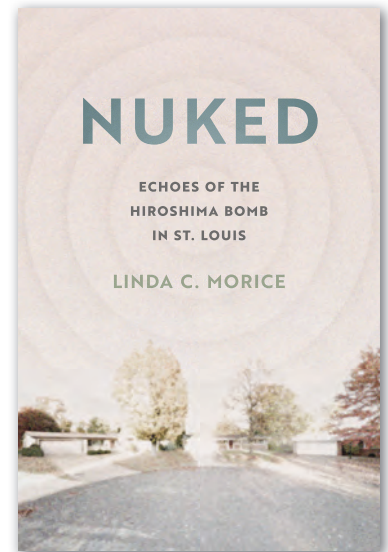
"*Nuked* explores the painful and disturbing legacy of the atomic age in the suburbs of St. Louis. . . . The story of what happened there adds an important—and largely overlooked—dimension to the history of the atomic age."

Natasha Zaretsky, author of *Radiation Nation: Three Mile Island and the Political Transformation of the 1970s*

Nuked recounts the long-term effects of radiological exposure in St. Louis, Missouri—the city that refined uranium for the first self-sustaining nuclear reaction and the first atomic bomb. As part of the top-secret Manhattan Project during World War II, the refining created an enormous amount of radioactive waste that increased as more nuclear weapons were produced and stockpiled for the Cold War.

Unfortunately, government officials deposited the waste on open land next to the municipal airport. An adjacent creek transported radionuclides downstream to the Missouri River, thereby contaminating St. Louis's northern suburbs. Amid official assurances of safety, residents were unaware of the risks. The resulting public health crisis continues today with cleanup operations expected to last through the year 2238.

Morice attributes the crisis to several factors. They include a minimal concern for land pollution; cutting corners to win the war; new homebuilding practices that spread radioactive dirt; insufficient reporting mechanisms for cancer; and a fragmented government that failed to respond to regional problems.



Linda C. Morice is professor emerita of educational leadership at Southern Illinois University, Edwardsville. Her publications include many articles in academic journals and three books: *Flora White: In the Vanguard of Gender Equity*; *Coordinate Colleges for American Women: A Convergence of Interests, 1947–78*; and a coedited volume, *Life Stories: Exploring Issues in Educational History through Biography*.

DECEMBER

6 x 9 | 160 PP.

1 B&W PHOTO

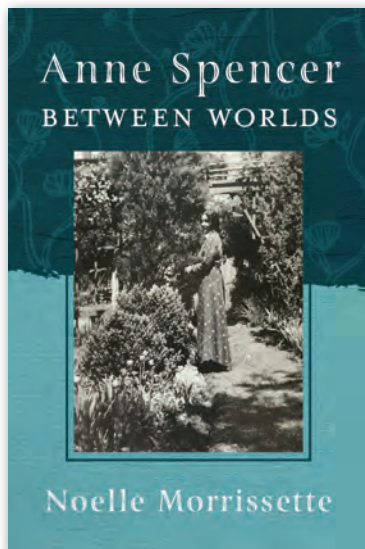
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A new critical lens for interpreting Spencer's expansive life and imagination

Anne Spencer between Worlds

NOELLE MORRISSETTE

| THE NEW SOUTHERN STUDIES |

"*Anne Spencer between Worlds* will make a significant contribution not only to Harlem Renaissance scholarship but also to scholarship on women's poetry and women's literary history. . . . The book promises to be a rich resource for scholars and students studying African American women's literature, women's poetry, the New Negro Movement, and the intersections between archival studies and women's studies."—**Miriam Thaggert**, author of *Images of Black Modernism: Verbal and Visual Strategies of the Harlem Renaissance*

Noelle Morrisette is an associate professor of English and program director of African American and African Diaspora Studies at University of North Carolina at Greensboro. She is author of *James Weldon Johnson's Modern Soundscapes* and the editor of *New Perspectives on James Weldon Johnson's "The Autobiography of an Ex-Colored Man"* (Georgia). She lives in Greensboro, North Carolina.

Anne Spencer between Worlds provides an indispensable reassessment of a critically neglected figure. Looking beyond the poetry she published during the Harlem Renaissance, Noelle Morrisette provides a new critical lens for interpreting Spencer's expansive life and imagination through her archives, giving particular focus to her manuscripts authored from 1940 to 1975.

Through its attentiveness to Spencer's published and unpublished work, her work as a librarian and an activist, and the political dimensions of her writing, *Anne Spencer between Worlds* transforms our understanding of Spencer. It offers a sustained examination of poetry and ecology, and the relationships among race, gender, and archives, through its analysis of the manuscripts that Spencer produced and revised throughout her life. Morrisette argues that the expansiveness, depth, and range of Spencer's writing has not been appreciated because she did not publish this incomplete, ongoing work. She also demonstrates that careful reading of the manuscripts challenges many of the assumptions that have governed Spencer's reception.

In *Anne Spencer between Worlds*, Spencer emerges as a deeply engaged political poet who used the creative possibilities of the unpublished manuscript to explore pressing political and cultural concerns and to develop experimental cultural forms. In her unpublished manuscripts, Spencer pushed beyond the lyric mode to develop experimental forms that were alert to the expressive possibilities of the epic, prose, correspondence, and mixed genres. Indeed, Spencer's manuscripts serve as witnesses of historical and poetic junctions for the poet and for the attentive reader of her archives.

FEBRUARY

6 x 9 | 248 PP.

6 B&W IMAGES

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A SARAH MILLS HODGE FUND PUBLICATION

*The first collection of essays on Pauline Hopkins since **The Unruly Voice** in 1996*

Yours for Humanity

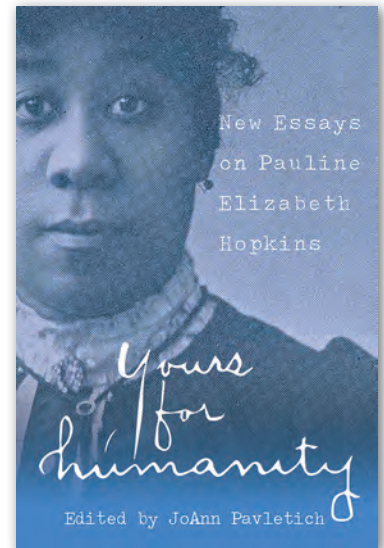
New Essays on Pauline Elizabeth Hopkins

EDITED BY JOANN PAVLETICH

"*Yours for Humanity* will raise new and intriguing issues related to Hopkins and thus move the critical conversation forward for a new generation of readers. . . . Taken together, these pieces will provide readers with a great range of perspectives, specifically with respect to Hopkins's fiction and her various social and intellectual roles as stenographer, editor, and activist."—**Sandra Gunning**, author of *Race, Rape, and Lynching: The Red Record of American Literature, 1890–1912*

Pauline Elizabeth Hopkins (1859–1930), African American novelist, editor, journalist, playwright, historian, and public intellectual, used fiction to explore and intervene in the social, racial, and political challenges of her era. Her particular form of cultural activism was groundbreaking for its time and continues to influence and inspire authors and scholars today. This collection of essays constitutes a new phase in the full historical and literary recovery of her work.

JoAnn Pavletich argues that considered from the broadest of perspectives, Hopkins's life work occupies itself with the critique and creation of epistemologies that control racialized knowledge and experience. Whether in representations of a critical contemporary problem such as lynching, imperialism, or pan-African unity or in representations of African American women's voices, Hopkins's texts create new knowledge and new frames for understanding it. The essays in this collection engage this knowledge, articulating nuanced understandings of Hopkins's era and her innovative writing practices, opening new doors for the next generation of Hopkins scholarship. With contributions from well-established Hopkins scholars such as John Gruesser (editor of *The Unruly Voice*) and Hanna Wallinger (author of *Pauline E. Hopkins: A Literary Biography*), the collection also includes important new scholars on Hopkins such as Elizabeth Cali, Edlie Wong, and others.



JoAnn Pavletich is retired faculty at the University of Houston-Downtown. Her most recent publications include "... we are going to take that right": Power and Plagiarism in Pauline Hopkins's *Winona*" in the *College Language Association Journal* and "Pauline Hopkins and the Death of the Tragic Mulatta" in *Callaloo: A Journal of African Diaspora Arts and Letters*. She lives in Houston, Texas.

DECEMBER

6 x 9 | 264 PP.

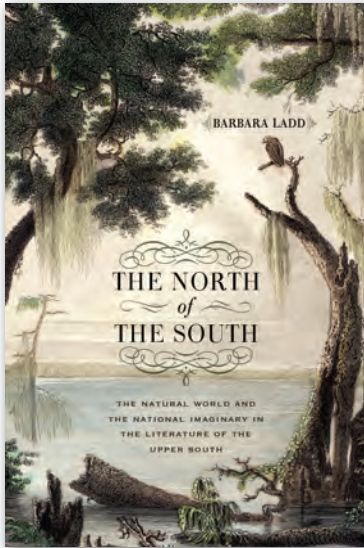
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EBOOK AVAILABLE



Barbara Ladd is professor of English at Emory University. She is the author of *Resisting History: Gender, Modernity, and Authorship in William Faulkner, Zora Neale Hurston, and Eudora Welty* and *Nationalism and the Color Line in George W. Cable, Mark Twain, and William Faulkner*. She is coeditor of *The Oxford Handbook of the Literature of the U.S. South*.

Writers of the Upper South and their influence on the southern literary imaginary

The North of the South

The Natural World and the National Imaginary in the Literature of the Upper South

BARBARA LADD

| MERCER UNIVERSITY LAMAR MEMORIAL LECTURES |

Over the past generation the Deep South has become the primary focus, and the plantation the predominant site, in southern literary studies. These developments followed academic interest first in postcolonial studies and more recently in globalization studies and conceptions of the Global South.

With *The North of the South* Barbara Ladd turns her attention to the Upper South, exploring the fluidity of regional boundaries in this part of the world. In so doing she argues for greater attention to the impact of its distinctive ecosystems on its literature and points out the complex ways the Upper South's cultural and natural histories are foundational for our national imaginary.

Surprisingly, it is Edgar Allan Poe who anchors this study. No longer American literary nationalism's most famous misfit, here he is shown to be remarkably attentive to both the natural and the nationalizing world around him, to have engaged deeply and critically with the environmental and the nationalist vision of Thomas Jefferson. Poe left a legacy of national melancholy around questions of American origins and possible futures discernible in the Souths of Elizabeth Madox Roberts, Cormac McCarthy, and Toni Morrison. In her examination of these cultural aspects of the Upper South, Ladd plumbs the depths of Poe's influence on southern literary studies.

OCTOBER

5.5 x 8.5 | 96 PP.
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Reshaping the place of southern newspapers in the historiography of Black journalism

Practical Radicalism and the Great Migration

The Cultural Geography of the Scott Newspaper Syndicate

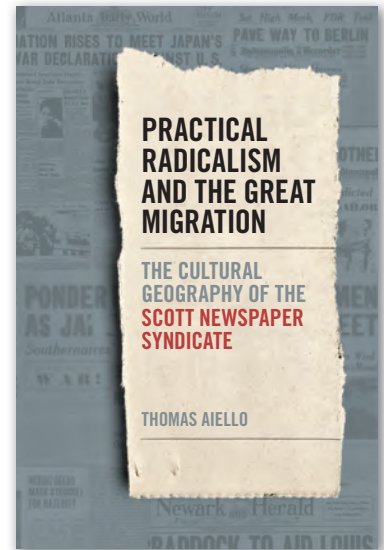
THOMAS AIELLO

| PRINT CULTURE IN THE SOUTH |

"Thomas Aiello offers new insights on often overlooked Black newspapers published mostly in the American South from the 1930s to the 1950s. *Practical Radicalism and the Great Migration* makes a significant contribution to southern, African American, and journalism history."—**Fred Carroll**, author of *Race News: Black Journalists and the Fight for Racial Justice in the Twentieth Century*

This book's predecessor, *The Grapevine of the Black South*, emphasized the owners of the *Atlanta Daily World* and its operation of the Scott Newspaper Syndicate between 1931 and 1955. In a pragmatic effort to avoid racial confrontation developing from white fear, newspaper editors developed a practical radicalism that argued on the fringes of racial hegemony, saving their loudest vitriol for tyranny that was not local and thus left no stake in the game for would-be white saboteurs. Thomas Aiello reexamined historical thinking about the Depression-era Black South, the information flow of the Great Migration, the place of southern newspapers in the historiography of Black journalism, and even the ideological and philosophical underpinnings of the civil rights movement.

With *Practical Radicalism and the Great Migration*, Aiello continues that analysis by tracing the development and trajectory of the individual newspapers of the Syndicate, evaluating those with surviving issues, and presenting them as they existed in proximity to their Atlanta hub. In so doing, he emphasizes the thread of practical radicalism that ran through Syndicate editorial policy. *Practical Radicalism and the Great Migration* is a supplement to *The Grapevine of the Black South*, providing a fuller picture of the Scott Newspaper Syndicate and the Black press in the 1930s, 1940s, and 1950s.



Thomas Aiello is a professor of history, Africana studies, and anthrozoology at Valdosta State University and the author of several books, including *Hoops: A Cultural History of Basketball in America*; *The Life and Times of Louis Lomax: The Art of Deliberate Disunity*; and *The Grapevine of the Black South: The Scott Newspaper Syndicate in the Generation before the Civil Rights Movement* (Georgia).

FEBRUARY

6 x 9 | 416 PP.

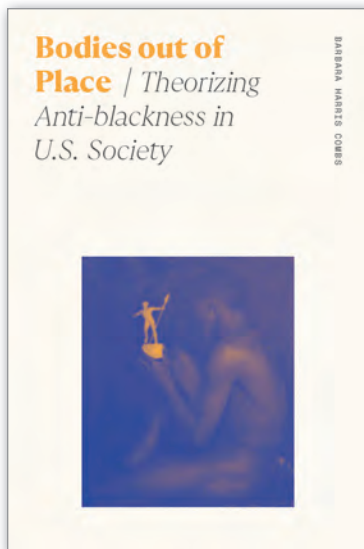
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EBOOK AVAILABLE



Barbara Harris Combs is an associate professor of sociology and criminal justice at Clark Atlanta University. She is the author of *From Selma to Montgomery: The Long March to Freedom*.

How racism plays out in physical and social spaces

Bodies out of Place

Theorizing Anti-blackness in U.S. Society

BARBARA HARRIS COMBS

| SOCIOLOGY OF RACE AND ETHNICITY |

"*Bodies out of Place* resonates with a fervor and sense of urgency that is fully appropriate to this historical moment and has the potential to speak meaningfully to both general readers and academic specialists about the causes and consequences of the movement for Black lives."—**George Lipsitz**, author of *How Racism Takes Place*

Bodies out of Place asserts that anti-Black racism is not better than it used to be; it is just performed in more-nuanced ways. Barbara Harris Combs argues that racism is dynamic, so new theories are needed to help expose it. The Bodies-out-of-Place (BOP) theory she advances in the book offers such a corrective lens. Interrogating several recent racialized events—the Central Park birding incident, the killing of Ahmaud Arbery, sleeping while Black occurrences, and others—Combs demonstrates how the underlying belief that undergirds each encounter is a false presumption that Black bodies in certain contexts are out of place.

Within these examples she illustrates how, even amid professions to color-blindness, fixed attitudes about where Black bodies belong, in what positions, at what time, and with whom still predominate. Combs describes a long historical pattern of White pushback against Black advancement and illuminates how each of the various forms of pushback is aimed at social control and regulation of Black bodies. She describes overt and covert attempts to push Black bodies back into their presumed place in U.S. society. While the pushback takes many forms, each works to paint a narrative to justify, rationalize, and excuse continuing violence against Black bodies. Equally important, Combs celebrates the resilient Black agency that has resisted this subjugation.

SEPTEMBER

6 x 9 | 296 PP.

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EBOOK AVAILABLE

How Black and white women used published works to reinterpret the tenets of womanhood

Rewriting Citizenship

Women, Race, and Nineteenth-Century Print Culture

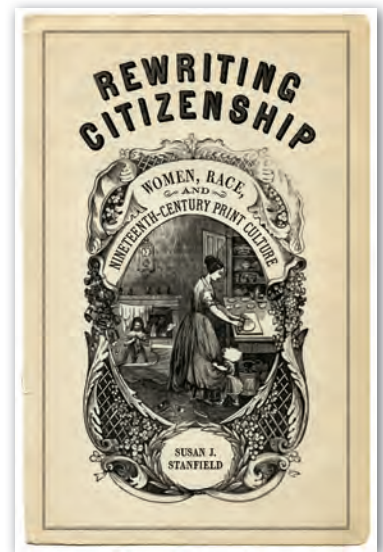
SUSAN J. STANFIELD

"Susan J. Stanfield traces the way in which print culture opened new doors for women and Black Americans by creating a 'common civic identity between readers' and giving these groups a chance to make a place for themselves within that identity." —**Beverly C. Tomek**, author of *Pennsylvania Hall: A 'Legal Lynching' in the Shadow of the Liberty Bell*

Rewriting Citizenship provides an interdisciplinary approach to antebellum citizenship. Interpreting citizenship, particularly how citizenship intersects with race and gender, is fundamental to understanding the era and directly challenges the idea of Jacksonian Democracy. Susan J. Stanfield uses an analysis of novels, domestic advice, essays, and poetry, as well as more traditional archival sources, to provide an understanding of both the prescriptions for womanhood espoused in print culture and how those prescriptions were interpreted in everyday life.

While much has been written about the cultural marker of true womanhood as a gender ideology of white middle-class women, Stanfield reveals how it served an even more significant purpose by defining racial difference and attaching civic purpose to the daily practices of women. Black and white women were actively engaged in redefining citizenship in ways that did not necessarily call for suffrage rights but did claim a relationship to the state.

The prominence of true womanhood relied upon a female-focused print culture. The act of publication gave power to the ideology and allowed for a shared identity among white middle-class women and those who sought to emulate them. Stanfield argues that this domestic literature created a national code for womanhood that was racially constructed and infused with civic purpose. By defining women's household practices as an obligation not only to their husbands but also to the state, women could reimagine themselves as citizens. Through print sources, women publicized their performance of these defined obligations and laid claim to citizenship on their own behalf.



Susan J. Stanfield is an assistant professor of history at the University of Texas at El Paso. She also hosts *Pod-Textualizing the Past*, a wide-ranging history podcast.

OCTOBER

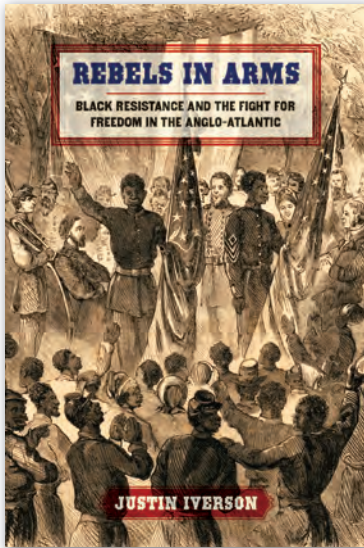
6 x 9 | 256 PP.

10 B&W IMAGES

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EBOOK AVAILABLE



Justin Iverson is the 480th Intelligence, Surveillance, and Reconnaissance Wing Historian at Langley Air Force Base in Hampton, Virginia. His research has appeared in *Florida Historical Quarterly* and *Atlantic Studies*. He lives in Norfolk, Virginia.

How enslaved people turned armed conflicts into opportunities to promote Black emancipation

Rebels in Arms

Black Resistance and the Fight for Freedom in the Anglo-Atlantic

JUSTIN IVERSON

| EARLY AMERICAN PLACES |

"Justin Iverson's *Rebels in Arms* makes an important contribution to the recent scholarship on African and African American armed resistance to slavery. Looking comparatively, Iverson sees intriguing patterns across the Anglo-Atlantic. Freedom seekers mastered the weapons and tactics necessary to challenge the enslavers' monopoly on violence while also forging strategic alliances with the enemies of their enemies. *Rebels in Arms* is must-reading for every student of the protracted struggle to abolish slavery in the Americas."

—**Joseph P. Reidy**, author of *Illusions of Emancipation: The Pursuit of Freedom and Equality in the Twilight of Slavery*

Enslaved Black people took up arms and fought in nearly every colonial conflict in early British North America. They sometimes served as loyal soldiers to protect and promote their owners' interests in the hope that they might be freed or be rewarded for their service. But for many Black combatants, war and armed conflict offered an opportunity to attack the chattel slave system itself and promote Black emancipation and freedom.

In six cases, starting in 1676 with Nathaniel Bacon's Rebellion in Virginia and ending in 1865 with the First South Carolina Volunteer Infantry Regiment near Charleston, *Rebels in Arms* tells the long story of how enslaved soldiers and Maroons learned how to use military service and armed conflict to fight for their own interests. Justin Iverson details a different conflict in each chapter, illuminating the participation of Black soldiers. Using a comparative Atlantic analysis that uncovers new perspectives on major military conflicts in British North American history, he reveals how enslaved people used these conflicts to lay the groundwork for abolition in 1865. Over the nearly two-hundred-year history of these struggles, enslaved resistance in the British Atlantic world became increasingly militarized, and enslaved soldiers, Maroons, and plantation rebels together increasingly relied on military institutions and operations to achieve their goals.

NOVEMBER

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How women's reproductive lives remained at the very center of population politics in Cuba

Race and Reproduction in Cuba

BONNIE A. LUCERO

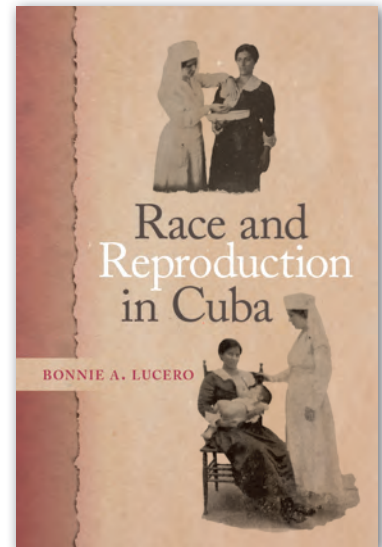
| RACE IN THE ATLANTIC WORLD, 1700–1900 |

"This is an excellent piece of scholarship. Lucero insightfully interweaves three key topics—fertility control, the demographics of slavery, and racial attitudes—across a broad expanse of Cuban history. . . . It is the first full-length treatment of a subject that is generating increasing interest in both the context of Latin American history and within the broader lens of world history."—**Nora E. Jaffary**, author of *Reproduction and Its Discontents in Mexico*

Women's reproduction, including conception, pregnancy, childbirth, breastfeeding, and other physical acts of motherhood (as well as the rejection of those roles), played a critical role in the evolution and management of Cuba's population. While existing scholarship has approached Cuba's demographic history through the lens of migration, both forced and voluntary, *Race and Reproduction in Cuba* challenges this male-normative perspective by centering women in the first book-length history of reproduction in Cuba.

Bonnie A. Lucero traces women's reproductive lives, as well as key medical, legal, and institutional interventions influencing them, over four centuries. Her study begins in the early colonial period with the emergence of the island's first charitable institutions dedicated to relieving poor women and abandoned white infants. The book's centerpiece is the long nineteenth century, when elite interventions in women's reproduction hinged not only on race but also legal status. It ends in 1965 when Cuba's nascent revolutionary government shifted away from enforcing antiabortion laws that had historically targeted impoverished women of color.

Questioning how elite demographic desires—specifically white population growth and nonwhite population management—shaped women's reproduction, Lucero argues that elite men, including judges, physicians, philanthropists, and public officials, intervened in women's reproductive lives in racially specific ways. Lucero examines how white supremacy shaped tangible differences in the treatment of women and their infants across racial lines and outlines how those reproductive outcomes were crucial in sustaining racial hierarchies through moments of tremendous political, economic, and social change.



Bonnie A. Lucero is the Neville G. Penrose Chair in History and Latin American Studies at Texas Christian University. She is the author of *Revolutionary Masculinity and Racial Inequality* and *A Cuban City, Segregated*. She lives in Houston, Texas.

NOVEMBER

6 x 9 | 408 PP.

11 B&W IMAGES

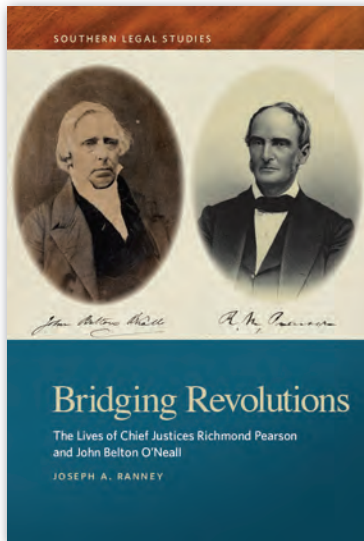
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EBOOK AVAILABLE



The lives and impacts of two southern chief justices on the antebellum and Reconstruction-era South

Bridging Revolutions

The Lives of Chief Justices Richmond Pearson and John Belton O'Neill

JOSEPH A. RANNEY

| SOUTHERN LEGAL STUDIES |

"The joint biography is intriguing. It allows Ranney to compare and contrast their lives, their ideas, and their roles on and off the court. . . . I believe this will be a significant contribution to American legal history, southern legal history, the history of slavery, and general southern history."—**Paul Finkelmann**, Chancellor and Distinguished Professor of History, Gratz College

Joseph A. Ranney is an adjunct professor and the Adrian Schoone Visiting Fellow at Marquette University Law School. He is an award-winning author of numerous articles and books on American legal history, including *In the Wake of Slavery: Civil War, Civil Rights, and the Reconstruction of Southern Law* and *A Legal History of Mississippi: Race, Class, and the Struggle for Opportunity*. He lives in Madison, Wisconsin.

Bridging Revolutions examines the lives of North Carolina chief justice Richmond Pearson (1805–1878) and South Carolina chief justice John Belton O'Neill (1793–1863) and their impact on the South's transition from a slave to a free society. Joseph A. Ranney documents how the two judges fought to preserve the Union and protect basic civil rights for both white and Black southerners before and after the Civil War.

Pearson's and O'Neill's lives were marked by contrarianism and controversy. Prior to the Civil War, they took important steps to soften slave law during times marked by calls for more discipline and control of slaves. O'Neill, a committed Unionist, resisted his state's nullification movement during the 1830s and put an end to that movement with a crucial 1834 decision. Pearson was the only southern supreme court justice whose service spanned the antebellum, Civil War, and Reconstruction eras. During the Civil War, he stoutly defended North Carolinians' civil rights against incursions by the central Confederate government. After the war, he urged the South to accept "the world as it is" rather than oppose civil rights for freed slaves, and he did more than any other southern judge to protect those rights and to reshape southern state law. Examined in conjunction, the two judges' colorful public and private lives illuminate the complex relationship between southern law and culture during times of deep crisis and change.

FEBRUARY

6 x 9 | 296 PP.

7 B&W IMAGES

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EBOOK AVAILABLE

A revealing citywide analysis of antipoverty organizing in late twentieth-century America

Poor Atlanta

Poverty, Race, and the Limits of Sunbelt Development

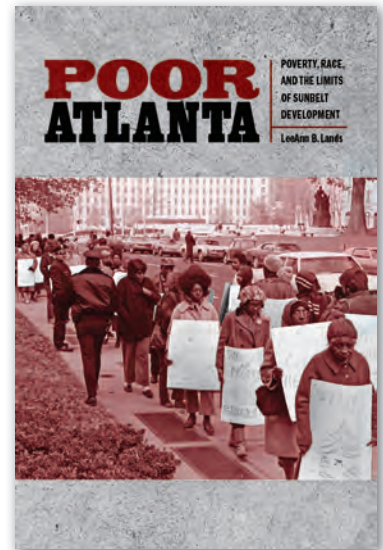
LEEANN B. LANDS

"LeeAnn B. Lands skillfully shows how poor Atlantans demanded a seat at the table as political elites and urban boosters sought to turn Atlanta into a business and transportation hub for the South."—**Wesley G. Phelps**, author of *A People's War on Poverty: Urban Politics and Grassroots Activists in Houston*

"*Poor Atlanta* is a confronting and important story, and its hard reality needs to be faced, especially in an America that is today so polarized and where poverty is so acute and pervasive."—**Timothy J. Minchin**, author of *America's Other Automakers*

Poor Atlanta looks at the poor people's campaigns in Atlanta in the 1960s and 1970s, which operated in relationship to Sunbelt city-building efforts. With these efforts, city leaders aimed to prevent urban violence, staunch disinvestment, check white flight, and amplify Atlanta's importance as a business and transportation hub. As urban leaders promoted Forward Atlanta, a program to, in Mayor Ivan Allen Jr.'s words, "sell the city like a product," poor families insisted that their lives and living conditions, too, should improve.

While not always operating within public awareness, antipoverty campaigns among the poor presented a regular and sometimes strident critique of inequality and Atlanta's uneven urban development. With *Poor Atlanta*, LeeAnn B. Lands demonstrates that, while eclipsed by the Black freedom movement, antipoverty organizing (including direct action campaigns, legal actions, lobbying, and other forms of activism) occurred with regularity from 1964 through 1976. Her analysis is one of the few citywide studies of antipoverty organizing in late twentieth-century America.



LeeAnn B. Lands is a professor of history at Kennesaw State University. She is the author of *The Culture of Property: Race, Class, and Housing Landscapes in Atlanta, 1880–1950* (Georgia).

JANUARY

6 x 9 | 288 PP.

15 B&W IMAGES

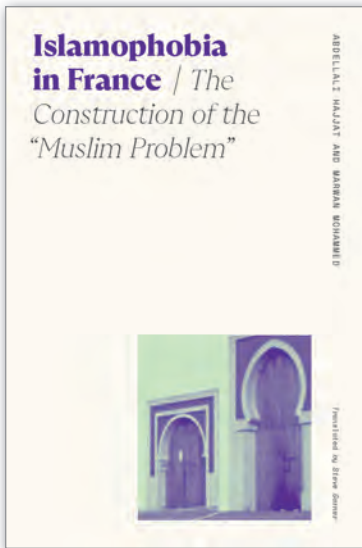
PAPERBACK \$31.95S

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HARDBACK \$114.95X

9780820363295

EBOOK AVAILABLE



Abdellali Hajjat is associate professor of sociology at the Université libre de Bruxelles. He is the author of *The Wretched of France: The 1983 March for Equality and against Racism*.

Marwan Mohammed is research fellow at CNRS in France and former visiting scholar at the John Jay College of Criminal Justice at CUNY. He is the author of *La formation des bandes: Entre la famille, l'école et la rue*.

Steve Garner is the department head and professor of sociology at Texas A&M University. He is the author of *A Moral Economy of Whiteness* and *Racisms: An Introduction*.

JANUARY

6 x 9 | 328 PP.

PAPERBACK \$34.95\$

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HARDBACK \$114.95\$

9780820363240

EBOOK AVAILABLE

How the French elite use Islamophobia as a tool of control and manipulation

Islamophobia in France

The Construction of the "Muslim Problem"

ABDELLALI HAJJAT AND MARWAN MOHAMMED

TRANSLATED BY STEVE GARNER

| SOCIOLOGY OF RACE AND ETHNICITY |

"The scope of the study is breathtaking, as is its nuanced attention to particular events and controversies. . . . *Islamophobia in France* is an important contribution: comprehensive, engaging, and impressive in its erudition."—**Paul A. Silverstein**, author of *Postcolonial France: Race, Islam, and the Future of the Republic*

In 2004 France banned Muslim women from wearing veils in school. In 2010 France passed legislation that banned the wearing of clothing in public that covered the face, mainly to target women who wore burqas. President Emmanuel Macron has stated that the hijab is not in accordance with French ideals. Islamophobia in France takes many forms, both explicit and implicit, and often appears to be sanctioned by the governing bodies themselves. These cultural biases reveal how the Muslim population acts as a scapegoat for the problematic status of immigrants in France more generally.

Islamophobia in France is an English translation of Abdellali Hajjat and Marwan Mohammed's *Islamophobie: Comment les élites françaises fabriquent le "problème musulman."* In this groundbreaking book, Hajjat and Mohammed argue that Islamophobia in France is not the result of individual prejudice or supposed Muslim cultural or racial deficiencies but rather arose out of structures of power and control already in place in France.

Hajjat and Mohammed analyze how French elites deploy Islamophobia as a state technology for contesting and controlling the presence of specific groups of postcolonial immigrants and their descendants in contemporary France. With a new introduction for U.S. readers, the authors unpack the data on Islamophobia in France and offer a portrait of how it functions in contemporary society.

An unorthodox, ground-level account of what happens when people stop paying their mortgages

Non-Performing Loans, Non-Performing People

Life and Struggle with Mortgage Debt in Spain

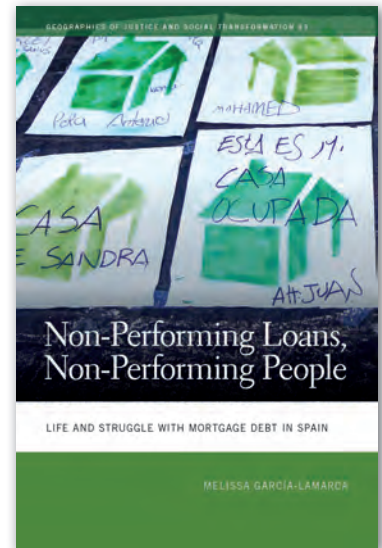
MELISSA GARCÍA-LAMARCA

| GEOGRAPHIES OF JUSTICE AND SOCIAL TRANSFORMATION |

"This book is packed with an excellent blend of theory and empirical evidence, presented with eloquence, power, and grace. The unique configuration of subprime lending and debt-law discipline—predatory capital with Spanish characteristics—completely transforms the social experience of space and time, altering the calculus of life, death, and capital. With a potent blend of Marxian political economy, poststructural, feminist, and postcolonial perspectives, García-Lamarca's book will contribute to ongoing struggles to understand and challenge the relentless capitalization of the use values of daily life into the speculative exchange values of capital accumulation."—**Elvin Wyly**, author of "The Evolving State of Gentrification"

Non-Performing Loans, Non-Performing People tells the previously untold stories of those living with mortgage debt in times of precarity and explores how individualized indebtedness can unite resistance in the struggle toward housing justice. The book builds on several years of Melissa García-Lamarca's engagement with activist research in Barcelona's housing movement, in particular with its most prominent collective, the Platform for Mortgage-Affected People (PAH). What García-Lamarca learned from fellow activists and the movement in Barcelona pushed her to rethink how lived experiences of indebtedness connect to larger political-economic processes related to housing and debt.

The book is also inspired by feminist scholars who integrate the lens of everyday life into explorations of contemporary political economy and by anthropologists who connect macroprocesses to lived experience. Distinctive in how it integrates a racialized, gendered, and decolonial perspective, García-Lamarca's research of mortgaged lives in precarious times explores two principal phenomena: first, how financial speculation is experienced in the day-to-day and differentially embedded in the dynamics of (urban) capital accumulation, and second, how collective action can unleash the liberating possibility of indebtedness.



Melissa García-Lamarca is a postdoctoral researcher at the Universitat Autònoma de Barcelona.

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