

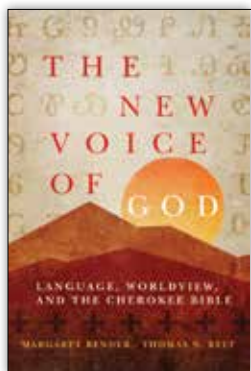
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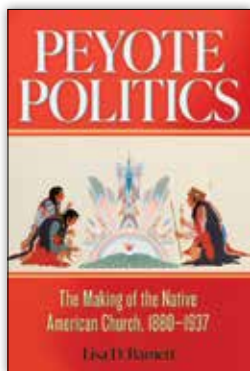
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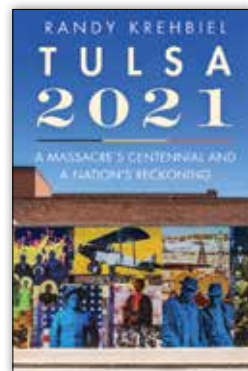
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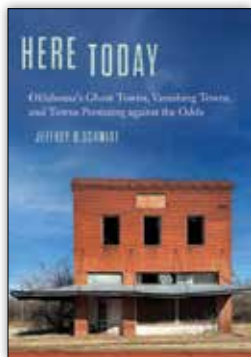
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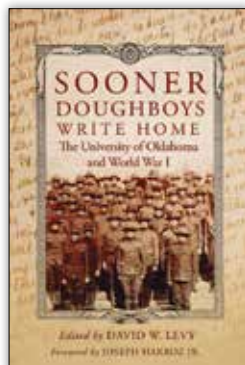
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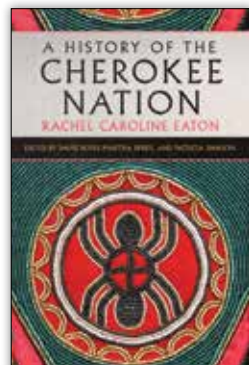
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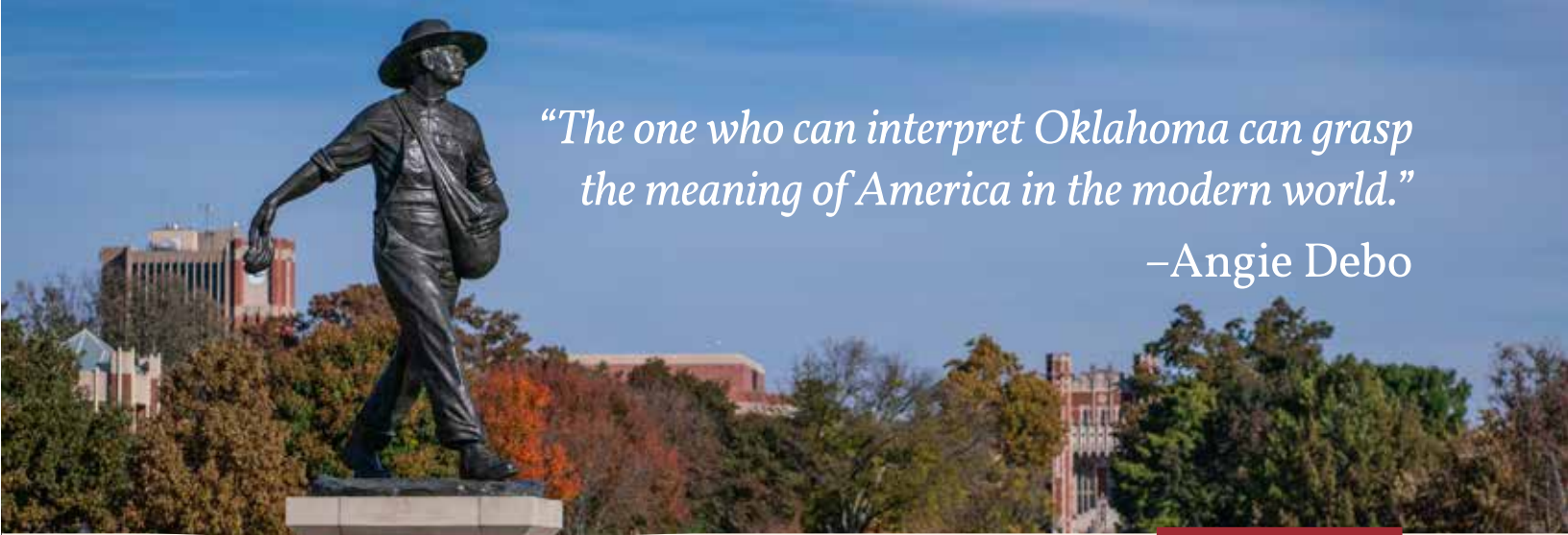


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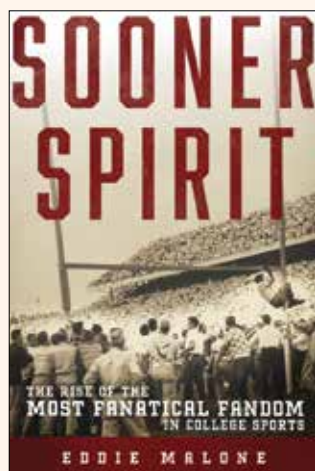
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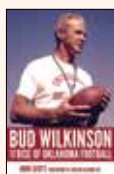
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They call it Sooner Nation because “fanbase” doesn’t even begin to cover it.

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Brimming with humor and little-known facts, *Sooner Spirit* highlights those who shaped Sooner culture, from the coaches and athletes who carry the hopes of a state on their shoulders, the students who give old traditions new life every Saturday, the tailgates that turn strangers into family, the RUF/NEKS and Lil’ Sis, the Pride of Oklahoma marching band, to the superfans that become legends. Together, they represent generations of Oklahomans who built an identity around athletic excellence and regional pride and show the world what it means to be a fan.

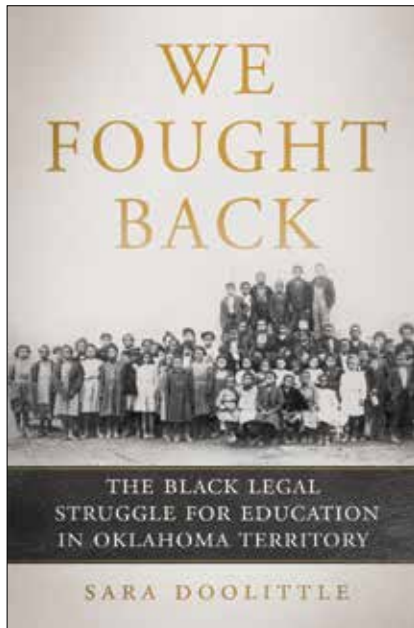
In this vivid blend of cultural reportage, archival dives, and electric game-day drama, Eddie Malone immerses himself in the history of University of Oklahoma sports and its supporters without shying away from the more controversial aspects of Sooner fandom—the university’s history of segregation, the mascot controversies, and how Native fans contend with the school’s iconography. But *Sooner Spirit* ultimately tells a larger story of audacious achievement and historic, record-breaking victories. From football to softball and more, Malone chronicles how this extraordinary fandom came to be, and what it reveals about the state, the university, and the fans themselves.

Eddie Malone’s creative work reflects his background as a scholar, journalist, and fiction writer. He is a graduate of Texas Christian University, Loyola Marymount University, and the Center for Writers at the University of Southern Mississippi. Since 2015, he has taught in the First-Year Composition Program at the University of Oklahoma. He lives in Norman with the artist Jenn Peek.



BACKGROUND: THE SOONER SCHOONER, DRIVEN BY A RUF NEK, CHARGES ONTO OWEN FIELD AT A FOOTBALL GAME IN THE EARLY 1990S. PHOTO COURTESY OF LISA HALL. (INSET, TOP): STUDENTS DANCE ON A COUNTERTOP AT A CAMPUS CORNER DRUGSTORE AT THE END OF THE "STORMIEST DAY IN OU HISTORY" IN NOVEMBER 1938. PHOTO COURTESY OF WESTERN HISTORY COLLECTIONS, SPECIAL RESEARCH COLLECTIONS, UNIVERSITY OF OKLAHOMA LIBRARIES; RYLIE BOONE SWINGS AT A PITCH AT LOVE'S FIELD DURING THE 2024 SEASON, PHOTO COURTESY OF CHAD HAMILTON. (INSET, BOTTOM): STUDENTS WAVE AT THE CAMERA BEFORE DRIVING TO DALLAS FOR THE RED RIVER RIVALRY IN OCTOBER 1957, PHOTO COURTESY OF WESTERN HISTORY COLLECTIONS, SPECIAL RESEARCH COLLECTIONS, UNIVERSITY OF OKLAHOMA LIBRARIES; THE FIRST ALL-STUDENT PEP BAND AT THE UNIVERSITY OF OKLAHOMA IN 1905, PHOTO COURTESY OF WESTERN HISTORY COLLECTIONS, SPECIAL RESEARCH COLLECTIONS, UNIVERSITY OF OKLAHOMA LIBRARIES.

An overlooked history of Black families
that resisted school segregation



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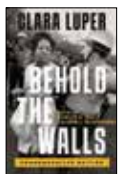
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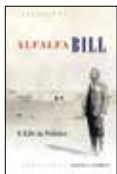
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We Fought Back

The Black Legal Struggle for Education in Oklahoma Territory

By Sara Doolittle

Most people are familiar with the landmark 1954 Supreme Court decision *Brown v. Board of Education*, which held that state laws mandating racial segregation in public schools were unconstitutional. But what about the court cases that far preceded, and informed, this national ruling? They took place in smaller courts, in unsung parts of the United States, including in Oklahoma Territory. There, decades before *Brown v. Board*, Black citizens worked to challenge legislation and local school board restrictions that segregated their schools. In *We Fought Back*, Sara Doolittle analyzes a rich array of previously unexplored court challenges during Oklahoma's territorial period (1889–1907), revealing how Black residents' cases reshaped understandings of race, citizenship, and the federal role in American schooling.

After the Civil War, Black homesteaders sought a refuge and new life in Oklahoma Territory. There—before 1907, when the state constitution and subsequent laws would enshrine Jim Crow—Black homesteaders held equal rights to land under the Homestead and Organic Acts. They had historic access to integrated education in other states, in neighboring Indian Territory, and on military posts. As national jurisprudence increasingly equated segregation with equality after *Plessy v. Ferguson* (1896), Black families in Oklahoma Territory resisted this narrowing of their rights. Oklahoma's territorial courts heard more cases brought by Black families demanding educational access than any other state in the nation. And in striking contrast to developments elsewhere, these families received sympathetic rulings from federally appointed judges in the territory's early courts.

By examining the stories behind cases such as *Porter v. Commissioners of Kingfisher County* (1898) and *Simmons v. Board of Education of the City of Muskogee* (1938), Doolittle reveals a dynamic and contested landscape, a place where acceptance of “separate but equal” was anything but the foregone conclusion standard histories have suggested. Through compelling and accessible accounts of real Oklahomans demanding educational equality, *We Fought Back* explores the deep roots of activism in the state and illuminates a critical moment of convergence between law, public education, and the meaning of Black citizenship.

Sara Doolittle is Assistant Professor of Educational Foundations at the University of Central Oklahoma. She spent more than 20 years as an educator in Oklahoma public schools.

Fight Like a Machine

The Combat Future of the Human Body

By Thomas M. Hunt

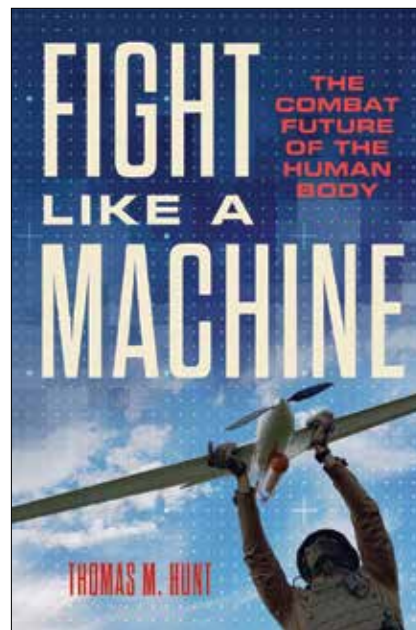
Emerging technologies—from AI and robotics to digital gaming—are transforming the role of the human body in warfare, even as a decline in the mental and physical fitness of the U.S. population is presenting new challenges for building a strong military force. In light of these cultural changes, *Fight Like a Machine: The Combat Future of the Human Body* makes an eloquent case for rethinking what it means to be “fighting fit” in today's military—and what this means, in turn, for military recruitment, training, and strategy.

Drawing on military history, kinesiology, and defense studies, Thomas M. Hunt argues that the traditional paradigm of physical prowess in warfare is being eclipsed by a new model of human-machine integration. His extensive research suggests that the conventional image of the soldier—defined by physical strength, speed, and endurance—is being reshaped by digital tools, robotics, and artificial intelligence. As seen in Ukraine and elsewhere, success in today's wars demands cognitive agility and technological fluency alongside brute military force—a trend that favors greater inclusion of women in combat roles, as well as greater emphasis on digital-native skill sets and the demands of human-machine collaboration. Ukraine, employing an armed force of largely middle-aged soldiers with great technical proficiency, offers a prime example of how nations must evolve militarily if they are to successfully conduct—or withstand—war.

Hunt's book marks a starting point for just such an evolution—and lays out in clear, accessible terms what sort of change is needed, why, and what's at stake: nothing less than the future of the American military.

Thomas M. Hunt is Associate Professor of Kinesiology and Health Education at the University of Texas at Austin. He is author of *Drug Games: The International Olympic Committee and the Politics of Doping, 1960–2008* and co-editor of *A Global History of Doping in Sport: Drugs, Policy, and Politics*.

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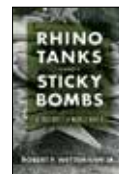


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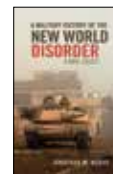


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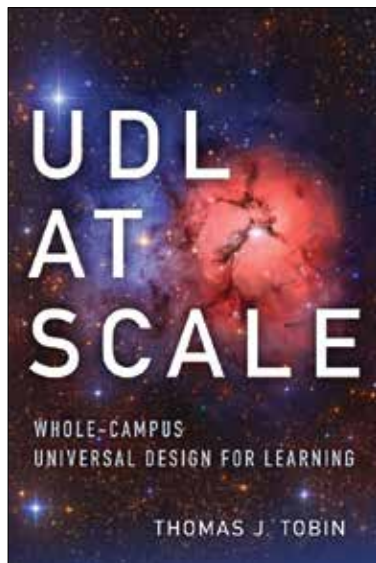


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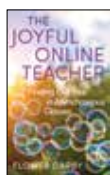
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UDL at Scale

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By Thomas J. Tobin

Universal Design for Learning (UDL) has been widely and effectively used across colleges and universities to create flexible learning environments and minimize barriers to higher education. *UDL at Scale* gives campus leaders and administrators the tools to expand UDL's reach. A call to action and a how-to guide, the book offers an executive-focus understanding of the background, research, and practical steps for framing, testing, and adopting universal design for learning at a systemic level.

Thomas J. Tobin, a leading speaker and researcher on the topic of UDL, provides an evidence-based model for mid-level and senior administrators, with real-life stories from educators who have adopted UDL practices to address enrollment, persistence, and retention concerns—and along the way lower barriers for students, instructors, and staff members. *UDL at Scale* will help campus leaders define challenges, build a team of UDL champions, create compelling messaging for a campus-wide community, map goals and measurements for UDL-at-scale projects, and assess the work and creativity that colleagues put into becoming a UDL institution. Throughout, Tobin presents ideas for designing systems that give agency and space for all involved in the processes of teaching and learning that occur at universities. Looking beyond classrooms and courses, his insights and suggestions extend to the support offices and staff who interact with students (such as librarians, tutors, and counselors) and are instrumental to creating a campus-wide climate of inclusion and welcome.

Last—but certainly not least—Tobin argues that lowering access barriers campus-wide also makes good financial sense, and *UDL at Scale* shows readers how to do it.

Thomas J. Tobin is an internationally recognized scholar, author, and speaker on quality in technology-mediated education. Among his books is *Reach Everyone, Teach Everyone: Universal Design for Learning in Higher Education*. Find him on social media and at thomasjtobin.com.

Reaching all students in the classroom

Classroom Mindscapes

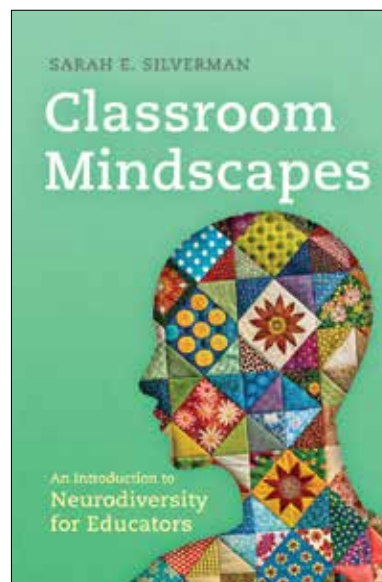
An Introduction to Neurodiversity for Educators

By Sarah E. Silverman

With campuses seeing greater numbers of neurodivergent students, and neurodivergence becoming a larger component of inclusive education, *Classroom Mindscapes* offers a much-needed primer in the concept, terms, and history of neurodiversity for college faculty and staff, as well as a clear overview of its relationship to disability and its role and potential applications in higher education. Written by a neurodivergent scholar and faculty developer, the book provides curious educators with an informed, practical introduction to what neurodiversity is, where it comes from, and what it means for teaching and learning.

Although neurodiversity and disability are overlapping concepts, Sarah E. Silverman draws out the significant differences between such categories—and reveals how the system of disability accommodations in higher education does not always support neurodivergent students and staff. Accordingly, she introduces an approach called “teaching in the neurodiversity paradigm,” which views teaching as a practice of navigation and negotiation among multiple, sometimes contrasting needs of students and teachers. This approach targets certain “pressure points” in the classroom, where neurodiversity comes to bear, such as group assignments, class participation expectations, and practical activities like labs. Illustrated with anecdotes from Silverman’s own experience and consulting work, her book gives readers a useful, thought-provoking firsthand look at the complexity and opportunity offered when we view teaching and learning through the lens of neurodiversity.

Sarah E. Silverman is an independent faculty developer and instructor of disability studies. Her interests include universal design for learning, accessibility, and neurodiversity in higher education. Silverman authors a Substack newsletter called “Beyond the Scope,” which discusses teaching and learning topics. Her website is www.sarahemilysilverman.com.



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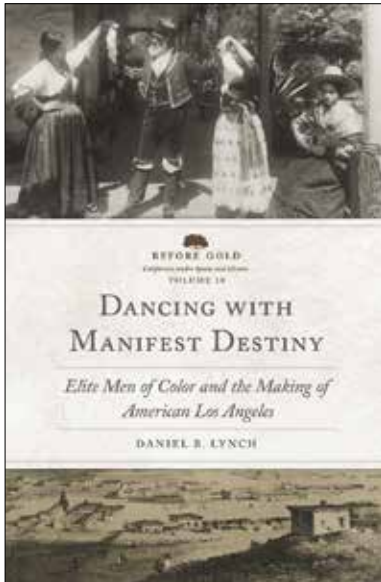
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Dancing with Manifest Destiny

Elite Men of Color and the Making of American Los Angeles

By Daniel B. Lynch

From the Mexican American War and through the Civil War Era, Mexican and US social hierarchies collided in Southern California, transforming the character of Los Angeles from Mexican-Californian to “American.” Influencing this transition in unexpected ways were three men of color: a Californio general turned legislator; a formerly enslaved barber; and a Mexico City-born politician and historian. In *Dancing with Manifest Destiny: Elite Men of Color and the Making of American Los Angeles*, Daniel B. Lynch reveals how these men—Andrés Pico, Peter Biggs, and Antonio Francisco Coronel—helped shape early Los Angeles by strategically embracing and creatively amplifying the racial and masculine ideals of white settler colonialism.

Though not white Americans themselves, Pico, Biggs, and Coronel endorsed American-style white supremacy while leveraging elements of their own backgrounds that set them apart from and, in some ways, above white settlers. Lynch describes how this allowed them to establish commanding presences in three overlapping arenas: the equestrian culture of militias and vigilantism; the social world of the barbershop and demimonde; and the ideological realm of historical imagination in a layered colonial city on its way to becoming a major metropolis. While the interests of white men remained paramount in the ascendant settler city, there was room for a few elite men of color—men who did not fit the settler mold yet nonetheless represented a frontier masculinity uniquely suited to Southern California's distinctive diversity.

Dancing with Manifest Destiny deftly documents how Pico, Biggs, and Coronel, standing center stage in frontier Los Angeles, maintained a surprising degree of influence amidst extremely hostile circumstances—at least for a while. The book recovers a forgotten layer in the origin story of Los Angeles, even as it offers fresh insight into entanglements of race, masculinity, and politics that persist to this day.

Daniel B. Lynch teaches history and serves as the Leonetti/O'Connell Honors Research in Humanities and Social Sciences Program Head at Marlborough School in Los Angeles.

Little Liberia

A Dream of Black Freedom in the US-Mexico Borderlands

By Laura Hooton

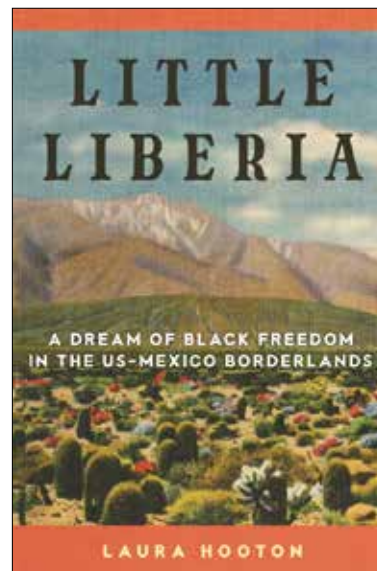
In the early twentieth century, African Americans created an agricultural community in northern Baja California, Mexico, which they called Little Liberia. As a transborder activist community, the people of Little Liberia sought to counter the forces of White supremacy in North America, primarily by building a stable financial and political foundation for African Americans. The story of this community, told in full for the first time in *Little Liberia: A Dream of Black Freedom in the US-Mexico Borderlands*, is one of Black innovation and cross-cultural enterprise at a time of racial persecution and political turbulence—a little known but instructive chapter in the intersecting history of Black America and the borderlands of the Southwest.

Organized by African American businessmen chiefly from California and Oklahoma, Little Liberia began as the Lower California Mexican Land Development Company, which strove to build African American economic power through agricultural production outside the nation's borders. Its sister organization, the International Community Welfare League, dedicated itself to fighting the spread of White supremacy by unifying African Americans, Indigenous peoples, and people of Mexican descent. Laura Hooton describes how these entities jointly navigated US-Mexico politics during World War I and the Mexican Revolution, including issues of land ownership, immigration, race and ethnicity, and imperialism and colonialism. Her book traces the community's shifting business focus, geographic scope, and membership over its eleven-year history—its formation in Los Angeles, recruitment in Oklahoma after the Tulsa Race Massacre, expansion of relations with Mexican politicians, and highly public collapse.

Little Liberia was born out of the intersection of Black spaces and borderland places, and its story, in Hooton's deft telling, reveals the crucial role of that intersection in the history of race, borderlands, immigration, social movements, and White supremacy in the United States and Mexico.

Laura Hooton is Assistant Professor of History at New Mexico State University and co-author of *Almost All Aliens: Immigration, Race, and Colonialism in American History and Identity, Second Edition*.

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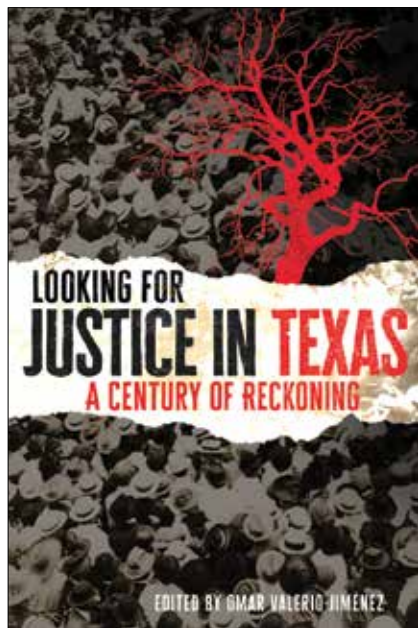
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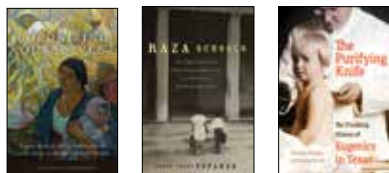
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Looking for Justice in Texas

A Century of Reckoning

Edited by Omar Valerio-Jiménez

Communities of color have long been subject to extreme policing and surveillance in Texas. Despite such formidable challenges, these communities have launched multiple movements to ensure public safety and equal treatment before the law. *Looking for Justice in Texas* provides historical context for these contemporary problems by examining potent examples of over-policing and multiple acts of resistance that took place in the Lone Star State during the twentieth century.

The contributors to this edited volume, both established and emerging scholars, employ original research to demonstrate that the over-policing of African Americans, Mexican Americans, and immigrants has an extensive history in Texas. *Looking for Justice* delves into a range of pertinent topics, including how the circuits of power link borderlands policing to law enforcement in other states, white club women's support for the installation of a Confederate memorial and the removal of a middle-class African-American community, the influence of the Ku Klux Klan in the establishment of local police departments, the courts' role in racial and gender-based discrimination against African Americans in East Texas, the racialization of citizenship as a result of moral policing, the mobilization of Chicanos in response to anti-Mexican violence, and connections between the racialization of US citizenship and the policing of African immigrants.

While much progress has been made in the struggle for justice, significant challenges remain among the state's communities of color. As volume editor Omar Valerio-Jiménez emphasizes in his thought-provoking conclusion, Texas's history of policing and struggles for racial justice are particularly relevant and important to understand in the present day if more progress is to be achieved.

Omar Valerio-Jiménez is Professor of History at the University of Texas at San Antonio. He is the author of *Remembering Conquest: Mexican Americans, Memory, and Citizenship* and *River of Hope: Forging Identity and Nation in the Rio Grande Borderlands*.

Los Llaneros

The Mexican Southern Plains, 1500–1900

By Joel Zapata, Andrew Reynolds, Alex Hunt, and John Beusterien

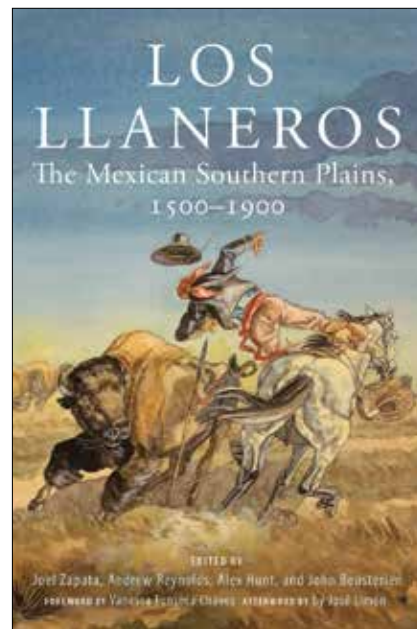
For centuries Mexican people of the plains—or los Llaneros—have inhabited and embodied the borderland region known today as the Southern Great Plains. Yet their central presence in the area is often forgotten. This diverse collection of essays brings much-needed attention to the ethnic culture and history of the Llano, the vast grassland plains encompassing the Texas Panhandle, eastern New Mexico, and corners of Colorado, Kansas, and Oklahoma.

Los Llaneros covers a broad period, beginning with the Coronado entrada of 1540 and ending in the big ranch era around 1900. It is a unique colonial history, involving Nuevomexicanos, Comanches and other Indigenous peoples, the Spanish, and Anglo-Texans. The volume is interdisciplinary in its approach, embracing archeological, folkloric, literary, and cultural knowledge. Through these multiple perspectives, *Los Llaneros* achieves a singular goal: counteracting a long silence—and at times silencing—of Mexican people.

Collectively the contributors to this volume make a compelling argument that this region's ethnic history must be recovered and reinterpreted to understand fully the cultural, environmental, and racial dynamics of the Southern Plains. A timely reconsideration of an important borderland region, *Los Llaneros* opens new pathways for future examination of the Llano and its diverse peoples.

Joel Zapata is Assistant Professor at Oregon State University. He has previously been a Mellon Foundation Fellow in Latino Studies at the School for Advanced Research in Santa Fe. **Andrew Reynolds** is Professor of Spanish at Texas Tech University. He is the author of *The Spanish American Crónica Modernista, Temporality and Material Culture: The Unstoppable Presses of Modernismo*. **Alex Hunt** is the Vincent/Haley Endowed Professor of Western Studies at West Texas A&M University. He is author of *Cornelia's Empire: The JA Ranch of Texas and the Global West*. **John Beusterien** is Professor of Spanish at Texas Tech University. He is the author of *Transoceanic Animals as Spectacle in Early Modern Spain*. **Vanessa Fonseca-Chávez** is Associate Professor of English and Assistant Vice Provost of the Arizona State University Polytechnic campus. **José Limón** is the endowed professor of American Literature Emeritus and previously served as director of the Institute for Latino Studies at the University of Notre Dame.

Uncovers and explores the ethnic Southern Plains



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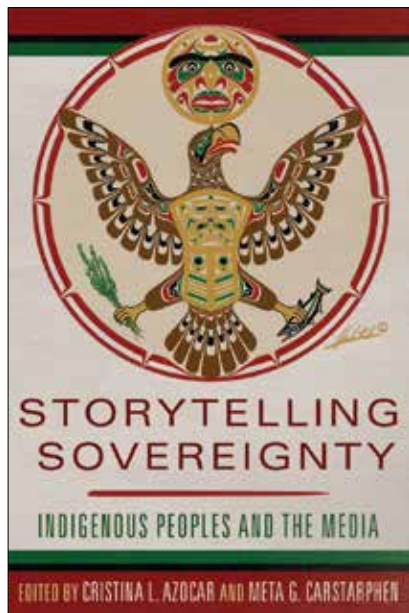
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Storytelling Sovereignty

Indigenous Peoples and the Media

Edited by Cristina L. Azocar and Meta G. Carstarphen

Indigenous journalism has proliferated in Indigenous communities for almost 200 years. But it has only gained global prominence in non-Indigenous communities for a little over a decade, revealing unique cultural pathways of communication that have existed for generations. At the same time, social media, streaming platforms, and other interactive digital media proliferated, enabling and empowering Native voices to connect, mobilize, and share stories internationally. In *Storytelling Sovereignty*, volume editors Cristina L. Azocar and Meta G. Carstarphen build upon the 2012 book *American Indians and the Mass Media* with a brand-new volume to showcase the diversity and resilience of Indigenous storytelling in today's media context. Together, their contributors—ranging from media scholars to Indigenous content creators—document experiences, analyze representations, and provide a platform for a conversation about how mass media can lead consumers toward social justice.

Azocar and Carstarphen elegantly combine scholarly chapters with interviews with well-known Indigenous authors and media practitioners, including—among others—journalists Mark N. Trahant (Shoshone-Bannock Tribes) and Tsanavi Spoonhunter (Northern Arapaho Tribe and Northern Paiute descendant); director, writer, and actor Tai Leclair (Mohawk Nation); and rappers LiL Mike and Funny Bone (Pawnee Nation). Indigenous voices and experiences therefore frame and ground the scholarship. Part one, “News,” examines news-gathering about Indigenous communities and explores media and Native identity through the framework of Indigenous Standpoint Theory, which centers Indigenous knowledge, experiences, and perspectives. Part two, “Multimedia,” spotlights Indigenous perspectives about social media, radio, television, and filmmaking. And in part three, “Influence,” an array of media producers and scholars demonstrate how Indigenous identities use media, from rap to documentary filmmaking, to reflect authentic experiences and reject harmful stereotypes.

At a time when media serve as a particularly powerful tool for cultural expression and political agency, it has also played an indelible role in Indigenous storytelling. *Storytelling Sovereignty* helps readers not only understand Indigenous-produced media but also why it is so vital. *Storytelling Sovereignty* is a crucial contribution to the field.

Cristina L. Azocar (Upper Mattaponi Tribe citizen), is Professor of Journalism at San Francisco State University. She is the author of *News Media and the Indigenous Fight for Federal Recognition*. **Meta G. Carstarphen** is Professor Emerita of Journalism and Mass Communication at the University of Oklahoma. She is the co-editor of *American Indians and the Mass Media* as well as other authored and edited works.

Indigenous Counterstories

Storytelling as Knowledge-Making

Edited by Heather N. Hill and Kimberly

G. Wieser-Weryackwe

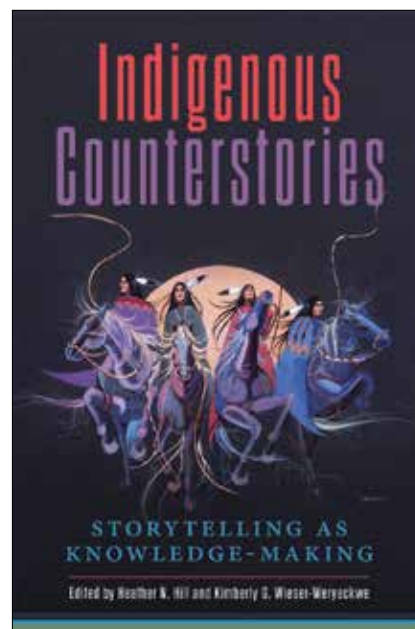
Stories have the power to unify, challenge, and heal. All too often, though, the stories of marginalized peoples are silenced or distorted by those in power. Counterstories, on the other hand, center the knowledge, experiences, and voices by presenting alternative accounts. Indigenous people have been telling stories as a teaching device for centuries, but this pathbreaking volume is the first collection to examine Indigenous counterstory as both a concept and practice.

Indigenous Counterstories features contributions by Indigenous scholars and allies. Using critical counterstory as their framework, the contributors share firsthand accounts from their classroom and workplace experiences to demonstrate how Indigenous storytelling is a knowledge-making enterprise. Chapters like A. Ellie Mitchell's "Homing In" feature a composite character and chronicles a day in the life of a new Anishinaabe academic that explores the tokenization of many academics from marginalized communities. In "Reclaiming Agency through Storytelling," Nicole Augustine draws on her personal history of intimate partners violence and being a Mi' kmaq woman to critique the patriarchal effects of colonization. Jacquetta Shade-Johnson and Catheryn Jennings, two Cherokee Nation scholars and friends, draw on their shared educational background as both students and educators to consider Indigenous-serving academic institutions framed through the narrative structure of a podcast episode.

In sharing their observations and experiences, the contributors to this volume employ experimental and nonlinear styles common to Indigenous storytelling. As a result, their chapters both exemplify and enhance our understanding of Indigenous counterstorytelling. Appealing to scholars and students alike, this innovative collection invites readers to embrace a more inclusive method of academic research and writing.

Heather N. Hill (Cherokee Nation) is Associate Professor of English at Northwest Missouri State University. Her scholarship has appeared in journals such as *The Writing Center Journal*, *WLN: Journal of Writing Center Scholarship*, *WPA: Writing Program Administration*, and others. **Kimberly G. Wieser-Weryackwe** is Professor of English and an affiliated faculty member with the Department of Native American Studies at the University of Oklahoma. She is one of the co-authors of *Reasoning Together: The Native Critics Collective*, the author of *Back to the Blanket: Recovered Rhetorics and Literacies in American Indian Studies*, and the editor of *American Indian Literature: An Encyclopedia for Students*.

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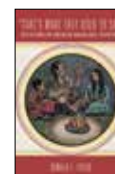
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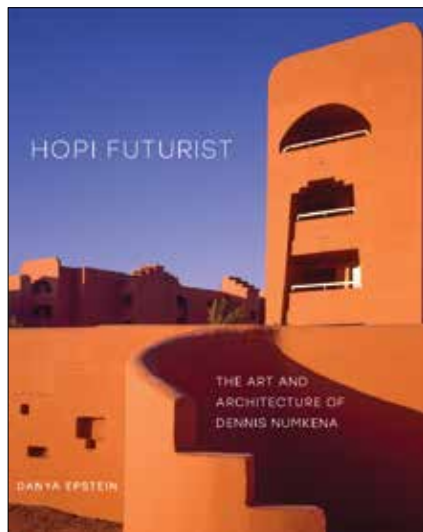
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Hopi Futurist

The Art and Architecture of Dennis Numkena

By Danya Epstein

Next to a golf course, in a busy Phoenix neighborhood, a terracotta-colored condo complex of unusual organic shapes and shaded balconies surges into view, its forms recalling Ancestral Puebloan cliff dwellings across the Southwest. This striking structure is Anasazi Village Condominiums (1983), one of the major contributions that Hopi artist and architect Dennis Numkena (1941–2010) made to Indigenous American art. Numkena was the first registered Hopi architect and the first Native American architect to helm his own firm. In *Hopi Futurist*, the first book focused on Numkena, art historian Danya Epstein tells the story of this groundbreaking artist and his long-overlooked legacy.

Born on Hopi, Numkena left the reservation at twelve to attend Phoenix Indian School. As a young man, he was inspired to study architecture after a visit to Frank Lloyd Wright's Guggenheim Museum. The first Indigenous architect hired by the Bureau of Indian Affairs, Numkena sought to reconceptualize Indigenous and tribal architecture as a living and dynamic practice. Though he initially focused his attention on Indian Country commissions, Numkena's architectural practice expanded to encompass a variety of urban and non-tribal projects.

Beyond architecture, Numkena worked in multiple media, including painting and sculpture. He also dabbled in performance, most notably with his artistic direction of the papal audience with Native Americans in Phoenix in 1987 and his costume and set design work on a Hopi version of Mozart's *Magic Flute* that aired on national television in 1982. Through these and other artistic interventions, Numkena inserted Hopi cosmology and aesthetics into Western culture on a national and international stage. Moreover, Numkena's practice foregrounds the overlooked spatial and artistic politics of the Southwest's largest city, Phoenix.

Hopi Futurist argues that Numkena's polymorphic practice and pan-temporal philosophy—what he termed “Neo-Anasazi” art and architecture—anticipated the concerns and aesthetics of the contemporary movement of Indigenous Futurisms. As one of the only scholarly monographs exclusively focused on a Native American architect, *Hopi Futurist* tells the story of a visionary artist whose powerful work resonates in our time.

Danya Epstein is Clinical Assistant Professor in the School of Art at Arizona State University.

John M. Schofield

Soldier—Statesman of the Civil War and Gilded Age

By Robert Wooster

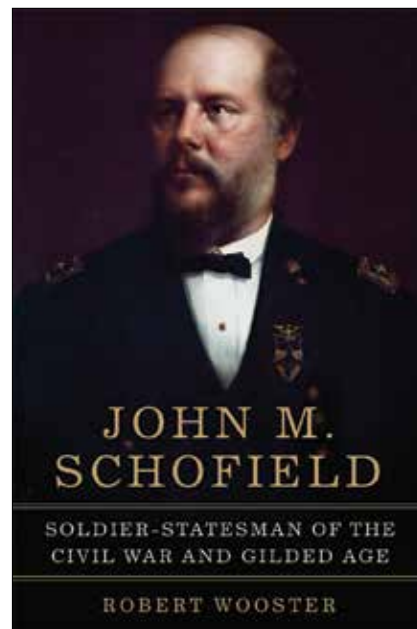
With a career spanning multiple decades—from the Civil War and Reconstruction to the Gilded Age and Progressive Era—John M. Schofield (1831–1906) left a lasting impact on the American military. Despite his accomplishments as a general and statesman, Schofield is arguably one of the most overlooked figures in the history of nineteenth-century United States. This rich biography, masterfully written by historian Robert Wooster, draws on fresh scholarship to place Schofield's remarkable career of military service within the broader contexts of American politics and social reform.

Despite narrowly escaping expulsion before graduating from the U.S. Military Academy, Schofield advanced at a young age to the rank of general, holding several Union Army commands during the Civil War. Decades later he would be recognized with a Medal of Honor for his courage at the 1861 Battle of Wilson's Creek. His career of service had only just begun, though. In the wake of Reconstruction and in an era of limited government, Wooster explains, the nation needed its soldiers to serve as diplomats, administrators, and agents of empire. Schofield rose to these challenges, moving on to serve, among other roles, as envoy to France, U.S. secretary of war, and, in retirement, as advisor to presidents William McKinley and Theodore Roosevelt. Today he is familiar to many as the namesake for the Schofield Barracks on Oahu, Hawaii, established to defend Pearl Harbor.

Through this unflinching biography, covering both Schofield's successes and shortcomings, Wooster delivers a broad narrative that moves beyond military experiences and unearths the complex relationship between the U.S. Army and American politics in the nineteenth century. At the same time, this volume reveals the inner workings and trajectory of the American military as it moved forward into the twentieth century.

Robert Wooster is retired Regents Professor of History at Texas A&M University-Corpus Christi. He is the author of several books, including *The United States Army and the Making of America: From Confederation to Empire, 1775–1903*, and *The American Military Frontiers: The United States Army in the West, 1783–1900*.

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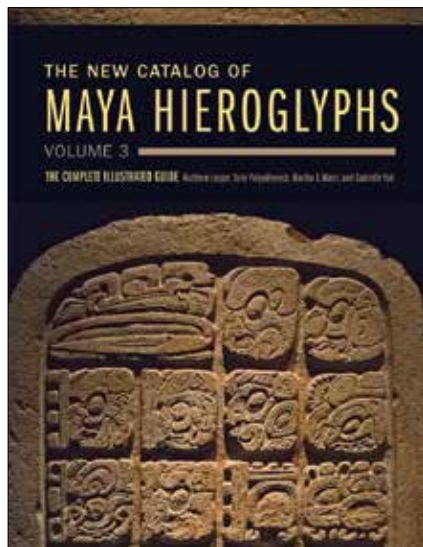
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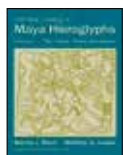
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Martha J. Macri, and Gabrielle Vail

Among their celebrated achievements, the ancient Maya are renowned for developing a highly sophisticated writing system. Their unique hieroglyphic script adorns stone and wood monuments, as well as portable objects. Drawing on a wealth of research, this remarkable book—the third and final volume in *The New Catalog of Maya Hieroglyphs* series—offers a comprehensive and up-to-date visual reference of the Maya script.

As the culmination of *The New Catalog*, the current volume both summarizes information from the previous volumes and expands on the discussions of decipherment and grapheme functions. Incorporating the most recent research on the script, it reclassifies several signs and adds many more, including those appearing in newly discovered inscriptions. Along with explanatory text, it presents in visual form each individual sign used in the Maya script along with its corresponding three- or four-digit code.

Combining cutting-edge scholarship with accessible presentation, this volume serves as a concise reference tool critical for the ongoing research of scholars and students of Mesoamerican writing systems. For enhanced interactivity, readers can also use the guide in coordination with the online Maya Hieroglyphic Database.

Matthew Looper is Professor of Art and Art History at California State University, Chico, and Director of the Maya Hieroglyphic Database. He is the author of several books, including *The New Catalog of Maya Hieroglyphs, Volume 1* (with Martha J. Macri). **Yuriy Polyukhovych** holds a PhD from Taras Shevchenko National University of Kyiv, where he serves as Associate Professor and teaches courses in Pre-Columbian and Latin American studies. He currently serves as Ambassador of Ukraine to Perú, Colombia, and Ecuador. **Martha J. Macri** (Cherokee Nation) is Professor Emerita of Native American Studies and Research Professor of Linguistics at the University of California, Davis. She is the author of numerous publications, including *The Isthmian Script: Deciphering Ancient Mesoamerican Writing*. **Gabrielle Vail** holds a research position in the Department of Anthropology at the University of North Carolina, Chapel Hill, and collaborates with the Script Encoding Initiative (University of California, Berkeley). She is the author of several books, including *The New Catalog of Maya Hieroglyphs, Volume 2* (with Martha J. Macri).

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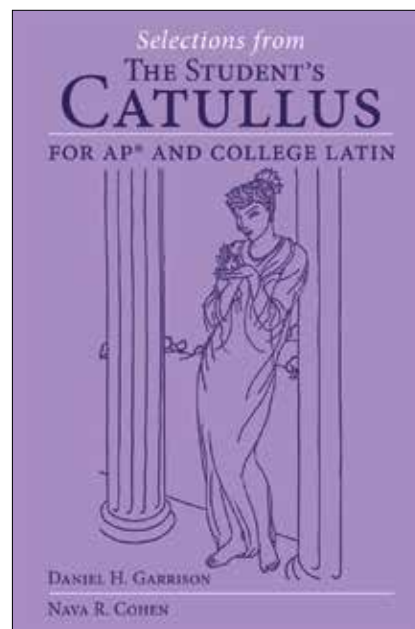
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Daniel H. Garrison is Professor Emeritus of Classical Studies at Northwestern University. He is the author of *The Student's Catullus* and *Horace: Epodes and Odes, A New Annotated Latin Edition*. **Nava R. Cohen** is a Ph.D. candidate in Comparative Literary Studies at Northwestern University. She taught Latin at many grade levels for over two decades and lectures frequently on pedagogy of reading ancient languages.

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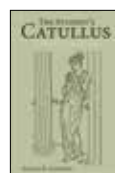
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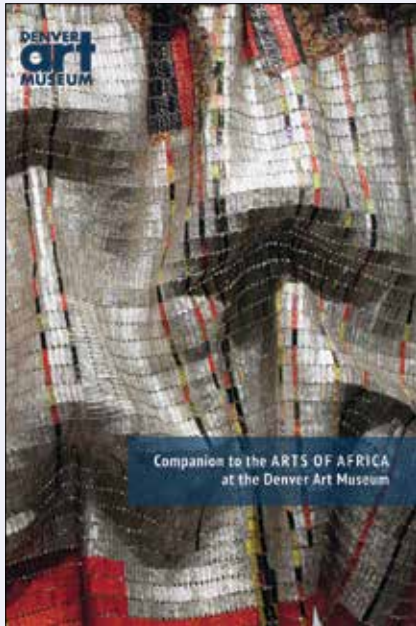
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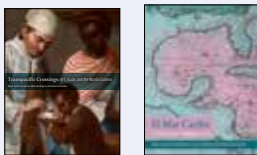
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Companion to the Arts of Africa at the Denver Art Museum

Edited by Syokau Mutonga

Contributions by Merikokeb Berhanu,

Margaret Nagawa and Kendall Taylor

This guide offers readers an overview of the permanent collection of art from Africa and the diaspora as well as African American art from the Denver Art Museum. The Arts of Africa collection, which was established in the 1920s, totals slightly over seven hundred artworks, mostly from the nineteenth and twentieth centuries. Although the collection is substantial in West African art, particularly Yoruba works, it also features masterpieces from the southern, eastern, central, and northern regions of the continent. It focuses on the diverse artistic traditions of Africa and includes rare and exquisite works in sculpture, textiles, brass, painting, printmaking, and jewelry, with quite strong holdings of gold weights and combs. The book offers comparison and analysis of cultures within the continent, the cross-cultural currents across regions, and links from further afield that influenced and were influenced by African art.

Contemporary artworks, including painting, mixed-media works, drawing, and sculpture, celebrate the radical acts of Black artists, such as Mark Bradford, Fred Wilson, and Kerry James Marshall, who have invented and reinvented themselves through their art in ways that resist erasure. The text also touches on contemporary issues such as repatriation, such as the recent return of the museum's Benin bronze to the Nigeria Commission for Monuments and Museums.

Syokau Mutonga and the other contributors explore the contribution of African art to world history and culture as well as its relevance to the Denver region, the importance and impact of African American art in the United States, and the wide reach of colonization and African artists in regions across the globe.

Syokau Mutonga is the Anderman Family Fellow for Arts of Africa at the Denver Art Museum. **Merikokeb Berhanu** is an Ethiopian artist based in Maryland. **Margaret Nagawa** is a curator and a PhD student focused on contemporary African art in the art history department at Emory University, Atlanta.

Storytellers

The Blackfeet Nation and Charles M. Russell

Edited by JR Henneman

Contributions by Emily C. Burns

Storytellers: The Blackfeet Nation and Charles M. Russell honors the reciprocity between Russell and the Indigenous people on whose land he lived and worked. It celebrates Niitsitapi (Blackfoot Confederacy), and specifically Amskaapii Pikanii (Blackfeet Nation), art and culture. By presenting Niitsitapi objects from the Denver Art Museum's collection alongside Russell's paintings and sculptures, it offers new insight into this largely unexamined intercultural exchange.

This is the first known exhibition that gives Indigenous art and culture equal prominence alongside Russell's paintings and sculptures. As such, it is one step toward a broader assessment and intentional Indigenization of Russell scholarship.

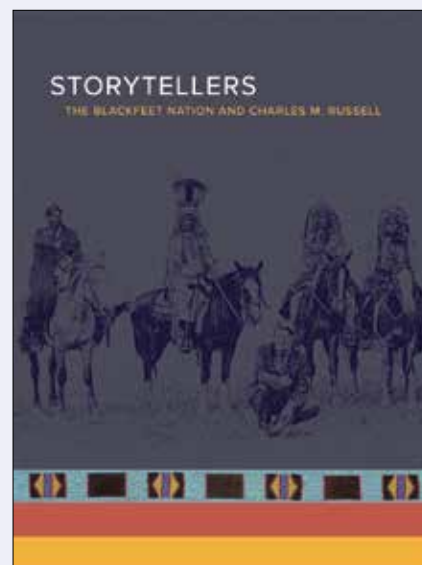
This project seeks to answer the questions: What can we learn about Russell's life and work when we broaden our lens to include Indigenous perspectives? And, how is our understanding of the art, history, and cultures of the Northern Great Plains and Rocky Mountain region enhanced when we follow Russell's example to be curious and make space for conversation and storytelling?

In *Storytellers*, Emily C. Burns moves deeper into a consideration of how Amskaapii Pikanii art, people, and culture profoundly influenced Russell's practice and artistic vision. Through an analysis that shifts our perspective toward Indigenous epistemologies, Burns demonstrates the ongoing agency of Niitsitapi arts and people both outside of and within Russell's artworks.

Amskaapii Pikanii artist Ni-tah-mah-kwi-i's reminiscences present insights into the challenging early Reservation Era. While Ni-tah-mah-kwi-i (also known as Lone Wolf) and Russell had much in common—they knew each other, spent time working the range, and competed in the same fine art market—Ni-tah-mah-kwi-i's story reveals aspects of Indigenous life that rarely show up in Russell's art.

Finally, content contributed by Amskaapii Pikanii advisors, in addition to content from sources available in the bibliography, accompanies illustrations of works in the exhibition.

JR Henneman is Director and Curator of the Petrie Institute of Western American Art at the Denver Art Museum. **Emily C. Burns** is Assistant Professor of Art History at Auburn University, Auburn, Alabama. Her work has been published in anthologies and in journals such as *Panorama* and *Nineteenth-Century Art Worldwide*.



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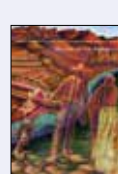
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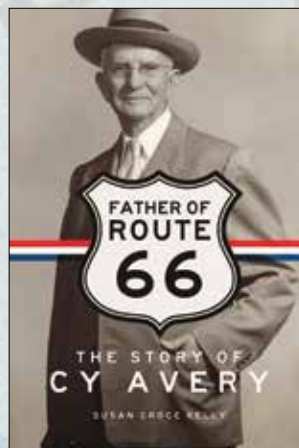
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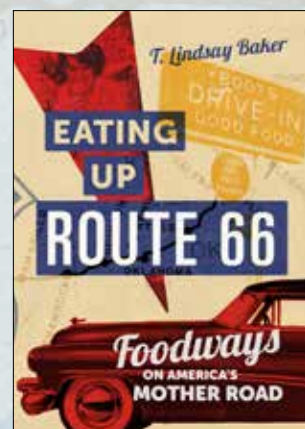
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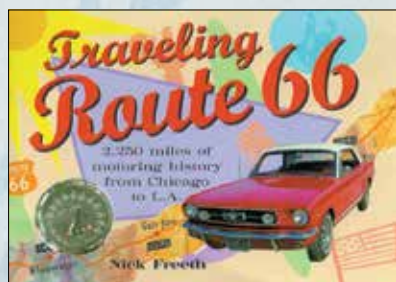
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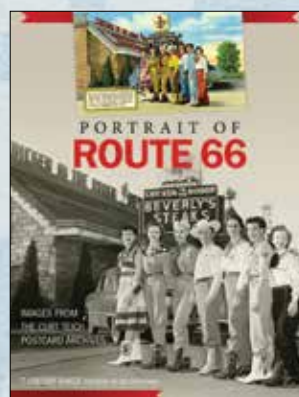
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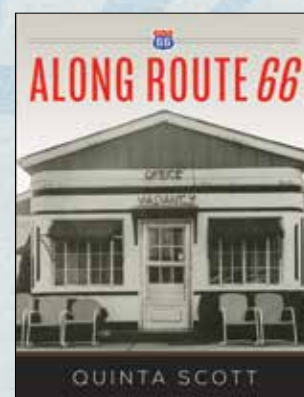
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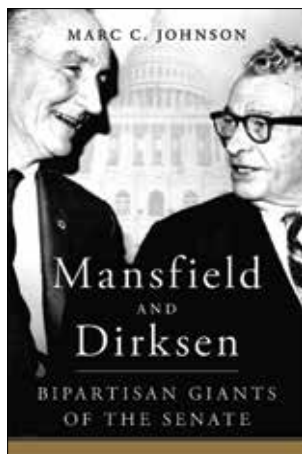
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Mansfield and Dirksen

Bipartisan Giants of the Senate

By Marc C. Johnson

The story of productive political bipartisanship despite divisions in American society

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—**Donald A. Ritchie**, Historian Emeritus of the US Senate and author of *Press Gallery: Congress and the Washington Correspondents*

The U.S. Senate is so sharply polarized along partisan and ideological lines today that it’s easy to believe it was always this way. But in the turbulent 1960s, even as battles over civil rights and the war in Vietnam dominated American politics, bipartisanship often prevailed. One key reason: two remarkable leaders who remain giants of the Senate—Republican leader Everett Dirksen of Illinois and Democratic leader Mike Mansfield of Montana. The political and personal relationship of these party leaders, extraordinary by today’s standards, is the lens through which Marc C. Johnson examines the Senate in that tumultuous time.

Marc C. Johnson is a Mansfield Fellow at the University of Montana’s Mansfield Center.

OCTOBER

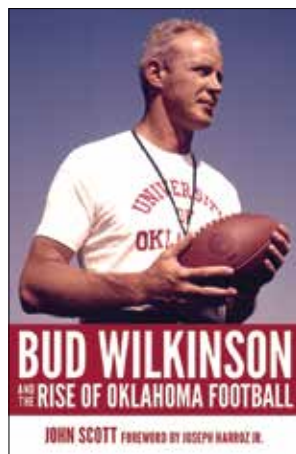
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U.S. HISTORY/BIOGRAPHY



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Bud Wilkinson and the Rise of Oklahoma Football

By John Scott

Foreword by Joseph Harroz Jr.

A comprehensive history of Oklahoma football’s first golden age

“Commitment. Leadership. Innovation. Loyalty. A dedication to others. A commitment to helping people find excellence not just on the playing field but in life. These are the qualities that define Bud Wilkinson and the University of Oklahoma and that are still at the heart of OU’s ongoing effort to prepare champions for life. John Scott gives readers a great gift by capturing the origins of OU’s DNA and the values of Sooner Magic.”—**Joseph R. Castiglione Sr.**, Vice President/ Director of Athletics, University of Oklahoma

At the end of World War II, the nation’s top college football programs looked much as they do today—with one notable exception: University of Oklahoma. In 1947, Bud Wilkinson was named head coach, launching a remarkable transformation that carried Oklahoma from mediocrity to national prominence. Drawing on interviews with Wilkinson, former university president George L. Cross, and numerous former players, John Scott offers an authoritative, behind-the-scenes account of this ascent. *Bud Wilkinson and the Rise of Oklahoma Football* captures the drama of Oklahoma’s emergence and stands as both an engaging narrative and a definitive history of a transformative era in college football.

John Scott (1946–2023) was a freelance writer and former sportswriter for the *Chicago Sun-Times* and *Tulsa Tribune*. **Joseph Harroz Jr.** is President of the University of Oklahoma.

SEPTEMBER

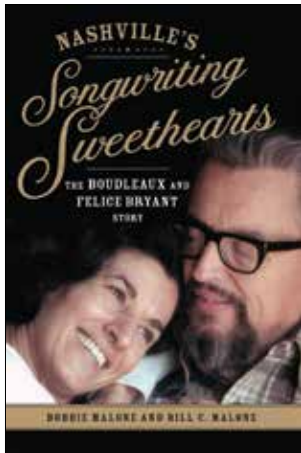
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BIOGRAPHY/SPORTS



NEW IN PAPERBACK

Nashville's Songwriting Sweethearts

The Boudleaux and Felice Bryant Story

By Bobbie Malone and Bill C. Malone

The first full-length biography of Nashville's power songwriting couple

"The story of Felice and Boudleaux Bryant is the story of towering artistic achievement wrapped in a love story so deep and so complete that the two are their own country song. Bobbie and Bill Malone are precisely the right match to tell this tale of love and genius."—**Ken Burns**, Director, *Country Music*

You might not know the names of Boudleaux and Felice Bryant, but you know their music. Arriving in Nashville in 1950, the songwriting duo became the first full-time independent songwriters in that musical city. In the course of their long careers, they created classic hits that pushed the boundaries of country music into the realms of pop and rock. Songs like "Bye Bye Love," "All I Have to Do Is Dream," "Love Hurts," and "Rocky Top" inspired young musicians everywhere. Here, for the first time, is a complete biography of Nashville's power songwriting couple.

Bobbie Malone is the author of *Lois Lenski: Storycatcher*. **Bill C. Malone** is Professor Emeritus of History at Tulane University. He is the author of numerous books on country music history.

AUGUST

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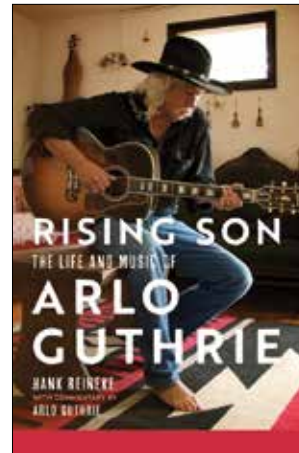
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BIOGRAPHY/MUSIC

VOLUME 6 IN THE AMERICAN POPULAR MUSIC SERIES



NEW IN PAPERBACK

Rising Son

The Life and Music of Arlo Guthrie

By Hank Reineke
With Arlo Guthrie

The first authorized biography of a beloved American troubadour and restless pilgrim

"An elegantly written, well-researched listening companion for fans. The passages of Arlo Guthrie's own words add a lot of texture to the book."

—**Gustavus Stadler**, author of *Woody Guthrie: An Intimate Life*

One of America's most beloved folk singers, Arlo Guthrie was at the pinnacle of his fame in the late 1960s and early 1970s with his best-selling album *Alice's Restaurant* and his iconic appearance at Woodstock. Yet Guthrie's career as a musician, humorist, and storyteller extends far beyond his years in the celebrity spotlight. *Rising Son* recounts the veteran musician's second act, from the early 1980s to the present. Featuring extensive reflections and commentary from Guthrie himself, this book is the only authorized biography of the renowned folk singer. As a modern-day troubadour drawn to experimentation, Guthrie has also carried forward the traditions inherited from his legendary father, Woody Guthrie. *Rising Son* examines Arlo's role in preserving Woody's legacy of social protest and his collaborations with Pete Seeger. The book also highlights the contributions of Guthrie's mother, Marjorie Mazia Guthrie, a dancer with the Martha Graham Company and the Guthrie family's first archivist.

Hank Reineke writes about folk, blues, and country music, as well as classic cinema.

SEPTEMBER

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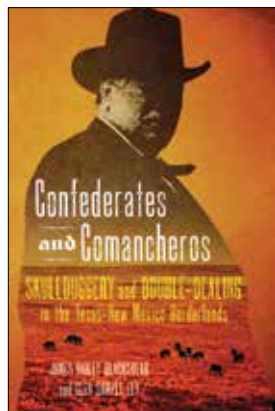
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BIOGRAPHY/MUSIC

VOLUME 10 IN THE AMERICAN POPULAR MUSIC SERIES

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Confederates and Comancheros

Skullduggery and Double-Dealing in the Texas–New Mexico Borderlands

By James Bailey Blackshear
and Glen Sample Ely

- ★ Winner of the Westerners International Co-Founders Award for Best Book
- ★ Winner of the Will Rogers Medallion Award in Western Non-Fiction

Confederates and Comancheros weaves a complex tale of Texan overreach and New Mexican resistance, explores cattle drives and cattle rustling, and details shady government contracts and bloody frontier justice. Peopled with soldiers, Texas cattlemen and New Mexican merchants, opportunistic Indian agents and Anglo arms dealers, this book illustrates how central these contested borderlands were to the history of the American West.

James Bailey Blackshear is adjunct professor of history at the University of North Texas at Dallas. **Glen Sample Ely** is an award-winning author of borderlands history.

OCTOBER

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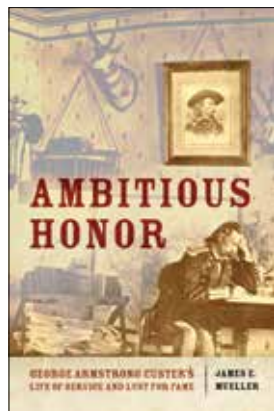
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U.S. HISTORY/MILITARY HISTORY

NEW IN PAPERBACK



Ambitious Honor

George Armstrong Custer's Life of Service and Lust for Fame

By James E. Mueller

"An ancillary addition to the Custer shelves."—Kirkus

George Armstrong Custer, one of the most familiar figures of nineteenth-century American history, is known almost exclusively as a soldier, his brilliant military career culminating in catastrophe at Little Bighorn. But Custer, author James E. Mueller suggests, had the soul of an artist, not of a soldier. *Ambitious Honor* elaborates this radically new perspective, arguing that an artistic passion for creativity and recognition drove Custer to success—and, ultimately, to the failure that has overshadowed his notable achievements.

James E. Mueller is Professor of Journalism at the University of North Texas.

SEPTEMBER

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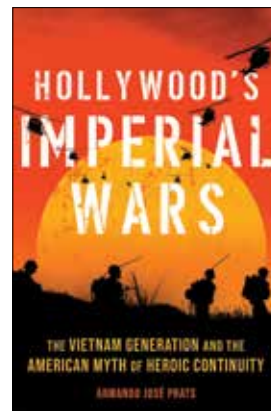
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The Vietnam Generation and the American Myth of Heroic Continuity

By Armando José Prats

When the Vietnam War punctured the myth of American military invincibility, Hollywood needed a new kind of war movie. How Hollywood helped create and instill the American myth of heroic continuity, and how films revised that myth after the Vietnam War, is explored in *Hollywood's Imperial Wars*. Offering a new understanding of the cultural significance of Vietnam in relation to earlier representations of Americans at war, from the mythic heroism of a film like *Sands of Iwo Jima* to the rupture of that myth in films such as *The Deer Hunter*, *Apocalypse Now*, and *Platoon*.

Armando José Prats is Professor Emeritus of English at the University of Kentucky.

SEPTEMBER

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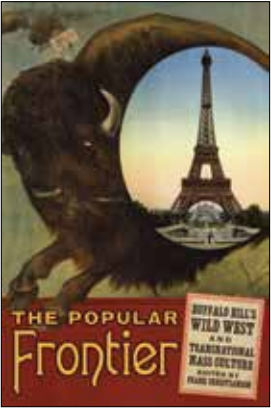
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HISTORY/POPULAR CULTURE

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The Popular Frontier

Buffalo Bill's Wild West and Transnational Mass Culture
Edited by Frank Christianson

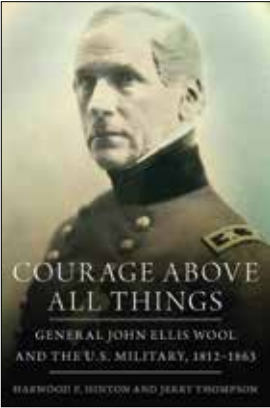
- ★ Winner of the Ray & Pat Browne Award for Best Edited Collection in Popular Culture and American Culture

When William F. Cody introduced his Wild West exhibition to European audiences in 1887, the show soared to new heights of popularity and success. With its colorful portrayal of cowboys, Indians, and the taming of the North American frontier, Buffalo Bill's Wild West popularized a myth of American national identity and shaped European perceptions of the United States. This is the first essay collection to explore the transnational impact and mass-cultural appeal of Cody's Wild West.

Frank Christianson is Professor of English in the College of Humanities, Brigham Young University.

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U.S. HISTORY
VOLUME 4 IN THE WILLIAM F. CODY SERIES ON THE HISTORY AND CULTURE OF THE AMERICAN WEST

NEW IN PAPERBACK



Courage Above All Things

General John Ellis Wool and the U.S. Military, 1812-1863
By Harwood P. Hinton and Jerry Thompson

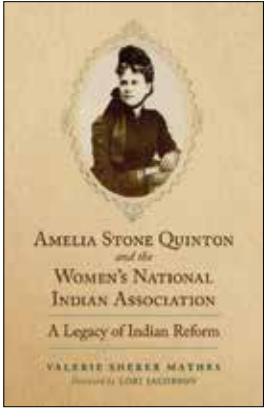
- ★ Winner of the Army Historical Foundation's Distinguished Writing Award for Biography

For a half century, John Ellis Wool was one of America's most illustrious figures—most notably as an officer in the United States Army during the War of 1812, the Mexican-American War, and the Civil War. *Courage Above All Things* marks the first full biography of Wool, who aside from his unparalleled military service, figured prominently in many critical moments in nineteenth-century U.S. history.

Harwood P. Hinton was Professor of History at the University of Arizona. **Jerry Thompson** is Regents Professor of History at Texas A&M International University.

OCTOBER
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BIOGRAPHY/MILITARY HISTORY

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Amelia Stone Quinton and the Women's National Indian Association

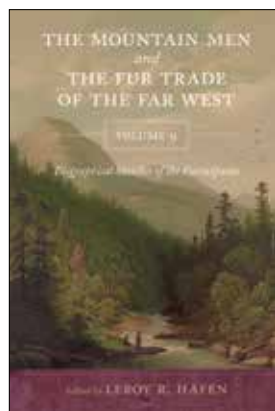
A Legacy of Indian Reform
By Valerie Sherer Mathes
Foreword by Lori Jacobson

This first full account of Quinton and the organization she cofounded, the Women's National Indian Association, offering a nuanced insight into the intersection of gender, race, religion, and politics in our shared history. With reference to Quinton's voluminous writings, Mathes draws a complex picture of an organization and the woman at its center. Mathes shows how Quinton was a true force for reform and progress who was nonetheless constrained by the assimilationist convictions of her time.

Valerie Sherer Mathes is Professor Emerita of City College of San Francisco.

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Edited by LeRoy R. Hafen

Mountain Men were the principal figures of the fur trade era, one of the most interesting, dramatic, and truly significant phases of the history of the American trans-Mississippi West during the first half of the 19th century. The ninth volume includes the biographies of Joseph Bissonet, Dit Bijou; Lemuel Carpenter; Eustache Carriere; Alexander Carson; Toussaint Charbonneau; Auguste Pierre Chouteau; Pierre Chouteau, Jr.; Ramsay Crooks; Edward De Morin; John B. Didier; James Douglas; Lewis Dutton; Russel Farnham; William Gordon; Richard Grant; Caleb Greenwood; Zacharias Ham; William T. Hamilton and others.

LeRoy R. Hafen (1893–1985) was Professor of History at the University of Denver and Brigham Young University.

OCTOBER

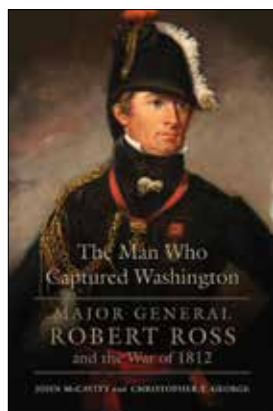
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By John McCavitt and Christopher T. George

An Irish officer in the British Army, Major General Robert Ross was a charismatic leader admired for his bravery in battle. Despite a career that included distinguished service in Europe and North Africa, Ross is better known for his actions than his name: his 1814 campaign in the Chesapeake Bay resulted in the burning of the White House and Capitol and the unsuccessful assault on Baltimore. *The Man Who Captured Washington* is the first in-depth biography of this important figure.

John McCavitt is a Fellow of the Royal Historical Society. **Christopher T.**

George, an independent historian, is Vice President of the 1812 Consortium.

SEPTEMBER

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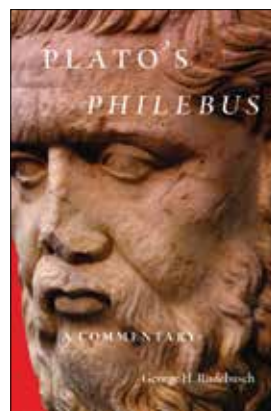
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MILITARY HISTORY/U.S. HISTORY

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Plato's Philebus

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By George H. Rudebusch

Written in the fourth century BCE, *Philebus* is likely one of Plato's last Socratic dialogues. It is also famously difficult to read and understand. A multilayered inquiry into the nature of life, *Philebus* has drawn renewed interest from scholars in recent years. Yet, until now, the only English-language commentary available has been a work published in 1897. This much-needed new commentary, designed especially for philosophers and advanced students of ancient Greek, draws on up-to-date scholarship to expand our understanding of Plato's complex work.

George H. Rudebusch is Professor of Philosophy at Northern Arizona University.

AUGUST

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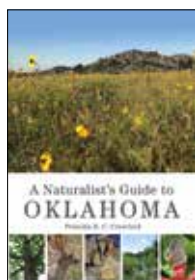
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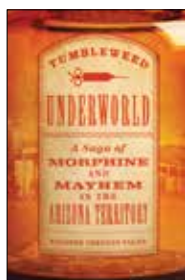
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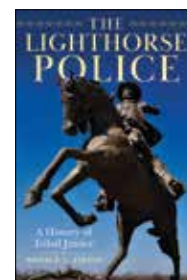
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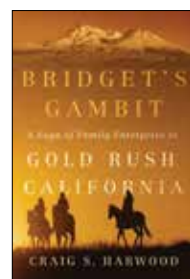
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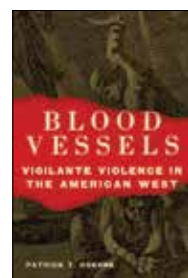
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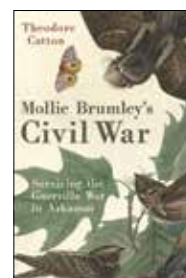
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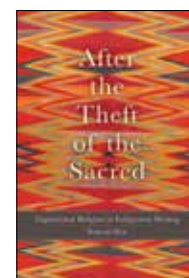
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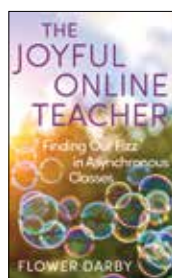
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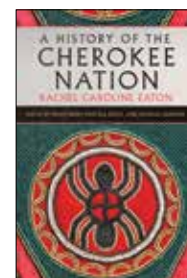
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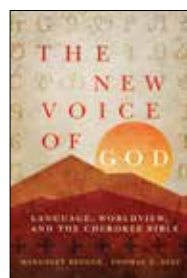
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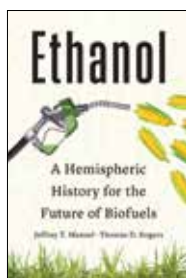
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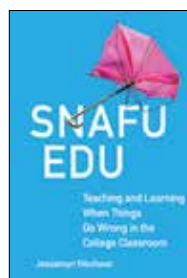
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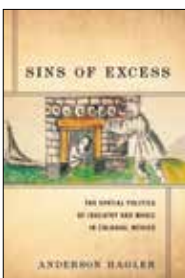
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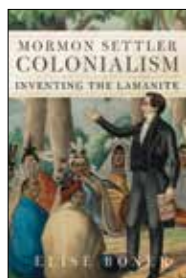
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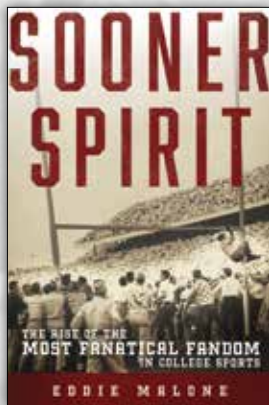
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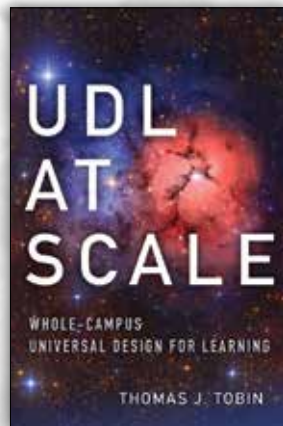
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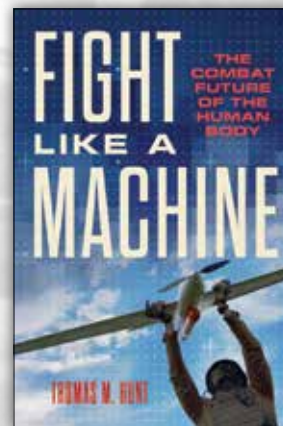
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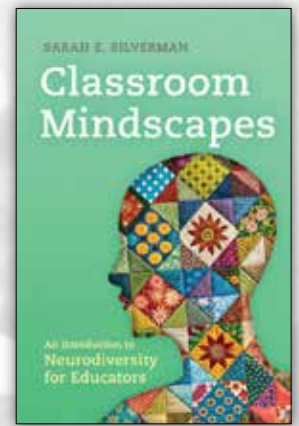
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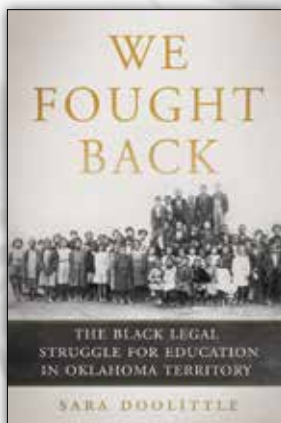
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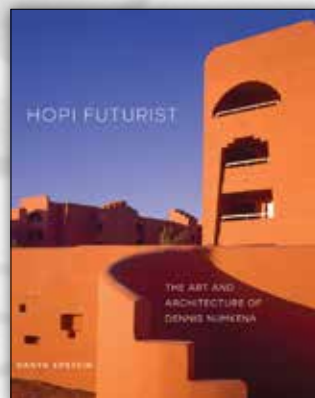
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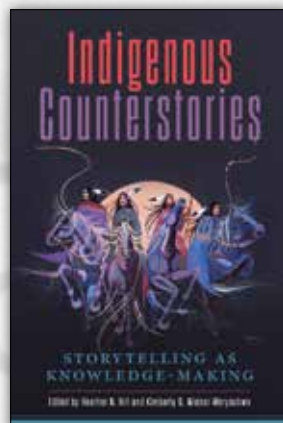
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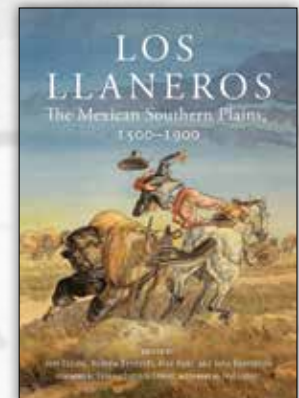
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