Beyond Katrina
A Meditation on the Mississippi Gulf Coast

Natasha Trethewey

One of our finest poets on memory, loss, and recovery in the wake of Katrina

Beyond Katrina is poet Natasha Trethewey’s very personal profile of the Mississippi Gulf Coast and of the people there whose lives were forever changed by hurricane Katrina.

Trethewey spent her childhood in Gulfport, where much of her mother’s extended family, including her younger brother, still lives. As she worked to understand the devastation that followed the hurricane, Trethewey found inspiration in Robert Penn Warren’s book Segregation: The Inner Conflict in the South, in which he spoke with southerners about race in the wake of the Brown decision, capturing an event of wide impact from multiple points of view. Weaving her own memories with the experiences of family, friends, and neighbors, Trethewey traces the erosion of local culture and the rising economic dependence on tourism and casinos. She chronicles decades of wetland development that exacerbated the destruction and portrays a Gulf Coast whose citizens—particularly African Americans—were on the margins of American life well before the storm hit. Most poignantly, Trethewey illustrates the destruction of the hurricane through the story of her brother’s efforts to recover what he lost and his subsequent incarceration.

Renowned for writing about the idea of home, Trethewey’s attempt to understand and document the damage to Gulfport started as a series of lectures at the University of Virginia that were subsequently published as essays in the Virginia Quarterly Review. For Beyond Katrina, Trethewey has expanded this work into a narrative that incorporates personal letters, poems, and photographs, offering a moving meditation on the love she holds for her childhood home.

“Beyond Katrina examines both the public and personal impact of the tragedy from the perspective of a writer uniquely qualified to undertake such a fraught and challenging project . . . . This book offers continuing evidence that Natasha Trethewey is one of our most indispensable poets and tells us as well that she is a prose writer of the first order.”


Cover: Kodak 3A camera, Jack London’s most frequent choice (see page 2).
Natasha Trethewey is the author of three collections of poetry: Domestic Work, Bellocq’s Ophelia, and Native Guard, for which she was awarded the Pulitzer Prize. She holds the Phillis Wheatley Distinguished Chair in Poetry at Emory University.

"With Bellocq’s Ophelia and Native Guard, Natasha Trethewey demonstrated an uncanny and urgent empathy for overlooked but crucial persons and events in the American past. Beyond Katrina extends that nuanced vision and compassion into multiple dimensions of the past, present, and future of this immeasurable national tragedy. It is a great interpretive pleasure and a significant emotional experience to follow her as she sifts the personal, historical, political, and geographic modes of experience to reveal what hurricane Katrina has meant—and can and must mean—for the Gulf Coast and the nation as a whole.”
—Anthony Walton, author of Mississippi: An American Journey
Jack London, Photographer
Jeanne Campbell Reesman, Sara S. Hodson, and Philip Adam

*The first book to showcase the remarkable photography of one of America’s best-known writers*

Jack London (1876–1916) remains one of the most widely read American writers, known for his naturalist fiction, socialist novels and essays, journalism, and the many adventures that he shared with the world. London was also an accomplished photographer, producing nearly twelve thousand photographs during his lifetime. *Jack London, Photographer*, the first book devoted to London’s photography, reveals a vital dimension of his artistry, barely known until now.

London’s subjects included such peoples as the ragged homeless of London’s East End and the freezing refugees of the Russo-Japanese War, the latter photographed on assignment for the Hearst Syndicate. For *Collier’s* magazine, London wrote his eyewitness account of the 1906 San Francisco earthquake and fire and returned two weeks later with his camera to document a city in ruins but slowly recovering. During his voyage aboard the *Snark*, London produced humane images of the South Seas islanders that contrasted dramatically with the period’s stereotypical portraits of indigenous peoples. In 1914 he documented the U.S. invasion of Veracruz during the Mexican Revolution. Although some of his images were used in newspaper and magazine stories and in his books *The People of the Abyss* and *The Cruise of the Snark*, the majority have remained unpublished until now.

The volume’s more than two hundred photographs were printed from the original negatives in the California State Parks collection and from the original photographs in albums at the Huntington Library. They are reproduced here as duotones from silver gelatin prints. The general and chapter introductions place London’s photographs in the context of his writings and his times.

London lived during the first true mass-media era, when the use of photographic images ushered in a new way of covering the news. With his discerning eye, London recorded historical moments through the faces and bodies of the people who lived them, creating memorable portraits of individuals whose cultural differences pale beside their common humanity.

“Everyone knows that Jack London’s genius lay in the prose that flowed from his hand. But who could have imagined that his eye would be as powerful? London’s photographs are a remarkable discovery and his humanistic vision an important contribution to photography.”

—Ken Light, photographer and director of the Center for Photography, University of California Berkeley Graduate School of Journalism
“Jack London, Photographer demonstrates the truth of London’s claim to be a ‘professional photographer’ and provides readers with a fresh perspective, that of visual artistry, through which to view London’s writings.”
—Donna M. Campbell, author of Resisting Regionalism: Gender and Naturalism in American Fiction, 1885–1915

“Thanks to Jeanne Reesman, Sara Hodson, and Philip Adam, we now have in our hands a book that gives us a more complete picture of one of America’s most prolific and admired writers and also adds a new and fascinating dynamic to our appreciation of a formative moment in the history of photography. The prints from London’s original negatives are simply stunning, guaranteeing a fair appraisal of Jack London as photographer.”
—Edward R. Beardsley, founding director, University of California, Riverside’s California Museum of Photography

“Spitalfield’s Garden”. “A chill, raw wind was blowing, and these creatures huddled there . . . sleeping . . . or trying to sleep.” London, 1902.

Jeanne Campbell Reesman (left) is a professor of English at the University of Texas, San Antonio. She is the author or editor of numerous works on London, including Jack London’s Racial Lives: A Critical Biography (Georgia). Sara S. Hodson (middle) is curator of literary manuscripts at the Huntington Library where she has administered the Jack London Papers for over thirty years. She is the co-editor, with Jeanne Reesman, of Jack London: One Hundred Years a Writer. Philip Adam (right) has worked with museums and cultural institutions in California for thirty years to preserve historical photographic collections. His original photographs are in the permanent collections of the Bancroft Library, University of California at Berkeley; University of California at Davis, Special Collections; the California State Library in Sacramento; and the San Francisco Museum of Modern Art.

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Into a Light Both Brilliant and Unseen
Conversations with Contemporary Black Poets

Interviews conducted and edited by Malin Pereira

Revealing and in-depth interviews with distinctive voices of a new generation

Malin Pereira’s collection of eight interviews with leading contemporary African American poets offers an in-depth look at the cultural and aesthetic perspectives of the post-Black Arts Movement generation.

This volume includes unpublished interviews Pereira conducted with Wanda Coleman, Yusef Komunyakaa, Thylias Moss, Harryette Mullen, Cornelius Eady, and Elizabeth Alexander, as well as conversations with Rita Dove and Cyrus Cassells previously in print. Largely published since 1980, each of these poets has at least four books. Their influence on new generations of poets has been wide-reaching.

The work of this group, says Pereira, is a departure from the previous generation’s prescriptive manifestos in favor of more inclusive voices, perspectives, and techniques. Although these poets reject a rigid adherence to a specific black aesthetic, their work just as effectively probes racism, stereotyping, and racial politics. Unlike Amiri Baraka’s claim in “Home” that he becomes blacker and blacker, positioning race as a defining essence, these poets imagine a plurality of ideas about the relationship between blackness and black poetry. They question the idea of an established literary canon defining black literature. For these poets, Pereira says, the idea of “home” is found both in black poetry circles and in the wider transnational community of literature.

“There is nothing quite like hearing poets think out loud. This volume is a major testament to the lively discussions going on in black poetry today, and the publication of such a book is long overdue.”
—Aldon Lynn Nielsen, author of Integral Music: Languages of African American Innovation

“Pereira has conducted interviews with some of the most important—really essential—voices of post-Black Arts Movement poetry, and encouraged them to talk in unguarded ways about living the ‘poet’s life’ in an ever-evolving American racial landscape. Revealing, startling, and just downright fascinating, Into a Light Both Brilliant and Unseen will become an instant classic—a go-to sourcebook for scholars, students, and fans of contemporary African American poetry.”
—Honorable Fanonne Jeffers, author of Outlandish Blues
Southern Crossings
Where Geography and Photography Meet

David Zurick

A geographer interprets the South in a series of landscape photographs

All regions of the United States can be viewed by opposites, but perhaps nowhere is this view more prevalent than in our understanding of the American South. It is to this region in particular that we apply such constructs as rural vs. urban, commoner vs. aristocrat, farm vs. factory, old vs. new, rich vs. poor, literate vs. illiterate, black vs. white, insider vs. outsider, and so on.

In 1996, David Zurick, a renowned geographer with an artistic eye, began a decade-long series of journeys throughout the region to find out for himself what constitutes “the South.” Living at the fulcrum of North and South near Berea, Kentucky, at the edge of the Cumberland Plateau, Zurick was curious as to why the South is seen by outsiders as a region “apart from the rest of America” and by insiders as a place that is “losing its identity.”

What ultimately captured Zurick’s attention was the region’s “southernness,” in which there are many Souths, not just the geographically defined Upland and Lowland South or the culturally defined Old and New South. Thus, we see in Zurick’s photographs and accompanying vignettes geographical excursions into the South’s myriad manifestations. Southern Crossings offers a fresh visual perspective on one of the nation’s most distinct regions. Zurick’s blending of geographical insights and artistic vision is a model for landscape photographers to emulate for years to come.

“Southern Crossings is an innovative work of high quality. Zurick has not set out to capture ‘The South’ (since there are many Souths) but to provide an outsider’s geographical perspective on southerners. The technical and artistic value of his photographic work is very high, but especially welcome is his effort to link compelling images with richly interpretive captions.”

—Karl Raitz, editor of The National Road and A Guide to the National Road

David Zurick is a geographer, writer, and photographer whose interests include political ecology, landscape study, and conservation. He is the author or coauthor of such books as Errant Journeys: Adventure Travel in a Modern Age, Himalaya: Life on the Edge of the World, and Illustrated Atlas of the Himalaya. Zurick is Foundation Professor of Geography at Eastern Kentucky University and teaches at the University of Kentucky.
Making the San Fernando Valley
Rural Landscapes, Urban Development, and White Privilege
Laura R. Barraclough

Environment and race at the intersection of city, suburb, and country

In the first book-length scholarly study of the San Fernando Valley—home to one-third of the population of Los Angeles—Laura R. Barraclough combines ambitious historical sweep with an on-the-ground investigation of contemporary life in this iconic western suburb. She is particularly intrigued by the Valley’s many rural elements, such as dirt roads, tack-and-feed stores, horse-keeping districts, citrus groves, and movie ranches. Far from natural or undeveloped spaces, these rural characteristics are, she shows, the result of deliberate urban-planning decisions that have shaped the Valley over the course of more than a hundred years.

The Valley’s entwined history of urban development and rural preservation has real ramifications today for patterns of racial and class inequality and especially for the evolving meaning of whiteness. Immersing herself in meetings of homeowners’ associations, equestrian organizations, and redistricting committees, Barraclough uncovers the racial biases embedded in rhetoric about “open space” and “western heritage.” The Valley’s urban cowboys enjoy exclusive, semirural landscapes alongside the opportunities afforded by one of the world’s largest cities. Despite this enviable position, they have at their disposal powerful articulations of both white victimization and, with little contradiction, color-blind politics.

“Extraordinarily good . . . An important contribution to studies of the Los Angeles basin, the book ought to have wider appeal among scholars of racial formation, suburbanization, and the development of the American West.”
—Don Mitchell, author of The Lie of the Land: Migrant Workers and the California Landscape

“Deftly blending social history and cultural critique, Barraclough’s fine book forces us to think in new ways about the relationships between rural and urban areas, between the suburb and the city, and between the past and the present.”
—George Lipsitz, author of The Possessive Investment in Whiteness

Laura R. Barraclough is an assistant professor of sociology at Kalamazoo College. She is a native of the San Fernando Valley and received degrees from the University of Southern California and the University of California San Diego.
New York mayor Michael Bloomberg claims to run the city like a business. In *Bloomberg’s New York*, Julian Brash applies methods from anthropology, geography, and other social science disciplines to examine what that means. He describes the mayor’s attitude toward governance as the Bloomberg Way—a philosophy that holds up the mayor as CEO, government as a private corporation, desirable residents and businesses as customers and clients, and the city itself as a product to be branded and marketed as a luxury good.

Commonly represented as pragmatic and nonideological, the Bloomberg Way, Brash argues, is in fact an ambitious reformulation of neoliberal governance that advances specific class interests. He considers the implications of this in a blow-by-blow account of the debate over the Hudson Yards plan, which aimed to transform Manhattan’s far west side into the city’s next great high-end district. Bringing this plan to fruition proved surprisingly difficult as activists and entrenched interests pushed back against the Bloomberg administration, suggesting that despite Bloomberg’s success in redrawing the rules of urban governance, older political arrangements—and opportunities for social justice—remain.

"Brash’s insightful book provides the first thorough examination of the Bloomberg administration—increasingly touted as an example to follow by cities across the nation—and in so doing extricates the antidemocratic dimensions involved in the corporatization of urban government. *Bloomberg’s New York* should be immediately influential across urban studies disciplines." —Arlene Dávila, author of *Barrio Dreams: Puerto Ricans, Latinos, and the Neoliberal City*

"A very substantial contribution to the study of politics and governance in New York City and to scholarship on urban development politics more generally. Brash’s ability to move gracefully between conceptual issues and empirical detail makes the book highly readable and even entertaining; the chapters on the Hudson Yards case, for example, should be required reading for courses on urban planning."
—William Sites, author of *Remaking New York: Primitive Globalization and the Politics of Urban Community*

Julian Brash is assistant professor of anthropology at the University of Toledo.
Company Towns in the Americas
Landscape, Power, and Working-Class Communities
Edited by Oliver J. Dinius and Angela Vergara

Thinking transnationally about work and space

Company towns were the spatial manifestation of a social ideology and an economic rationale. The contributors to this volume show how national politics, social protest, and local culture transformed those founding ideologies by examining the histories of company towns in six countries: Argentina (Firmat), Brazil (Volta Redonda, Santos, Fordlândia), Canada (Sudbury), Chile (El Salvador), Mexico (Santa Rosa, Río Blanco), and the United States (Anaconda, Kellogg, and Sunflower City).

Company towns across the Americas played similar economic and social roles. They advanced the frontiers of industrial capitalism and became powerful symbols of modernity. They expanded national economies by supporting extractive industries on thinly settled frontiers and, as a result, brought more land, natural resources, and people under the control of corporations. U.S. multinational companies exported ideas about work discipline, race, and gender to Latin America as they established company towns there to extend their economic reach. Employers indeed shaped social relations in these company towns through education, welfare, and leisure programs, but these essays also show how working-class communities reshaped these programs to serve their needs.

The editors’ introduction and a theoretical essay by labor geographer Andrew Herod provide the context for the case studies and illuminate how the company town serves as a window into both the comparative and transnational histories of labor under industrial capitalism.

"Wonderful and original . . . The contributors’ case studies are exceptionally well done, and the result is a very readable book that should be quite accessible to students."
--Steve Striffler, author of Chicken: The Dangerous Transformation of America’s Favorite Food

"It is not very often that a collection can redefine a whole field; this is one of those times."
--Richard A. Greenwald, coeditor of Sweatshop USA: The American Sweatshop in Historical and Global Perspective

Oliver J. Dinius (left) is the Croft Associate Professor of History and International Studies at the University of Mississippi. He is the author of the forthcoming Brazil’s Steel City: Developmentalism, Strategic Power, and Industrial Relations in Volta Redonda (1941–1964). Angela Vergara (right) is an assistant professor of history at California State University, Los Angeles. She is the author of Copper Workers, International Business, and Domestic Politics in Cold War Chile.
Tremé
Race and Place in a New Orleans Neighborhood
Michael E. Crutcher Jr.

The cultural capital of black New Orleans, examined in space and time

Across Rampart Street from the French Quarter, the Faubourg Tremé neighborhood is arguably the most important location for African American culture in New Orleans. Closely associated with traditional jazz and “second line” parading, Tremé is now the setting for an eponymous television series created by David Simon (best known for his work on The Wire).

Michael Crutcher argues that Tremé’s story is essentially spatial—a story of how neighborhood boundaries are drawn and taken on meaning and of how places within neighborhoods are made and unmade by people and politics. Tremé has long been sealed off from more prominent parts of the city, originally by the fortified walls that gave Rampart Street its name, and so has become a refuge for less powerful New Orleanians. This notion of Tremé as a safe haven—the flipside of its reputation as a “neglected” place—has been essential to its role as a cultural incubator, Crutcher argues, from the antebellum slave dances in Congo Square to jazz pickup sessions at Joe’s Cozy Corner.

Tremé takes up a wide range of issues in urban life, including highway construction, gentrification, and the role of public architecture in sustaining collective memory. Equally sensitive both to black-white relations and to differences within the African American community, it is a vivid evocation of one of America’s most distinctive places.

“When Zora Neale Hurston noted that New Orleans was the fountainhead of African American culture, she was talking about Tremé. Michael Crutcher’s book is a long overdue study of this critically important neighborhood—a place that exemplifies key issues about race and gentrification in the postindustrial United States. Given its timely subject matter and accessible style, the book should be of interest to scholars as well as general readers.” —Anthony J. Stanonis, author of Creating the Big Easy: New Orleans and the Emergence of Modern Tourism, 1918–1945

Michael E. Crutcher Jr. is assistant professor of geography at the University of Kentucky.
American Cinema and the Southern Imaginary

Edited by Deborah Barker and Kathryn McKee

New and engaging outlooks about the South in American film

Employing innovations in media studies, southern cultural studies, and approaches to the global South, this collection of essays examines aspects of the southern imaginary in American cinema and offers fresh insight into the evolving field of southern film studies.

In their introduction, Deborah Barker and Kathryn McKee argue that the southern imaginary in film is not contained by the boundaries of geography and genre; it is not an offshoot or subgenre of mainstream American film but is integral to the history and the development of American cinema.

Ranging from the silent era to the present and considering Hollywood movies, documentaries, and independent films, the contributors incorporate the latest scholarship in a range of disciplines. The volume is divided into three sections: “Rereading the South” uses new critical perspectives to reassess classic Hollywood films; “Viewing the Civil Rights South” examines changing approaches to viewing race and class in the post–civil rights era; and “Crossing Borders” considers the influence of postmodernism, postcolonialism, and media studies on recent southern films.

The contributors to *American Cinema and the Southern Imaginary* complicate the foundational term “southern,” in some places stretching the traditional boundaries of regional identification until they all but disappear and in others limning a persistent and sometimes self-conscious performance of place that intensifies its power.

"Draws the imagined South brilliantly and broadly . . . Placing the New Southern Studies in conversation with film studies, this book is simply the best edited collection available on film and the U.S. South.”
—Grace Hale, associate professor and American studies, University of Virginia

"This deft anthology makes great reading for anyone wanting to understand the development of the cinematic South; for an educated general audience, as well as graduate courses in cinema studies and American studies.”
—Ed Guerrero, associate professor of cinema studies and Africana studies, New York University

Deborah Barker (left) is an associate professor of English at the University of Mississippi. She is the author of *Aesthetics and Gender in American Literature: The Portrait of the Woman Artist* and coeditor of *Shakespeare and Gender: A History*. Kathryn McKee (right) is the McMullan Associate Professor of Southern Studies and English at the University of Mississippi.
Making War, Making Women
Femininity and Duty on the American Home Front, 1941–1945

Melissa A. McEuen

How Madison Avenue and the U.S. government promoted “ideal womanhood” during World War II

Drawing on war propaganda, popular advertising, voluminous government records, and hundreds of letters and other accounts written by women in the 1940s, Melissa A. McEuen examines how extensively women’s bodies and minds became “battlegrounds” in the U.S. fight for victory in World War II.

Women were led to believe that the nation’s success depended on their efforts—not just on factory floors, but at their dressing tables, bathroom sinks, and laundry rooms. They were to fill their arsenals with lipstick, nail polish, creams, and cleansers in their battles to meet the standards of ideal womanhood touted in magazines, newspapers, billboards, posters, pamphlets and in the rapidly expanding pinup genre. Scrutinized and sexualized in new ways, women understood that their faces, clothes, and comportment would indicate how seriously they took their responsibilities as citizens. McEuen also shows that the wartime rhetoric of freedom, democracy, and postwar opportunity coexisted uneasily with the realities of a racially stratified society. The context of war created and reinforced whiteness, and McEuen explores how African Americans grappled with whiteness as representing the true American identity.

Using perspectives of cultural studies and feminist theory, Making War, Making Women offers a broad look at how women on the American home front grappled with a political culture that used their bodies in service of the war effort.

“This is the book cultural historians of women and World War II have been waiting for. . . . The writing is polished and fast paced. The evidence is captivating.”
—Meghan K. Winchell, author of Good Girls, Good Food, Good Fun: The Story of USO Hostesses during World War II

“McEuen affords us a vivid and discerning tour of the American female body politic in World War II. As she makes abundantly clear, the mobilization of women was accompanied throughout by campaigns designed to insure that Rosie the Riveter was no less attentive to her lipstick than to her rivet gun.”
—Robert B. Westbrook, author of Why We Fought: Forging American Obligations in World War II

Melissa A. McEuen is a professor of history at Transylvania University. She is the author of Seeing America: Women Photographers between the Wars, which received the 2000 Emily Toth Award for the best single work in women’s issues from the Popular Culture Association & American Culture Association.
The University of Georgia Press is pleased to announce Early American Places, a collaborative book series with New York University Press and Northern Illinois University Press. Our collective goal is to establish the series as one of the most important homes for field-defining first books about early American history. The series is generously supported by the Andrew W. Mellon Foundation.

**EARLY AMERICAN PLACES** focuses on the history of North America from contact to the Mexican War, locating historical developments in the specific places where they occurred and were contested. Though these developments often involved far-flung parts of the world, they were experienced in particular communities—the local places where people lived, worked, and made sense of their changing worlds. By restricting its focus to smaller geographic scales, but stressing that towns, colonies, and regions were part of much larger networks, Early American Places will combine up-to-date scholarly sophistication with an emphasis on local particularities and trajectories. Books in the series will be exclusively revised dissertations.

The collaborating presses’ responsibilities are divided geographically. Georgia will focus on the southeastern colonies, the plantation economies of the Caribbean, and the Spanish borderlands. NYU will cover the northeastern and middle Atlantic colonies and French and British Canada. Northern Illinois will cover the Great Lakes, the Upper Mississippi Valley, and the Great Plains.

"This excellent initiative promises a series of strong books elaborating on one of the major themes in recent early American scholarship: the importance of place. The rationale for the collaboration in publication is sound, as is the plan for the management of the series as a whole. An imaginative and exciting approach to the well-known dilemmas of academic publishing."
—Andrew Cayton, Distinguished Professor of History, Miami University

"The Early American Places series is an exciting development in scholarly publishing, one that will highlight the most important part of the study of history: the local and particular dimensions of global issues and trends. This is where the rubber meets the road, where ordinary people’s lives help to make, and are made by, the bustling wider world in which they live. Early American Places is an original series, and it will publish important scholarship."
—Stephanie M. H. Camp, Rice University

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On Slavery’s Border
Missouri’s Small Slaveholding Households, 1815–1865

Diane Mutti Burke

Building a slave society at the margins of the American South

On Slavery’s Border is a bottom-up examination of how slavery and slaveholding were influenced by both the geography and the scale of the slaveholding enterprise. Missouri’s strategic access to important waterways made it a key site at the periphery of the Atlantic world. By the time of statehood in 1821, people were moving there in large numbers, especially from the upper South, hoping to replicate the slave society they’d left behind.

Diane Mutti Burke focuses on the Missouri counties located along the Mississippi and Missouri rivers to investigate small-scale slavery at the level of the household and neighborhood. She examines such topics as small slaveholders’ child-rearing and fiscal strategies, the economics of slavery, relations between slaves and owners, the challenges faced by slave families, sociability among enslaved and free Missourians within rural neighborhoods, and the disintegration of slavery during the Civil War.

Mutti Burke argues that economic and social factors gave Missouri slavery an especially intimate quality. Owners directly oversaw their slaves and lived in close proximity with them, sometimes in the same building. White Missourians believed this made for a milder version of bondage. Some slaves, who expressed fear of being sold further south, seemed to agree. Mutti Burke reveals, however, that while small slaveholding created some advantages for slaves, it also made them more vulnerable to abuse and interference in their personal lives. In a region with easy access to the free states, the perception that slavery was threatened spawned white anxiety, which frequently led to violent reassertions of supremacy.

“On Slavery’s Border tackles two important and understudied subjects: the history of slavery in the South’s border states and the nature of small-scale slavery. It is full of original, interesting, and useful insight about many topics—from the forced and voluntary migrations that created Missouri’s patterns of slavery, to white gender ideologies that resembled those of the midwestern farming communities to the north and east, to the labor, leisure, and familial interactions that shaped the material and affective worlds of whites and African Americans. I am very enthusiastic about On Slavery’s Border and expect that its audience will include historians of slavery and of the South; historians specializing in African American history, family history, and the study of women, gender, and sexuality; and, of course, both scholarly and popular readers interested in Missouri history.”

—Leslie A. Schwalm, author of Emancipation’s Diaspora: Race and Reconstruction in the Upper Midwest

Diane Mutti Burke is an assistant professor of history at the University of Missouri at Kansas City.
Brazil and the United States
Convergence and Divergence

Joseph Smith

The final volume in The United States and the Americas series

Although Brazil and the United States have long regarded each other sympathetically, relations between the two countries have been adversely affected by geographical distance, language barriers, and cultural indifference. In this comprehensive overview, Joseph Smith examines the history of Brazil–U.S. relations from the early nineteenth century to the present day.

With the exception of commerce, notably the coffee trade, there was relatively little contact between the countries during the nineteenth century. A convergence of national interests took place during the first decade of the twentieth century and was exemplified in Brazil’s strategy of “approximating” its foreign policy to that pursued by the United States. In return, Brazil expected economic gains and diplomatic support for its ambition to be the leading power in South America. But U.S. leaders were cautious and self-serving. Brazil was treated as a special ally, according to Smith, but only at times of major crisis such as the two world wars.

As the twentieth century progressed, friction developed over programs of U.S. financial assistance and efforts to deal with the threat of communism. Recently there have been disagreements over Brazil’s determination to take its rightful place as a global economic player and regional leader. Nonetheless history reveals that these two giant nations of the Western Hemisphere share national interests that they realize are best served by maintaining a friendly, cooperative relationship.

“Succinctly covering two hundred years of relations between Brazil and the United States, Smith’s fine volume is the most comprehensive and balanced survey available in English.”
—Marshall Eakin, Vanderbilt University

“This pointed, concise volume, the last in the series, admirably upholds the standard of excellence so consistently maintained by the editor, Lester D. Langley. A job well done!”
—Mark T. Gilderhus, Texas Christian University

International Relations
Secession as an International Phenomenon
From America’s Civil War to Contemporary Separatist Movements
Edited by Don H. Doyle

*Essays that explore many facets of state-breaking and state-making*

About half of today’s nation-states originated as some kind of breakaway state. The end of the Cold War witnessed a resurgence of separatist activity affecting nearly every part of the globe and stimulated a new generation of scholars to consider separatism and secession.

With the approach of the 150th anniversary of the American Civil War, this collection of essays allows us to view one of the bloodiest conflicts over secession in modern history within a broader international context. The contributors to this volume consider a wide range of topics related to secession, separatism, and the nationalist passions that inflame such conflicts. The first section of the book examines ethical and moral dimensions of secession, while subsequent sections look at the American Civil War, conflicts in the Gulf of Mexico, European separatism, and conflicts in the Middle East, Asia, and Africa.

The contributors to this book have no common position advocating or opposing secession in principle or in any particular case. All understand it, however, as a common feature of the modern world and as a historic phenomenon of international scope. Some contributors propose that “political divorce,” as secession has come to be called, ought to be subject to rational arbitration and ethical norms, instead of being decided by force. Along with these hopes for the future, *Secession as an International Phenomenon* offers a somber reminder of the cost the United States paid when reason failed and war was left to resolve the issue.

“*These thought-provoking essays explore the role played by secession in state-making and state-breaking in the modern world. They will be of great interest to students of nationalism and national identity.*”

—Peter Kolchin, Henry Clay Reed Professor of History,
University of Delaware

“Nationalism and secession in combination constitute one of the most important global historical phenomena in modern history, accounting for one half of the world’s nation-states. While all the particular instances are studied, the general historical phenomenon has been too little studied. This book... makes a huge contribution to the study of nations and nation-making.”

—Thomas Bender, author of *A Nation Among Nations: America’s Place in World History*

Don H. Doyle is the McCausland Professor of History at the University of South Carolina. He is author or coeditor of several previous books including *Nationalism in the New World* and *Nations Divided: America, Italy, and the Southern Question* (both Georgia).
Who Gets a Childhood?
Race and Juvenile Justice in Twentieth-Century Texas
William S. Bush

How childhood is made, in culture and law

Using Texas as a case study for understanding change in the American juvenile justice system over the past century, William S. Bush tells the story of three cycles of scandal, reform, and retrenchment, each of which played out in ways that tended to extend the privileges of a protected childhood to white middle- and upper-class youth, while denying those protections to blacks, Latinos, and poor whites.

On the forefront of both progressive and “get tough” reform campaigns, Texas has led national policy shifts in the treatment of delinquent youth to a surprising degree. Changes in the legal system have included the development of courts devoted exclusively to young offenders, the expanded legal application of psychological expertise, and the rise of the children’s rights movement. At the same time, broader cultural ideas about adolescence have also changed. Yet Bush demonstrates that as the notion of the teenager gained currency after World War II, white, middle-class teen criminals were increasingly depicted as suffering from curable emotional disorders even as the rate of incarceration rose sharply for black, Latino, and poor teens. Bush argues that despite the struggles of reformers, child advocates, parents, and youths themselves to make juvenile justice live up to its ideal of offering young people a second chance, the story of twentieth-century juvenile justice in large part boils down to “the exclusion of poor and nonwhite youth from modern categories of childhood and adolescence.”

“Combining innovative archival research, astute analysis of popular culture, and gripping prose, Who Gets a Childhood? presents a harrowing history of juvenile corrections in twentieth-century Texas. Bush reminds us what happens to young people who are denied a childhood, while demonstrating that American juvenile justice has become the New American Dilemma that urgently demands our attention.”
—David S. Tanenhaus, author of Juvenile Justice in the Making

“William Bush draws on a staggering amount of research to introduce a compelling cast of previously unknown characters who put Texas and the U.S. South at the center of mid-twentieth-century juvenile justice reform. Legal scholars and social and political historians will need to read and respond to this novel and intriguing study.”
—Steven Schlossman, author of Transforming Juvenile Justice: Reform Ideas and Institutional Realities, 1825–1920

William S. Bush is assistant professor of history at Texas A&M University—San Antonio.
Sitting In and Speaking Out
Student Movements in the American South, 1960–1970

Jeffrey A. Turner

Relocating the South as a vital center of student activism during the 1960s

In Sitting In and Speaking Out, Jeffrey A. Turner examines student movements in the South to grasp the nature of activism in the region during the turbulent 1960s.

Turner argues that the story of student activism is too often focused on national groups like Students for a Democratic Society and events at schools like Columbia University and the University of California at Berkeley. Examining the activism of black and white students, he shows that the South responded to national developments but that the response had its own trajectory—one that was rooted in race. Turner looks at such events as the initial desegregation of campuses; integration's long aftermath, as students learned to share institutions; the Black Power movement; and the antiwar movement.

Escalating protest against the Vietnam War tested southern distinctiveness, says Turner. The South's tendency toward hawkishness impeded antiwar activism, but once that activism arrived, it was—as in other parts of the country—oriented toward events at national and global scales. Nevertheless, southern student activism retained some of its core characteristics. Even in the late 1960s, southern protesters' demands tended toward reform, often eschewing calls to revolution increasingly heard elsewhere. Based on primary research at more than twenty public and private institutions in the deep and upper South, including historically black schools, Sitting In and Speaking Out is a wide-ranging and sensitive portrait of southern students navigating a remarkably dynamic era.

"While others have written about the white student movement in the South or the black movement in the region, Jeffrey Turner masterfully treats both topics in his important new book. . . . His book will make an important and lasting contribution to the study of the South, student activism, and the 1960s."
—Gregg Michel, author of Struggle for a Better South: The Southern Student Organizing Committee, 1964–1969

"Jeffrey Turner has tackled a neglected but very important subject. His book makes enormous contributions to our understanding of recent southern history, higher education, race, the New Left, the 1960s, and student activism."
—Robert Cohen, author of Freedom's Orator: Mario Savio and the Radical Legacy of the 1960s

Jeffrey A. Turner holds the Abby Kemper Castle Master Teaching Chair in History at St. Catherine's School in Richmond, Virginia.
NEW IN PAPERBACK

The Oyster Question
Scientists, Watermen, and the Maryland Chesapeake Bay since 1880
Christine Keiner

OCTOBER  |  6 x 9  |  352 pp.  |  14 b&w photos  |  2 maps
Paper, $24.95s  |  978-0-8203-3718-0

Christine Keiner applies perspectives of environmental, agricultural, political, and social history to examine the decline of Maryland’s iconic Chesapeake Bay oyster industry. Oystermen have held on to traditional ways of life, and some continue to use preindustrial methods, tonging oysters by hand from small boats. Others use more intensive tools, and thus it is commonly believed that a lack of regulation enabled oystermen to exploit the bay to the point of ruin. But Keiner offers an opposing view in which state officials, scientists, and oystermen created a regulated commons that sustained tidewater communities for decades.

"Truly impressive . . . Her sustained analysis of nonelite perspectives will contribute enormously by introducing environmental historians to the importance of class, race, religion, and local tradition in the larger conservation picture."

Christine Keiner teaches environmental studies and the history of science at Rochester Institute of Technology.

NEW IN PAPERBACK

Making Catfish Bait out of Government Boys
The Fight against Cattle Ticks and the Transformation of the Yeoman South
Claire Strom

OCTOBER  |  6 x 9  |  320 pp.  |  26 b&w photos  |  4 maps
Paper, $24.95s  |  978-0-8203-3644-2

This first full-length study of the cattle tick eradication program in the United States offers a new perspective on the fate of the yeomanry in the twentieth-century South during a period when state and federal governments were both increasing and centralizing their authority.

"Extends the story of southern yeomen well into the twentieth century and uses the tick eradication issue as a window into their changing world. Anyone interested in the changing landscape of the American South will want to read Strom’s fine and engaging book."
—Mark Wetherington, author of Plain Folk’s Fight: The Civil War and Reconstruction in Piney Woods Georgia

"Raises important new questions about the unusual role that yeomen played in the modernization of American agriculture. Strom offers intriguing insights into the problematic nature of technological and scientific change: while such change might ‘lift all boats’ in the abstract and long term, in the short term many supposed beneficiaries paid a steep price."
—Deborah Fitzgerald, author of Every Farm a Factory: The Industrial Ideal in American Agriculture

Claire Strom is Rapetti-Trunzo Professor of History at Rollins College and editor of the journal Agricultural History. She is the author of Profiting from the Plains: The Great Northern Railway and Corporate Development of the American West.
Rosalie Edge, Hawk of Mercy
The Activist Who Saved Nature from the Conservationists

Dyana Z. Furmansky
Foreword by Bill McKibben
Afterword by Roland C. Clement

The first full-length biography of a remarkable woman driven to preserve our natural heritage

Rosalie Edge (1877–1962) was the first American woman to achieve national renown as a conservationist. Dyana Z. Furmansky draws on Edge's personal papers and on interviews with family members and associates to portray an implacable, indomitable personality whose activism earned her the names “Joan of Arc” and “hellcat.” A progressive New York socialite and veteran suffragist, Edge did not join the conservation movement until her early fifties. Nonetheless, her legacy of achievements—called “widespread and monumental” by the New Yorker—forms a crucial link between the eras defined by John Muir and Rachel Carson. An early voice against the indiscriminate use of toxins and pesticides, Edge reported evidence about the dangers of DDT fourteen years before Carson's Silent Spring was published.

"Clearly relishing every moment of Edge’s remarkable life, Furmansky vividly enriches environmental history with her inspiring portrait of this indomitable champion of the wild.”—Booklist

"Now Edge has a biography worthy of her reputation. Written with disarming and compelling glee . . . Furmansky tells the unlikely story of how a poor little rich girl became the most effective American conservationist between John Muir and Rachel Carson.”—Audubon

"Does an excellent job of bringing Rosalie Edge to life and defending the importance of her contributions to conservation, especially during those doldrum decades from the 1920s to 1962. It fits well with biographies of other women conservationists—especially Rachel Carson and Lady Bird Johnson.”—Vera Norwood, author of Made From This Earth: American Women and Nature

"Edge’s stinging critique of the conservation establishment rocked it to its very core. Furmansky does a wonderful job of capturing the triumphs and defeats of this indomitable spirit whose ideas and actions anticipated the modern environmental movement.”—Mark V. Barrow Jr., author of A Passion for Birds: American Ornithology after Audubon

Dyana Z. Furmansky (writing as Dyan Zaslowsky) is coauthor of These American Lands: Parks, Wilderness, and the Public Lands. Her articles on nature and the environment have appeared in the New York Times, American Heritage, Audubon, High Country News, Sierra, Wilderness, and many other publications. In 1986 she was part of the team of High Country News reporters that won a George Polk Award for Environmental Reporting, for the series “Western Water Made Simple.” Furmansky lives in Denver.
Guten Tag, Y’all
Marko Maunula

From mill town to multinational business center

Nicknamed “Euroville,” Spartanburg, South Carolina, is a home away from home for BMW, Michelin, Ciba-Geigy, and numerous other European corporations. Enriching our understanding of what globalization means to millions of small-town, blue-collar Americans, *Guten Tag, Y’all* looks at Spartanburg as a model of how determined communities can shape and influence globalization to their benefit—and liking.

“South Carolinians in general and Spartans in particular do not believe in revolutions or quick fixes of any sort,” writes Marko Maunula. Portraying Spartanburg to be a highly organized, hierarchical community, Maunula shows how it retained much of its preexisting culture and many of its institutions as it transformed itself from a mill town to a global business headquarters. As Maunula discusses such topics as global currency flows, cold war politics, federal trade policies, technological advances, and the decline of the American textile industry, he profiles industrialist Roger Milliken, civic booster Richard E. (Dick) Tukey, and others who successfully “sold” their vision for Spartanburg both abroad and on the home front. Maunula also analyzes the complex cultural give-and-take by which multinational corporations are transformed from alien, nationally identifiable foreign business units into localized conglomerates. *Guten Tag, Y’all* is a multifaceted, engaging case study of international economic survival and success at the local level.

“Written with verve, *Guten Tag, Y’all* brings to light the processes, the business and community leaders, the firms, and the ideologies that made globalization happen on the ground in the Piedmont South. A valuable addition to the literature on post–World War II U.S. history, business and economic history, southern history, and labor history.”
—David Sicilia, coeditor of *Constructing Corporate America*

“Engaging and important . . . This story of how a community, region, and state responded to economic circumstances in the post–World War II era deserves a wide readership.”
—Timothy Thurber, author of *The Politics of Equality: Hubert H. Humphrey and the African American Freedom Struggle*

Marko Maunula is an assistant professor of history at Clayton State University.
Christian Ritual and the Creation of British Slave Societies, 1650–1780

Nicholas M. Beasley

Religion and race in the British Atlantic

This study offers a new and challenging look at Christian institutions and practices in Britain’s Caribbean and southern American colonies. Focusing on the plantation societies of Barbados, Jamaica, and South Carolina, Nicholas M. Beasley finds that the tradition of liturgical worship in these places was more vibrant and more deeply rooted in European Christianity than previously thought. In addition, Beasley argues, white colonists’ attachment to religious continuity was thoroughly racialized. Church customs, sacraments, and ceremonies were a means of regulating slavery and asserting whiteness.

Drawing on a mix of historical and anthropological methods, Beasley covers such topics as church architecture, pew seating customs, marriage, baptism, communion, and funerals. Colonists created an environment in sacred time and space that framed their rituals for maximum social impact, and they asserted privilege and power by privatizing some rituals and by meting out access to rituals to people of color. Throughout, Beasley is sensitive to how this culture of worship changed as each colony reacted to its own political, environmental, and demographic circumstances across time. Local factors influencing who partook in Christian rituals and how, when, and where these rituals took place could include the structure of the Anglican Church, which tended to be less hierarchical and centralized than at home in England; the level of tensions between Anglicans and Protestants; the persistence of African religious beliefs; and colonists’ attitudes toward free persons of color and elite slaves.

"Beasley tackles an important and mostly neglected subject and carries off his revisionist account with great flair. He joins the cutting edge of Atlantic World scholarship by looking at race in terms of interactions between blacks and whites, not by examining either group in isolation. Scholars of religion in colonial North America and the West Indies will need to reckon with this impressive book.”
—Erik R. Seeman, author of Pious Persuasions: Laity and Clergy in Eighteenth-Century New England

"This book is a compelling study of Episcopalian Christianity in early American slave societies. Beasley displays a deep understanding of the ways that Christian ritual practice shaped English belonging in early Barbados, Jamaica, and South Carolina, showing how religion permeated even the most brutally materialistic of human societies.”
—Vincent Brown, author of The Reaper’s Garden: Death and Power in the World of Atlantic Slavery

Nicholas M. Beasley is rector of the Church of the Resurrection in Greenwood, South Carolina.
Neo–Segregation Narratives
Jim Crow in Post–Civil Rights American Literature

Brian Norman

A compelling new take on black writing and the legacy of segregation

This study of what Brian Norman terms a neo–segregation narrative tradition examines literary depictions of life under Jim Crow that were written well after the civil rights movement.

From Toni Morrison’s first novel, The Bluest Eye, to bestselling black fiction of the 1980s to a string of recent work by black and nonblack authors and artists, Jim Crow haunts the post–civil rights imagination. Norman traces a neo–segregation narrative tradition—one that developed in tandem with neo–slave narratives—by which writers return to a moment of stark de jure segregation to address contemporary concerns about national identity and the persistence of racial divides. These writers upset dominant national narratives of achieved equality, portraying what are often more elusive racial divisions in what some would call a postracial present.

Norman examines works by black writers such as Lorraine Hansberry, Toni Morrison, Alice Walker, David Bradley, Wesley Brown, Suzan-Lori Parks, and Colson Whitehead, films by Spike Lee, and other cultural works that engage in debates about gender, Black Power, blackface minstrelsy, literary history, and whiteness and ethnicity. Norman also shows that multiethnic writers such as Sherman Alexie and Tom Spanbauer use Jim Crow as a reference point, extending the tradition of William Faulkner’s representations of the segregated South and John Howard Griffin’s notorious account of crossing the color line from white to black in his 1961 work Black Like Me.

"Provocative and illuminating . . . Neo–Segregation Narratives is crucial reading for anyone interested in deciphering the malleable manifestations of the color line in a postracial culture."
—Elizabeth Abel, University of California, Berkeley

"Offering an original and provocative approach to the literary representation of segregation, Neo–Segregation Narratives demands that we think differently, and much more creatively, about the historical timeline of Jim Crow and the complex persistence of American racial divisions."
—Eric J. Sundquist, author of King’s Dream: The Legacy of Martin Luther King’s “I Have a Dream” Speech

Brian Norman is an assistant professor of English and the director of African and African American studies at Loyola University Maryland. He is author of The American Protest Essay and National Belonging: Addressing Division and coeditor of Representing Segregation: Toward an Aesthetics of Living Jim Crow, and Other Forms of Racial Division.
Black on Earth
African American Ecoliterary Traditions
Kimberly N. Ruffin

Placing African Americans on the map of ecological literature

American environmental literature has relied heavily on the perspectives of European Americans, often ignoring other groups. In Black on Earth, Kimberly Ruffin expands the reach of ecocriticism by analyzing the ecological experiences, conceptions, and desires seen in African American writing.

Ruffin identifies a theory of “ecological burden and beauty” in which African American authors underscore the ecological burdens of living within human hierarchies in the social order just as they explore the ecological beauty of being a part of the natural order. Blacks were ecological agents before the emergence of American nature writing, argues Ruffin, and their perspectives are critical to understanding the full scope of ecological thought.

Ruffin examines African American ecological insights from the antebellum era to the twenty-first century, considering WPA slave narratives, neo-slave poetry, novels, essays, and documentary films, by such artists as Octavia Butler, Alice Walker, Henry Dumas, Percival Everett, Spike Lee, and Jayne Cortez. Identifying themes of work, slavery, religion, mythology, music, and citizenship, Black on Earth highlights the ways in which African American writers are visionary ecological artists.

"An invaluable intervention on the canon of American nature writing, one that opens it to a range of too-long unheard and unheeded voices. Black on Earth demonstrates both the centrality of environmental concerns to African American literature and culture and the vital insights that tradition offers contemporary ecocritical discourse.”
—Paul Outka, author of Race and Nature from Transcendentalism to the Harlem Renaissance

"This is a much-needed, excellent book. Ruffin argues that African American oral and print literary texts have not received the attention they deserve in current ecocritical and environmentalist discussions, and she is absolutely right. . . . Black on Earth is original, highly accessible, and enormously needed. I learned a lot and recommend it enthusiastically.”
—Elizabeth Ammons, Tufts University

Kimberly N. Ruffin is an assistant professor of English at Roosevelt University.

Also of interest
Converging Stories
Race, Ecology, and Environmental Justice in American Literature
Jeffrey Myers
Cloth, $44.95s | 978-0-8203-2744-0

Shades of Green
Visions of Nature in the Literature of American Slavery, 1770–1860
Ian Frederick Finseth
Cloth, $59.95y | 978-0-8203-2865-2
Joseph Hopkins Twichell
The Life and Times of Mark Twain’s Closest Friend

Steve Courtney

"Courtney’s book is well researched, illuminating, and a pleasure to read—sprightly, engaging. It is a significant biography of an overlooked but important figure. It should be of interest not only to recorders of Hartford but to Twain critics, religious studies scholars, and cultural historians."
—Leland Krauth, author of Mark Twain & Company: Six Literary Relations

"Courtney’s biography of Twichell is both comprehensive and compulsively readable. Herein find the Reverend Twichell, a man in full: New England son, Civil War chaplain, advocate of children, and best friend of America’s favorite manchild, mischievous Mark Twain. Courtney illuminates Twichell, his era, and the foundations of our own."
—Wally Lamb, author of I Know This Much Is True

"Courtney’s work on Twichell fills a large void in the Twain world. The tale of the man who was Mark Twain’s friend, confidante, and confessor is long overdue. Courtney’s years as a journalist are evident in this book. Meticulously researched, it is also a joy to read because, like Twain, he tells a good story."
—Debra Petke, Executive Director, Mark Twain House & Museum

Steve Courtney, an independent scholar, has worked for more than three decades as a journalist and has had several positions at the Hartford Courant. He is a coeditor of The Civil War Letters of Joseph Hopkins Twichell (Georgia).
NEW IN PAPERBACK

Walker Percy’s Search for Community

John F. Desmond

November | 6 x 9 | 288 pp.
Paper, $26.95s | 978-0-8203-3582-7

In this study John F. Desmond examines Walker Percy’s central and enduring concerns with community. These concerns were grounded in the realism of such Scholastics as Aquinas and Duns Scotus—realism as updated by the semiotic theory of Charles Sanders Peirce, the American philosopher whose work Percy studied for more than forty years. Percy gleaned from Peirce the basic truth that humans are by nature relational beings, a truth reinforced by Percy’s Catholic belief in mystical community. Desmond shows how Percy’s theosemiotic outlook shaped each of his six novels, from The Moviegoer (1961) to The Thanatos Syndrome (1987), and provided a foundation for his analysis of alienation, his critique of scientism, and his vision of community.

"A significant contribution to literary scholarship, especially critical methodology; it is quite simply, in my estimation, the finest critical work to date on Percy’s oeuvre, the fiction and the philosophical essays.”
—John R. May, author of Nourishing Faith through Fiction

"Desmond has brought C. S. Peirce and Walker Percy together in a book that is, like the retiary work that the philosopher and novelist ply, a kind of semiotic web unto itself—coherent, expansive, well crafted, and interconnected.”
—Gary Ciuba, author of Walker Percy: Books of Revelations

"Desmond makes a lucid argument that Percy saw the Christian incarnation—the ‘mixing up of body and spirit’—as central to overcoming the solitariness of consciousness and opening the possibility of community.”
—Choice

NEW IN PAPERBACK

Risen Sons
Flannery O’Connor’s Vision of History

John F. Desmond

November | 6 x 9 | 144 pp.
Paper, $22.95s | 978-0-8203-3581-0
Ebook, $22.95s | 978-0-8203-3763-0

Though stressing that Flannery O’Connor was first and foremost a writer of fiction, John Desmond maintains in Risen Sons that her orthodox Catholic theology stands at the center of her vision, providing the metaphysical base from which the fiction evolved. Given this religious context, Desmond contends that O’Connor’s stated view of fiction-writing as an “incarnational act” suggests a direct connection between the practice of fiction-writing and the Incarnation of Christ—the pivotal historic event that her fiction seeks to imitate and through which her vision is revealed.

“Desmond sets O’Connor’s thought and work in the broad context of cultural and intellectual history. . . . Combining clarity with sophistication and subtlety, this book is a rare example of wide knowledge that gives credibility to interdisciplinary work. This excellent work of scholarship is a mature book designed for mature audiences.”—Choice

John F. Desmond is Mary A. Denny Professor of English at Whitman College in Walla Walla, Washington. He is the author of At the Crossroads.
The Southern Foodways Alliance Community Cookbook

Edited by Sara Roahen and John T. Edge
Foreword by Alton Brown

Local recipes from the worldly South

Everybody has one in their collection. You know—one of those old, spiral- or plastic-tooth-bound cookbooks sold to support a high school marching band, a church, or the local chapter of the Junior League. These recipe collections reflect, with unimpeachable authenticity, the dishes that define communities: chicken and dumplings, macaroni and cheese, chess pie. When the Southern Foodways Alliance began curating a cookbook, it was to these spiral-bound, sauce-splattered pages that they turned for their model.

Including more than 170 tested recipes, this cookbook is a true reflection of southern foodways and the people, regardless of residence or birthplace, who claim this food as their own. Traditional and adapted, fancy and unapologetically plain, these recipes are powerful expressions of collective identity. There is something from—and something for—everyone. The recipes and the stories that accompany them came from academics, writers, catfish farmers, ham curers, attorneys, toque chefs, and people who just like to cook—spiritual Southerners of myriad ethnicities, origins, and culinary skill levels.

Contributors

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The Southern Foodways Alliance at the University of Mississippi documents, studies, and celebrates the diverse food cultures of the American South. It is a member-supported organization of more than eight hundred eaters, writers, academics, and chefs. *Atlantic Monthly* called the SFA “this country’s most intellectually engaged (and engaging) food society.” John T. Edge serves as general editor for the Cornbread Nation series, with guest editors handling individual volumes.
region's iconic foods: Gravy, Garden Goods, Roots, Greens, Rice, Grist, Yardbird, Pig, The Hook, The Hunt, Put Up, and Cane. Therein you’ll find recipes for pimento cheese, country ham with redeye gravy, tomato pie, oyster stew, gumbo z'herbes, and apple stack cake. You’ll learn traditional ways of preserving green beans, and you’ll come to love refried black-eyed peas.

Are you hungry yet?

“Each page herein delivers a strong sense of community; the contributions are from real people with real names; the collection is democratic, but with nary a sign of culinary chaos; and the food is just plain good. And here’s the best part, as far as I’m concerned: Regardless of whether it looks back into the past or ahead into the future, this book looks ever Southward.”
—Alton Brown, from the foreword

Sara Roahen (left) is an oral historian and the author of Gumbo Tales: Finding My Place at the New Orleans Table. She has written for Tin House and Food & Wine. John T. Edge (right) is director of the Southern Foodways Alliance. He is the author or editor of ten books, including The New Encyclopedia of Southern Culture: Foodways. Edge writes for the New York Times and the Oxford American.
Crossroads of Conflict
A Guide to Civil War Sites in Georgia

Barry L. Brown and Gordon R. Elwell

An essential guide for touring Civil War sites in Georgia

The impact of the Civil War on Georgia was greater than any other event in the state's history. Approximately eleven thousand Georgians were killed and the state suffered more than one hundred thousand in total casualties. Georgia was extremely influential in this nation's most tragic conflict, and the war touched every corner of the state.

Based on a comprehensive survey of sites identified by the Georgia Civil War Commission in 2000, Crossroads of Conflict covers 350 historic sites in detail, bringing the experience of the war to life. Written by Georgia Civil War Commission staff members Barry L. Brown and Gordon R. Elwell, this full-color edition of Crossroads of Conflict is an updated and significantly expanded version of the guide released by the state of Georgia in 1994.

Crossroads of Conflict is arranged geographically, separating the state into nine distinct regions. Beginning in northeast Georgia, sites are followed west to east, north to south. Detailed maps of each region are supplemented by inset maps of urban areas. For each site, the guide provides a detailed history, driving directions, online resources, and GPS coordinates.

Color photographs and period images document the locations, which include battlefields (major and minor), POW camps, hospitals, houses, buildings, bridges, cemeteries, and monuments. The war experiences of all Georgians, not just soldiers, are addressed within the guide's informative text, and a detailed chronology is included.

"Superb . . . The commentary is concise and written with feeling. The book is an indispensable traveler’s companion."
—Brandon H. Beck, Director, McCormick Civil War Institute, Shenandoah University

"In the hot summer of 1864, the outcome of the Civil War was decided right here in Georgia. Crossroads of Conflict shows you where to find the war today, whether battlefields, historic sites, or museums. It's the indispensable guide for the 150th anniversary of the war in Georgia."
—Gordon L. Jones, Senior Military Historian, Atlanta History Center

"There is nothing quite like the experience of standing on the ground where armies marched and battles were fought to connect us to the past in a unique and powerful way."
—W. Todd Groce, President and CEO, Georgia Historical Society

Barry L. Brown (left) is heritage tourism specialist for the Georgia Department of Economic Development; Gordon R. Elwell (right) is a former program coordinator and administrator for the Georgia Civil War Commission, retired command historian for the Georgia Army National Guard, and is currently historian for the Georgia State Defense Force.
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John S. Sledge
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Shepard Krech III
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Family of Fallen Leaves
Stories of Agent Orange by Vietnamese Writers

Edited by Charles Waugh and Huy Lien
Foreword by John Balaban

An anthology that sheds light on suffering long after the war’s end

This collection of twelve short stories and one essay by Vietnamese writers reveals the tragic legacy of Agent Orange and raises troubling moral questions about the physical, spiritual, and environmental consequences of war.

Between 1962 and 1971, the U.S. military sprayed approximately twenty million gallons of Agent Orange and other chemical defoliants on Vietnam and Laos, exposing combatants and civilians from both sides to the deadly contaminant dioxin. Many of the exposed, and later their children, suffered from ailments including diabetes, cancer, and birth defects.

This remarkably diverse collection represents a body of work published after the early 1980s that stirred sympathy and indignation in Vietnam, pressuring the Vietnamese government for support. “Thirteen Harbors” intertwines a woman’s love for a dioxin victim with ancient Cham legend and Vietnamese folk wisdom. “A Child, a Man” explores how our fates are bound with those of our neighbors. In “The Goat Horn Bell” and “Grace,” families are devastated to find the damage from Agent Orange passed to their newborn children. Eleven of the pieces appear in English for the first time, including an essay by Minh Chuyen, whose journalism helped publicize the Agent Orange victims’ plight.

The stories in Family of Fallen Leaves are harrowing yet transformative in their ability to make us identify with the other.

“The editors have included some of the best-known contemporary authors in Vietnam in this intelligently selected and well-translated collection of essays concerning the inevitable suffering caused by Agent Orange. Their combined voices allow us to share some of the pain and human consequences that resulted from a war against the environment itself, and inexorably, agonizingly, remind us of our connection to, and responsibility for, that damage. It is only through the intimacy of imaginative literature that one can begin to experience the depth of that destruction and the wreckage of individual lives.”

—Wayne Karlin, author of Wandering Souls: Journeys with the Dead and the Living in Viet Nam

Charles Waugh (left) is an assistant professor of English at Utah State University and fiction editor of Isotope: The Journal of Science and Nature Writing. Nguyen Lien (right), who writes under the pen name Huy Lien, is a professor emeritus of literature at Vietnam National University and has translated such works as The Glass Menagerie and The Prince of Tides into Vietnamese. Waugh and Lien received a Rockefeller Fellowship to edit and translate the narratives in this anthology.
“When you eat soup every night, thoughts of bread get you through.” *Ghostbread* makes real for us the shifting homes and unending hunger that shape the life of a girl growing up in poverty during the 1970s.

One of seven children brought up by a single mother, Sonja Livingston was raised in impoverished areas of western New York that remain relatively hidden from the rest of America. From an old farming town to an Indian reservation to a dead-end urban neighborhood, Livingston and her siblings follow their nonconformist mother from one ramshackle house to another on the perpetual search for something better.

Along the way, the young Sonja observes the harsh realities her family encounters, as well as small moments of transcendent beauty that somehow keep them going. While struggling to make sense of her world, Livingston perceives the stresses and patterns that keep children—girls in particular—trapped in the cycle of poverty.

Larger cultural experiences such as her love for Wonder Woman and Nancy Drew and her experiences with the Girl Scouts and Roman Catholicism inform this lyrical memoir. Livingston firmly eschews sentimentality, offering instead a meditation on what it means to hunger and showing that poverty can strengthen the spirit just as surely as it can grind it down.

“’I know where I came from.’ With this declaration, the author of *Ghostbread* takes us on a journey through a childhood scarred by poverty and graced by love. Like an American version of *Angela’s Ashes*, the book allows us to encounter—and see, taste, and smell it—through the eyes of a beleaguered and intelligent child.”
—Kathleen Norris, author of *Acedia & Me: A Marriage, Monks, and a Writer’s Life*

“An absolutely astonishing debut... harrowing and hilarious.”
—Caroline Leavitt, author of *Girls in Trouble*

“Livingston reveals the daily challenges poverty-stricken young children face. Her thoughtful testimony sheds new light on a tragic predicament that now affects not only lower-income families, but the entire nation.”—*Booklist*

Sonja Livingston has earned a NYFA Fellowship, an Iowa Award, and a Pushcart Prize nomination for her nonfiction writing. Her work has appeared in several textbooks on writing, as well as many journals, including the *Iowa Review, Spoon River Poetry Review, Alaska Quarterly Review, AGNI*, and others. She holds an MSEd from SUNY Brockport and an MFA from the University of New Orleans and teaches in UCLA Extension’s Creative Writing Program. Livingston is an elementary school counselor in Rochester, New York, where she lives with her husband, the artist Jim Mott.
Please Come Back To Me
Stories and a novella by Jessica Treadway

Winner of the Flannery O’Connor Award for Short Fiction

Please Come Back To Me is another remarkable collection by an author the New York Times has called “a writer with an unsparing bent for the truth.”

In “The Nurse and the Black Lagoon” a woman tries to understand why her teenage son has been accused of a disturbing crime. In “Testimony” an adult daughter visiting her father does everything she can to keep herself from remembering what she believes she cannot bear. A man returns to his hometown in “Dear Nicole” to face the realization that he married the wrong woman out of misplaced guilt. “Oregon” portrays the internal struggle of a woman who, having years ago betrayed a secret entrusted to her by her best friend, is tempted to repeat the mistake with the same friend’s daughter. And in the collection’s novella, “Please Come Back To Me,” a young widow seeks faith and comfort—in both natural and supernatural realms—after her husband’s death leaves her alone to care for their infant son.

On the surface, Jessica Treadway’s stories offer realistic portrayals of people in situations that make them question their roles as family members, their ability to do the right thing, and even their sanity. But Treadway’s psychic landscapes are tinged with a sense of the surreal, inviting readers to recognize—as her characters do—that very little is actually as it seems.

“Treadway writes with deep intelligence, great sensitivity, and even greater heart. These stories make a reader feel completely at home and yet continually surprised. Please Come Back To Me offers compelling material, delivered by an author who understands that truth is always richer when delivered with compassion.”—Elizabeth Berg, author of The Last Time I Saw You

“Treadway is knee-deep and peerless in the troubled domestic waters that swell from and spill out of Please Come Back To Me. Gentle as it is skilled, it is a navigation towards that which hurts so bad it’s funny and the sad of those things that ordinarily make us laugh, and all that rocks and pours from territories of the familiar into that which is mean and fresh and clean and new.”—H. G. Carrillo, author of Loosing My Espanish

Jessica Treadway is an associate professor in the Department of Writing, Literature and Publishing at Emerson College in Boston. She is the author of Absent Without Leave and Other Stories, winner of the John C. Zacharis First Book Award, and a novel, And Give You Peace.
The Dance Boots
Stories by Linda LeGarde Grover

In this stirring collection of linked stories, Linda LeGarde Grover portrays an Ojibwe community struggling to follow traditional ways of life in the face of a relentlessly changing world.

In the title story an aunt recounts the harsh legacy of Indian boarding schools that tried to break the indigenous culture. In doing so she passes on to her niece the Ojibwe tradition of honoring elders through their stories. In “Refugees Living and Dying in the West End of Duluth,” this same niece comes of age in the 1970s against the backdrop of her forcibly dispersed family. A cycle of boarding schools, alcoholism, and violence haunts these stories even as the characters find beauty and solace in their large extended families.

With its attention to the Ojibwe language, customs, and history, this unique collection of riveting stories illuminates the very nature of storytelling, The Dance Boots narrates a century’s evolution of Native Americans making choices and compromises, often dictated by a white majority, as they try to balance survival, tribal traditions, and obligations to future generations.

“In eight beautifully crafted Ojibwe stories, Grover’s characters, members of the LaForce family, learn to survive Indian boarding school, a brutal marriage, and even how to set pens in a bowling alley all the while taking care to remember the ancestors and the road home. Whether home is the mythic Mozhay Point Indian Reservation, a clapboard house, or a horse paradise of woods near Duluth, Minnesota, Grover’s The Dance Boots is an Ojibwe jingle dance that bounced me off the page, and back on again. A wonderful read!”
—LeAnne Howe, author of Shell Shaker and Miko Kings: An Indian Baseball Story

“Grover’s sense of character and setting in these stories is so immediate, so vital. She has put the Mozhay Point Indian Reservation on the literary map.”
—Geary Hobson, author of The Last of the Ofos

Linda LeGarde Grover is an assistant professor of American Indian studies at the University of Minnesota Duluth. She is the coauthor of A Childhood in Minnesota: Exploring the Lives of Ojibwe and Immigrant Families 1880–1920 and the author of a poetry chapbook, The Indian at Indian School.
The Bigness of the World

Stories by Lori Ostlund

Gold Medal, First Fiction, 2010 California Book Awards

Winner of the Flannery O'Connor Award for Short Fiction

In Lori Ostlund’s debut collection people seeking escape from situations at home venture out into a world that they find is just as complicated and troubled as the one they left behind. In prose highlighted by both satire and poignant observation, Ostlund offers characters that represent a different sort of everyman—men and women who poke fun at ideological rigidity while holding fast to good grammar and manners, people seeking connections in a world that seems increasingly foreign. In “Upon Completion of Baldness” a young woman shaves her head for a part in a movie in Hong Kong that will help her escape life with her lover in Albuquerque. The precocious narrator of “All Boy” finds comfort when he is locked in a closet by a babysitter. A lesbian couple whose relationship is disintegrating flees to the Moroccan desert in “The Children Beneath the Seat.” And in “Idyllic Little Bali” a group of Americans gathers around a pool in Java to discuss their brushes with fame and ends up witnessing a man’s fatal flight from his wife.

“A stunning collection—every story jewel-crafted and resonant . . . Over and over again I find myself looking at the world from a fresh perspective—this sharp-eyed, compassionate writer’s rendering of the world I thought I knew. This is a book to remake our imaginary landscape—the kind of book I not only recommend, I advocate. Read this, I want to tell people. You need these stories. You do.”
—Dorothy Allison, author of Bastard Out of Carolina and Trash

“Ostlund’s artful prose is playfully complex and illuminating, evocative and unsentimental. . . . Each piece is sublime.”
—Publishers Weekly

“Witty and sharp, Ostlund has crafted eleven surprising and often very funny tales that remind us just how vast the world really is.”
—Booklist

“These sly stories are funny and unpredictable and graced with priceless details you’ll carry with you long after the last page is turned. Whether charting the loneliness of youth, or tracing the emotional upheavals of lovers abroad, Ostlund proves to be a wise, charming, and irresistible guide.”
—Eric Puchner, author of Music Through the Floor: Stories

“The Bigness of the World wastes no time in establishing Ostlund as one of the new front-runners in Bay Area short fiction.”
—San Francisco Magazine

Lori Ostlund has taught in Spain, Malaysia, and New Mexico and currently lives and teaches in San Francisco. Her work has appeared in such journals as the Georgia Review, Kenyon Review, New England Review, and Hobart.
The Invention of Flight
Stories by Susan Neville

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"The people in The Invention of Flight are real. . . . Their interior lives are as complicated as anyone's—filled with the vanities, the confusions of motives, the unfathomable mysteries of human nature. . . . Neville's stories are so 'fantastic' that they cannot be mistaken for anything but the truth."—Newsday

Copy Cats
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"Stark stories in which the bleak and the beautiful are tethered by tender, tenuous strings. . . . Crouse is gifted at crafting scenes that resonate in multiple ways. In the worlds he creates, nothing is black and white. Like the sound of metal on bone, Crouse's stories are in many ways 'too close to real.' But it's for that reason, for the chilling truths and the dark revelations, that the reader can recognize the light hidden beneath."—Boston Phoenix

CAUTION Men in Trees
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"Because of the dazzling verbal texture—syntax that contorts itself to serve up pleasure, his telling and idiosyncratic details, sentences full of gaps and light—it's tempting to say Spencer's forte is style. But here style maps the sensibilities of men who live in awe of turning points, unseen precipices where events and responses to them accrue and characters turn up temporarily reprieved or guilty. These are complexly crafted stories about how it feels to be complexly moral."
—Debra Monroe, author of On the Outskirts of Normal

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Stories by Carole L. Glickfeld

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"A wonderfully evocative debut collection . . . An understated, pitch-perfect prose style and a view of childhood . . . as dark and comic as it is moving."—Voice Literary Supplement
The Lost Boys

Poems by Daniel Groves

Daniel Groves presents a debut collection of tightly rhymed poems that, through adherence to form, unlock a power in language to surprise and illuminate—a power too often dormant in writing that eschews these conventions. Enchanted by the wit and distance of his canonical predecessors, Groves rhymes “Diet Pepsi” with “catalepsy” and “Guido” with “credo,” and takes this work from irony to introspection in the course of a few lines.

Framed as meditations that playfully depart from acts of photocopying, or shelving journals in a library, or interstate travel by bus, these poems represent an acerbic inner life but offer visceral satisfactions.

From “Work Song”

The hymns lay off the common man,
though his appraisal’s sung
when roll come softly calling on
the pink slip of the tongue.

The timecards by the foreman’s clock
are punched in, then about
an inch of empty space is free
before we get punched out.

“Sometimes I amuse myself by trying to characterize Daniel Groves’s poems. If Samuel Beckett wanted to write like Alexander Pope, but with the tiniest dash of Odgen Nash . . . If Byron had a child with Jorge Luis Borges, and that child had studied with both James Merrill and Groucho Marx . . . I give up. Daniel Groves is a poet like no one else. He’s one of the most inventive rhymers since Byron, but rhyme is merely one thing he does superlatively. What about those complex, self-interrogating sentences, rich with word play, puns, and puns inside puns—all to purposes as serious as art itself—and life? The Lost Boys is a book any reader of contemporary poetry will have to contend with from now on.”

—Andrew Hudgins, author of American Rendering: New and Selected Poems

“Could Dan Groves be the poetic love child of Heathen McHugh and James Merrill? McHugh’s unstoppable puns and wordplay, enriched by Merrill’s bejeweled playfulness and tonal complexities, have inspired this wonderful poetic debut.”

—Willard Spiegleman, author of Seven Pleasures: Essays on Ordinary Happiness

Daniel Groves’s poems have appeared in such publications as the Paris Review, Yale Review, Virginia Quarterly Review, Poetry, Drunken Boat, and Smartish Pace. He lives in Rhode Island.
Logorrhea Dementia
A Self-Diagnosis

Poems by Kyle G. Dargan

Attempting to stitch a quilt of language for the new millennium, Kyle G. Dargan finds himself in his third collection propelled forward by a mélange of voices—individuals passed on the street, journalists, philosophers, movie and cartoon characters, hip-hop emcees, and fellow poets—all of which build to a self-diagnosed logorrhea dementia. Dargan’s voice channels an America mentally fatigued from a decade of foreign conflict yet cautiously hopeful about the promise of the country’s renewed introspection.

In these poems, rife with the anxieties of the aughts, Dargan seeks to destabilize social and cultural landscapes believed to be settled—breaking and clearing ground to lay the foundation for a new American perspective.

“Entropy”

What if our alphabet was full
of atoms :: I would speak in moles—
spill more in my sleep than a drunk
criers’ convention :: Hear Ye,
I could not be silent :: Silence translates
into all things and nothings
like the atom in fission
labs—atomic models braced
on wooden bones :: If atoms
left fossils, they would be etchings,
an ornate script illegible
across all our faces—

“Kyle G. Dargan has not let contemporary poetics fool him, so
don’t let Kyle G. Dargan fool you. He’s a romantic (small r) with
an insatiable desire to construct new meaning in order to heal old
experiences. In Logorrhea Dementia, Dargan puts his foot not just
into his mouth but also into his heart, worrying the reader into
reading experiences that are as otherworldly as they are logical.
You will either love this poet or be afraid of the way he integrates
theory and prosody then pulls them apart again. Both hip and acad-
demic, serious and laid back, he seems never to exist on the page
without the strength of both of his eyes doing different things in
the name of all of his senses.”
—Thomas Sayers Ellis, author of The Maverick Room: Poems

Kyle G. Dargan’s previous collection of poems Bouquet of Hungers received the Hurston/Wright Legacy Award, and his debut collection, The Listening, was the winner of the Cave Canem Poetry Prize. He is the former managing editor of Callaloo and the founder and current editor of POST NO ILLS magazine. He is an assistant professor of literature and creative writing at American University in Washington, D.C.
Tobias Smollett, in the preface to his first novel, *The Adventures of Roderick Random* (1748), acknowledges the influence of Alain René Le Sage’s *L’Histoire de Gil Blas de Santillane* (1715–35 in four volumes) on his work. By far the most successful of “useful and entertaining” romances, Smollett writes, *Gil Blas* describes “the knavery and foibles of life, with infinite humour and sagacity.” “The following sheets,” he adds significantly, “I have modeled on his plan.”

Smollett’s translation of *Gil Blas* appeared nine months after the publication of *Roderick Random*. This chronicle of a merry, philosophical young man whose adventures lead him into all levels of society from the highest to the lowest, presents special problems for a translator. Smollett, without always adhering to the literal expression of the novel’s language, is true to its style, spirit, and ideas. After two and a half centuries, his remains the finest translation of this humorous, satiric, and classic French novel.

In his early years in London, Smollett struggled to find a way to distinguish himself through his medical practice, medical writings, poetry, and plays. None of these attempts, however, allowed him to demonstrate the full range of his personality and talents. Only when he combined his own boundless imagination with the skills he had learned from translating *Gil Blas* was he able to create energetic narratives filled with vivid and original characters.
The Story of Silver in Savannah
Creating and Collecting since the Eighteenth Century
Tania June Sammons

Distributed for the Telfair Museum of Art

This exhibition catalog examines the important role Savannah played in the production and collection of silver in Georgia’s largest coastal city.

With some exceptions, silver manufacturing in Savannah lasted approximately a century, from the second half of the eighteenth century to just before the Civil War. However, collecting the precious metal in its decorative form continues to the present. Building on the Telfair Museum of Art’s Savannah-related silver holdings, this exhibition catalog features pieces from numerous public and private collections containing Savannah-made silver as well as wares made in America and Europe.

Adding to the Telfair’s growing body of work on Savannah’s material culture, The Story of Silver in Savannah features more than one hundred color photographs of pieces of silver connected to the city. With discussions and portraits of simple spoons made by Savannah silversmiths, elaborate tea sets and dinnerwares owned by historic Savannah families, and contemporary collections that feature important examples of American and English silver, this catalog explores the evolving relationship between this prized metal and the inhabitants of Savannah.

Above: Telfair Collection, Samuel Kirk & Son and Samuel Child Kirk. Mary Telfair left these pieces of silver to friend and relative Mary E. Thompson (through her Uncle William Telfair). Right: Collection of Dr. Frank Rizza. Unknown maker (English), Biscuit barrel, 1880.

Also distributed for the Telfair Museum of Art

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Tania June Sammons
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Tania June Sammons is the curator of the Owens-Thomas House and Decorative Arts at the Telfair Museum of Art.
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