

THE UNIVERSITY  
OF ARKANSAS PRESS  
Fall 2016



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ON THE FRONT AND BACK COVERS, AND ABOVE: *Arkansas Champion Cherrybark Oak, Shortleaf Pine Needles, and Tuliptree Leaf from Champion Trees of Arkansas* by Linda Palmer (page 4). The cherry bark is located in Lexa, and the shortleaf pine was located in Ashley County and estimated at 168 years old when it was uprooted by a storm in 2013. The tuliptree is located in Benton. Since this drawing was made, an even larger tuliptree was found and crowned champion.



@UARKPRESS



#### AUGUST

160 pages, 6 × 9

\$17.95 paper 978-1-68226-000-5

e-book 978-1-61075-588-7

**Mohja Kahf** was born in Damascus, Syria, in 1967 to parents who immigrated to the United States in 1971. She is the author of a poetry book, *E-mails from Scheherazad*, and a novel, *The Girl in the Tangerine Scarf*.



## Hagar Poems

MOHJA KAHF

Foreword by Amina Wadud

“Mohja Kahf’s *Hagar Poems* is brilliantly original in its conception, thrillingly artful in its execution. Its range is immense, its spiritual depth is profound, it negotiates its shifts between archaic and the contemporary with utmost skill. There’s lyricism, there’s satire, there’s comedy, there’s theology of a high order in this book.”

—**Alicia Ostriker**, author of *For the Love of God: The Bible as an Open Book*

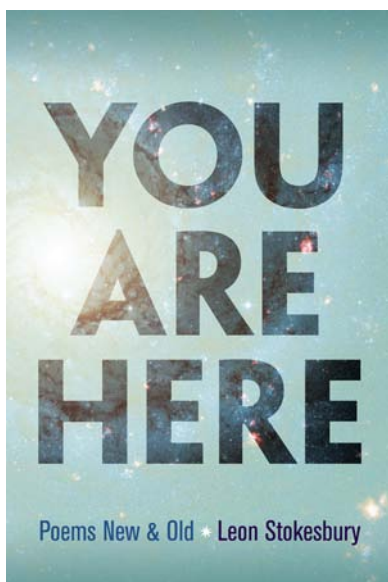
“This brilliant collection captures all the ‘patient threading of relationship’ between Hagar and Sarah as between women, and then between women and men, between human and God. . . . At every turn of the page [Kahf] refuses complacency and circumstance but opts instead for exposing the tenuousness of threads that tie and bind and then come loose before our eyes.”

—From the foreword by **Amina Wadud**

The central matter of this daring new collection is the story of Hagar, Abraham, and Sarah—the ancestral feuding family of Judaism, Christianity, and Islam.

These poems delve into the Hajar story in Islam. They explore other figures from the Near Eastern heritage, such as Mary and Moses, and touch on figures from early Islam, such as Fatima and Aisha. Throughout, there is artful reconfiguring. Readers will find sequels and prequels to the traditional narratives, along with modernized figures claimed for contemporary conflicts.

*Hagar Poems* is a compelling shakeup of not only Hagar’s story but also of current roles of all kinds of women in all kinds of relationships.



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**AUGUST**

180 pages, 6 × 9

\$24.95 paper 978-1-68226-007-4

e-book 978-1-61075-592-4

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**Leon Stokesbury** teaches creative writing and literature in the graduate writing program at Georgia State University in Atlanta. He is the author or editor of many books.

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**Also by Leon Stokesbury:****Autumn Rhythm***New and Selected Poems*

\$16.00 paper 978-1-55728-438-9

\$29.95 cloth 978-1-55728-437-2

**The Made Thing***An Anthology of Contemporary Southern Poetry*

\$24.95 paper 978-1-55728-579-9

\$45.00 cloth 978-1-55728-578-2

## You Are Here

Poems New &amp; Old

**LEON STOKESBURY**

“[Stokesbury] is one of the funniest poets I know. He has a way of making opposed tones of voice collide that is uniquely his own. He has a genuine grasp of the loneliness and horror of this world, but he is never so tragic as when he is hilariously clowning. These opposed qualities, like the opposed tones of voice, give his work an astonishing tension and breadth.”

—**W. D. Snodgrass**

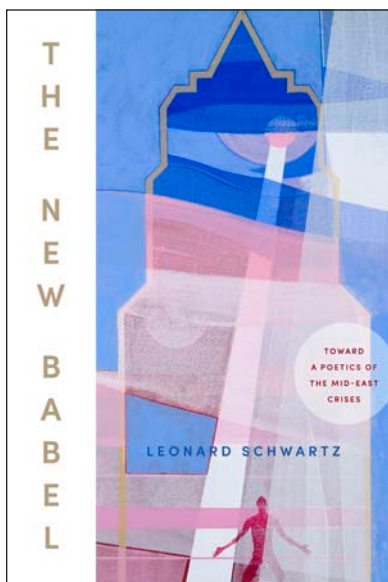
“Leon Stokesbury is a poet of subtle but often startling insight, a voice speaking in familiar, conversational tones, friend to friend, then a perception as arresting as a shift of light in a forest wind. We are fortunate to have this selection of Stokesbury’s work written over decades and to enjoy his versatile style, humorous, satirical, and his piercing observations. *You Are Here* presents a perspective on where we have been and where we might be going.”

—**Pattiann Rogers**, author of *Holy Heathen Rhapsody*

Winnowed from a distinguished career, then distilled, then polished and winnowed again, the poems in *You Are Here* are Leon Stokesbury’s most successful and finished from fifty year’s of published work.

The selections from his earlier volumes are as fully realized as one would expect from the winner of the AWP Poetry Competition and the Poets’ Prize. But it is in Stokesbury’s new work, collected under the heading “These Days,” that he shows us something completely different. From a county carnival sideshow to Hitchcock’s Mount Rushmore, from John Keats’s backyard to the miseries of a failed crematorium operator, every turning of a page reveals a particular we didn’t see coming. *You Are Here* truly seems like a sideshow of this modern world, even when we read and find, amazed, our own selves looking back at us.

“Why do we still only stand here?” Stokesbury asks in one of his earliest efforts. And all the other poems in this collection give him such varied answers that readers will have no idea what the next page holds, only that they will find themselves somewhere new.



#### AUGUST

190 pages, 6 × 9

\$19.95 paper 978-1-68226-003-6

e-book 978-1-61075-589-4

**Leonard Schwartz** is the host of the radio program *Cross Cultural Poetics*, which features interviews with poets, thinkers, performers, and artists from all over the world. He is the author of *At Element* and *IF* and editor and cotranslator of *Cinemoems and Others: Selected Poems of Benjamin Fondane*.



## The New Babel

### Toward a Poetics of the Mid-East Crises

LEONARD SCHWARTZ

“A highly original voice engaged in a creatively subversive way with the issues of our day.”

—**Mohja Kahf**, author of *The Girl in the Tangerine Scarf*

“An exemplary inquiry into the relationship between the power of words and worldly power.”

—**Edwin Frank**, editor, *New York Review Books*

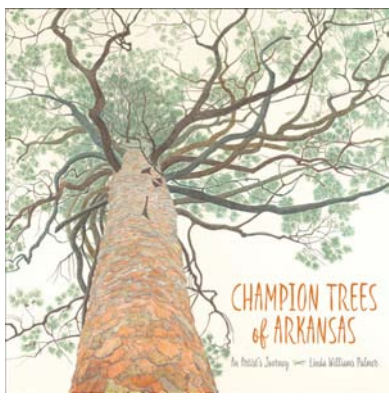
*The New Babel: Toward a Poetics of the Mid-East Crises* evokes and investigates—from a Jewish American perspective and in the forms of poetry, essays, and interviews—the Israeli-Palestinian conflict, America’s involvement as both perpetrator and victim of events in the Middle East and Afghanistan, and the multiple ways that poetics can respond to political imperatives.

The poems range from the immediately lyrical to the experimental forms of the “Apple Anyone Sonnets” series, which relies heavily on the Arabic but has Shakespeare as its scaffolding.

In the essays, Schwartz calls on the power of poetry—and of some of the great poets in the Arabic, Jewish, and American traditions—to help rethink the battle lines of the contemporary Mid-East, with the Jewish philosopher Martin Buber looming large.

The interviews provide Schwartz’s discussions with Israeli poet and activist Aharon Shabtai, political philosopher Michael Hardt, and the late, great American poet Amiri Baraka.

In these creative, analytical, and conversational moments, Leonard Schwartz rethinks the battle lines of the contemporary Middle East and calls on the power of language as the essence of our humanity, endlessly fluid, but also the source of an intentional confusion there is a necessity to counter.



## OCTOBER

95 pages, 10 × 10, 67 images

\$34.95 cloth 978-1-68226-012-8

e-book 978-1-61075-596-2

**Linda Williams Palmer** is the owner of Linda Palmer Studio/Gallery in Hot Springs Arkansas, where she is often referred to as “the tree lady.” Her work has been exhibited across the United States, Europe, and Asia.



# Champion Trees of Arkansas

## An Artist's Journey

LINDA WILLIAMS PALMER

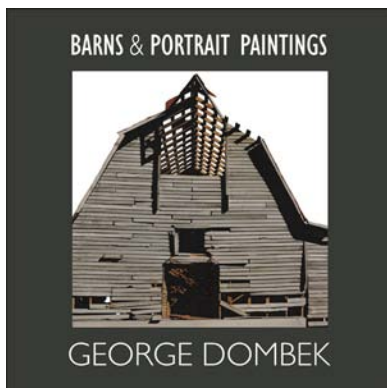
“Linda Williams Palmer takes us with her to experience not just magnificent champion trees, but also the wonderful culture and people of Arkansas. From the giant Cypress in the swamps of east Arkansas to the towering Loblolly and Short-leaf Pines in the sandy coastal plain of south Arkansas to the colorful Sugar Maple in northwest Arkansas, Palmer’s drawings, photos, and stories illustrate the beauty of individuals ... our trees and our proud families. Her pencil strokes record our natural and native beauty in an amazing book!”

—**Joe Fox**, Arkansas State Forester

In *Champion Trees of Arkansas*, Linda Williams Palmer explores the state’s largest trees of their species, registered with the Arkansas Forestry Commission as “champions.” Through her beautiful colored-pencil drawings, each magnificent tree is interpreted through the lens of season, location, history, and human connection.

Readers will get to know the cherrybark oak, rendered in fall colors, an avatar for the passing of seasons. The sugar maple, with its bare limbs and weather-beaten trunk, stands sentry over the headstones in a confederate cemetery. The 350-year-old white oak was once dubbed the Council Oak by Native Americans, and the post oak, cared for by generations of the same family, has its own story to tell.

Palmer travelled from Delta swamps to Ozark and Ouachita mountain ridges over a seven-year period to see and document the champions and to talk with property owners and others willing to share the stories of how these trees are beloved and protected by the community, and often entwined with its history. *Champion Trees of Arkansas* is sure to inspire art and nature lovers everywhere.



**SEPTEMBER**

200 pages, 12 × 12, 122 images  
\$65.00 cloth 978-1-68226-021-0

**George Dombek** has taught architecture and art at universities in Arkansas, Ohio, Florida, Saudi Arabia, and Italy. His work has been included in over eight hundred museum, corporate, and private collections and exhibited in more than 150 shows.

**Henry Adams** is professor of American art at Case Western Reserve University. He is the author of more than a dozen books.

**Laura Terry** is professor of architecture at the Fay Jones School of Architecture at the University of Arkansas. She is also a painter and has exhibited her work in Savannah, Atlanta, Minneapolis, Los Angeles, and New York.

**Louis Zona** is the executive director of the Butler Institute of American Art.

## Barns and Portrait Paintings

**GEORGE DOMBEK**

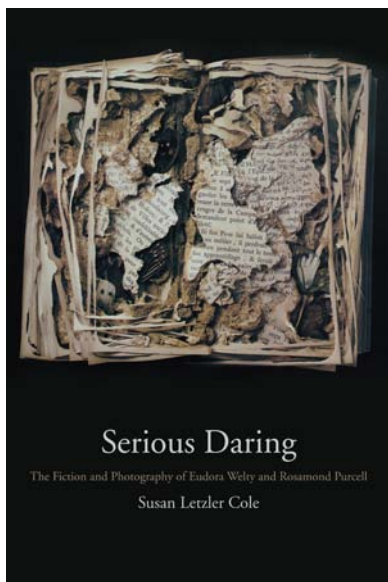
Commentary by Henry Adams, Laura Terry, and Louis Zona

“There’s a certain irony, no doubt, that a ‘modern’ painter should devote such loving attention to an artifact of the past. But if the central fact of modern life is change, then surely these collapsing structures provide an important marker of the changes that society is going through today, as age-old ways of doing things slip into oblivion.”

—**Henry Adams**

Arkansas artist George Dombek’s fascination with barns began in 1970s Florida, where he captured the geometry of sun and shadow on deteriorating tobacco barns, and he has returned to the subject often in the decades since. For this most recent series, Dombek traveled over a three-year period to remote pastures in all seventy-five Arkansas counties. The barns he found were perhaps unremarkable in themselves—they are, after all, ubiquitous and utilitarian objects—but Dombek’s interpretations reveal an intricacy of character that’s no less diverse than that of human portraiture.

Dombek, who is trained as an architect, uses his watercolors to build up shadows and textures over geometric compositions in a style he calls “Constructed Realism.” To his technical virtuosity he adds humor, pathos, dignity, and reverence as well, creating no less than a visual eulogy to these buildings and their rusting contents.



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**SEPTEMBER**

170 pages, 6 × 9, 37 photographs  
\$34.95 (s) cloth 978-1-68226-011-1  
e-book 978-1-61075-595-5

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**Susan Letzler Cole** is professor of English and director of the Concentrations in Creative Writing and Dramatic Studies at Albertus Magnus College. She is the author of *The Absent One: Mourning Ritual, Tragedy, and the Performance of Ambivalence*; *Directors in Rehearsal: A Hidden World*; *Playwrights in Rehearsal: The Seduction of Company*; and *Missing Alice: In Search of a Mother's Voice*.

## Serious Daring

The Fiction and Photography of Eudora Welty and Rosamond Purcell

SUSAN LETZLER COLE

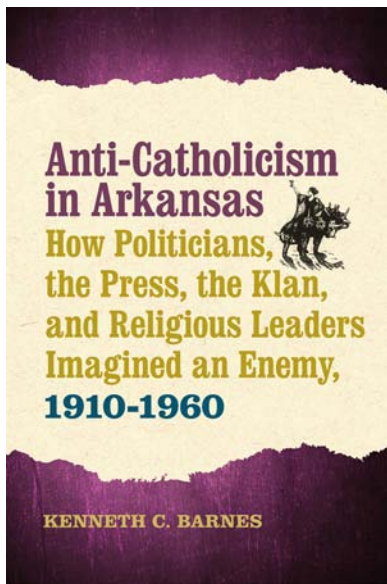
*Serious Daring* is the story of the complementary journeys of two American women artists, celebrated fiction writer Eudora Welty and internationally acclaimed photographer Rosamond Purcell, each of whom initially practiced, but then turned from, the art form ultimately pursued by the other.

For both Welty and Purcell, the art realized is full of the art seemingly abandoned. Welty's short stories and novels use images of photographs, photographers, and photography. Purcell photographed books, texts, and writing.

Both women make compelling art out of the seeming tension between literary and visual cultures. Purcell wrote a memoir in which photographs became endnotes. Welty re-emerged as a photographer through the publication of four volumes of what she called her "snapshots," magnificent black-and-white photographs of small-town Mississippi and New York City life.

*Serious Daring* is a fascinating look at how the road not taken can stubbornly accompany the chosen path, how what is seemingly left behind can become a haunting and vital presence in life and art.





NOVEMBER

270 pages, 6 × 9, 29 images

\$34.95 (s) cloth 978-1-68226-016-6

e-book 978-1-61075-599-3

**Kenneth C. Barnes** is professor of history at the University of Central Arkansas. He is the author of *Who Killed John Clayton?: Political Violence and the Emergence of the New South* and *Journey of Hope: The Back-to-Africa Movement in Arkansas in the Late 1800s*.

## Anti-Catholicism in Arkansas

How Politicians, the Press, the Klan, and Religious Leaders Imagined an Enemy, 1910-1960

KENNETH C. BARNES

The masthead of the *Liberator*, an anti-Catholic newspaper published in Magnolia, Arkansas, displayed from 1912 to 1915 an image of the Whore of Babylon. She was an immoral woman sitting on a seven-headed beast, holding a golden cup “full of her abominations,” and intended to represent the Catholic Church.

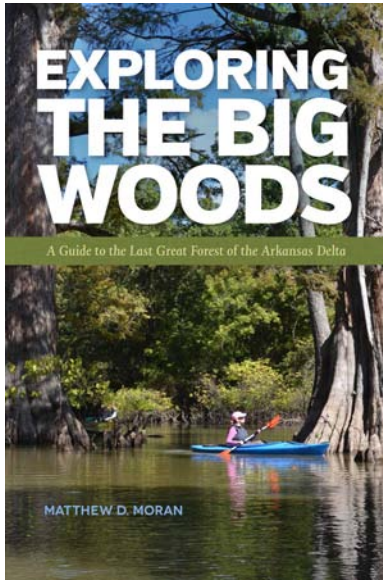
Propaganda of this type was common during a nationwide surge in antipathy to Catholicism in the early twentieth century. This hostility was especially intense in largely Protestant Arkansas, where for example a 1915 law required the inspection of convents to ensure that priests could not keep nuns as sexual slaves.

Later in the decade, anti-Catholic prejudice attached itself to the campaign against liquor, and when the United States went to war in 1917, suspicion arose against German speakers—most of whom, in Arkansas, were Roman Catholics.

In the 1920s the Ku Klux Klan portrayed Catholics as “inauthentic” Americans and claimed that the Roman church was trying to take over the country’s public schools, institutions, and the government itself. In 1928 a Methodist senator from Arkansas, Joe T. Robinson, was chosen as the running mate to balance the ticket in the presidential campaign of Al Smith, a Catholic, which brought further attention.

Although public expressions of anti-Catholicism eventually lessened, prejudice was once again visible with the 1960 presidential campaign, won by John F. Kennedy.

*Anti-Catholicism in Arkansas* illustrates how the dominant Protestant majority portrayed Catholics as a feared or despised “other,” a phenomenon that was particularly strong in Arkansas.



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**OCTOBER**

180 pages, 6 × 9, 108 illustrations

\$21.95 paper 978-1-68226-010-4

e-book 978-1-61075-594-8

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**Matthew D. Moran** has been a faculty member in the Biology Department at Hendrix College for many years. His research has resulted in publications in grassland ecology, plant and animal interactions, paleoecology of the Pleistocene, and conservation biology.



## Exploring the Big Woods

A Guide to the Last Great Forest of the Arkansas Delta

**MATTHEW D. MORAN**

*Exploring the Big Woods: A Guide to the Last Great Forest of the Arkansas Delta* is both a natural history and a guide to one of the last remnants of Mississippi bottomland forest, an ecosystem that once stretched from southern Illinois to the Gulf Coast.

Crossed by the White River and its tributaries, which periodically flood and release nutrients, the Big Woods is one of the few places in the Mississippi River Valley where this life-giving flood cycle persists. As a result, it is home to an unusual abundance of animals and plants.

Immense cypresses, hickories, sweetgums, oaks, and sycamores; millions of migrating waterfowl; incredible scenery; and the complex relationship between humans and nature are all to be discovered here.

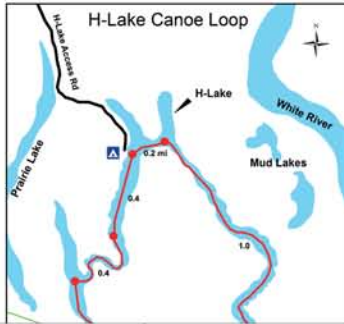
*Exploring the Big Woods* will introduce readers to the natural features, plants, animals, and hiking and canoeing trails going deep into the forests and swamps of this rare and beautiful natural resource.

**20 > H-LAKE CANOE LOOP**

**DISTANCE:** 3.4 miles  
**TIME:** 3-4 hours  
**DIFFICULTY:** moderate with one short portage

**DIRECTIONS:** This canoe trail makes a loop around a popular lake in the White River NWR. One short portage may be necessary, depending upon water level. To reach the boat launch, enter at the Elbert entrance. Turn right, following signs to H-Lake, about 8.0 miles. A large primitive camping area is available at the end of the trail, and an improved boat launch has been constructed (34.16920 N, 91.10410 W). The camping area can be crowded at times, and the lake is popular with fishermen. Wildlife viewing is good. An interpretive brochure describing this trail is available at the visitor center.

H-Lake provides an opportunity for a loop water trail, a ratty in canoe trails (fig. 81). The unusual shape of H-Lake, literally shaped like the letter "H," allows one to canoe the lower (southern) arms which are loosely connected by a narrow ditch. A short easy portage may be required during low water. The lake itself is extraordinarily pretty and like most lakes in the area very peaceful (see fig. 53). Wildlife viewing is consistently good, with many chances to spot waterfowl, upland birds, owls, deer, and small mammals. Bears are common and occasionally seen, although you are most likely to see tracks, droppings, and trails. The surrounding area is dominated by overcup oak and cypress-tupelo swamp. This section of the lake thus forms the far east



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GUIDE TO

(fig. 1). The Mississippi Alluvial Plain is in orange; it is bounded by the West Gulf Coastal Plain, an area of low rolling hills covered by a mixture of pine and hardwood forests. To the northwest, the eastern edges of the Ozark Plateaus and Ouachita Mountain regions form the boundary, roughly parallel to modern day US Highway 67. Within Arkansas, the Mississippi River forms the eastern boundary, although it is important to remember that small areas of Tennessee and a large area of western Mississippi belong to the same bioregion (Woods et al., 2004). A few unique landforms are present within the mostly flat Mississippi Alluvial Plain. Between the Arkansas and White Rivers sits the Grand Prairie Terrace, a slightly elevated landform that was once covered by extensive grasslands (Nelson, 1997). Running down the eastern edge of the state is Crowley's Ridge, a long narrow elevated landform with upland forest much more similar to upland communities in west-central Tennessee (Nelson, 1997).

The Big Woods today is just a small surviving piece of native vegetation in a sea of farmland. The repeated flooding of the Mississippi River and its tributaries has laid down some of the richest soil in the world, so it is not surprising that the area became a prime agricultural region. Only in the lowest areas where flooding was most difficult to control did native vegetation survive, and today that is where conservation efforts are concentrated. That area includes the lower White River and a few of its tributaries, most notably the Cache River and Bayou DeView (fig. 2). The Big Woods also survives along the very last section of the Arkansas River where it joins the Mississippi River, although most

station in a sea of farmland. The repeated flooding of the Mississippi River and its tributaries has laid down some of the richest soil in the world, so it is not surprising that the area became a prime agricultural region. Only in the lowest areas where flooding was most difficult to control did native vegetation survive, and today that is where conservation efforts are concentrated. That area includes the lower White River and a few of its tributaries, most notably the Cache River and Bayou DeView (fig. 2). The Big Woods also survives along the very last section of the Arkansas River where it joins the Mississippi River, although most



FIGURE 42: Raccoon (*Procyon lotor*). Courtesy of Richard Hines and the US Fish and Wildlife Service.

Although possibly extinct in the Big Woods, persistent reports of mountain lions (*Felis concolor*) appear almost every year. Once common throughout Arkansas, mountain lions declined dramatically in the late nineteenth and early twentieth century because of overhunting and the decline of their major prey, white-tailed deer. As the deer have returned, reports of mountain lions have become more common, including some authenticated videos. Whether these are animals recolonizing from the western United States, or they represent escaped pets,



FIGURE 43: Young milk snake (*Lampropeltis elapsoides*) feeding on a rough green snake (*Coluber constrictor*). Courtesy of Richard Hines and the US Fish and Wildlife Service.

is a topic of great debate (Clark et al., 2002). Data support the notion that mountain lions are expanding in North America, and it seems possible that they could establish viable populations in Arkansas once again in the future.

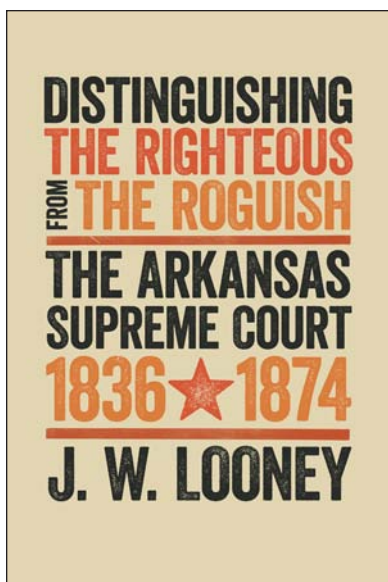
The black bear (*Ursus americanus*) is a species that many naturalists would like to view, and they are now quite common in the Big Woods (fig. 44). Their history in Arkansas is no less interesting (Sutton, 1998). At the time of European settlement, the black bear was very common in Arkansas, to the point where the state became unofficially known as "The Bear State." French and Spanish settlers prized bears, not so much for their meat but for their oil. This "bear grease" could be used for lamp or cooking oil and was also popular as a hair gel. After the Civil War, bear hunting increased dramatically, and the export of bear oil became a profitable business. The town of Old Trough in northeast Arkansas was supposedly named after the trough used to store bear oil that was to be shipped down the White River during the late nineteenth century. By the mid-twentieth century, bears were almost exterminated from

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INTRODUCTION TO THE BIG WOODS

ANIMALS

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**AUGUST**

285 pages, 6 × 9

\$59.95 (s) cloth 978-1-68226-004-3

e-book 978-1-61075-590-0

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**J. W. Looney** is a retired judge for the Arkansas Eighteenth West Judicial Circuit and emeritus distinguished professor at the University of Arkansas School of Law where he also served as dean and was founding director of the graduate program in agricultural law.

## Distinguishing the Righteous from the Roguish

The Arkansas Supreme Court, 1836–1874

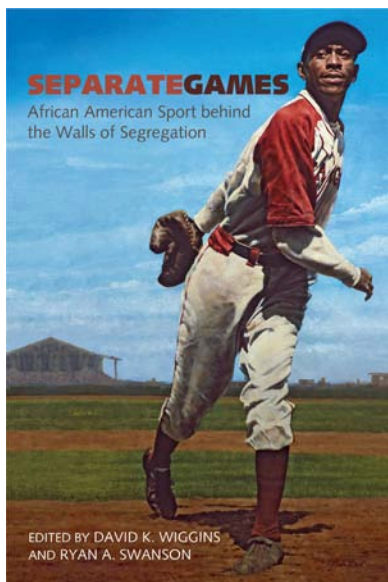
J. W. LOONEY

“J.W. Looney knows more about antebellum Arkansas’s supreme court and its jurisprudence than anyone alive. Thank goodness we now have that knowledge in one volume. *Distinguishing the Righteous from the Roguish* will be an incredibly valuable resource for scholars of Arkansas history and the law.”

—**Michael Pierce**, associate professor of history, University of Arkansas

During the period from 1836 to 1874, the legal system in the new state of Arkansas developed amid huge social change. While the legislature could, and did, determine what issues were considered of importance to the populace, the Arkansas Supreme Court determined the efficacy of legislation in cases involving land titles, banks, transportation, slavery, family law, property, debt, contract, criminal law, and procedure.

*Distinguishing the Righteous from the Roguish* examines the court’s decisions in this era and shows how Arkansas, as a rural slave-holding state, did not follow the transformational patterns typical of some other states during the nineteenth century. Rather than using the law to promote broad economic growth and encourage social change, the Arkansas court attempted to accommodate the interests of the elite class by preserving the institution of slavery. The ideology of paternalism is reflected in the decisions of the court, and Looney shows how social and political stability—an emphasis on preserving the status quo of the so-called righteous—came at the expense of broader economic development.



**NOVEMBER**

310 pages, 6 × 9

\$32.95 (s) paper 978-1-68226-017-3

e-book 978-1-61075-600-6

Sport, Culture, and Society series

**David K. Wiggins** is a professor in the School of Recreation, Health, and Tourism and codirector of the Center for the Study of Sport and Leisure in Society at George Mason University. He is the author or editor of many books on sport, race, and American culture.

**Ryan A. Swanson** is assistant professor of history in the Honors College at the University of New Mexico. He is the author of *When Baseball Went White: Reconstruction, Reconciliation, and Dreams of a National Pastime*.

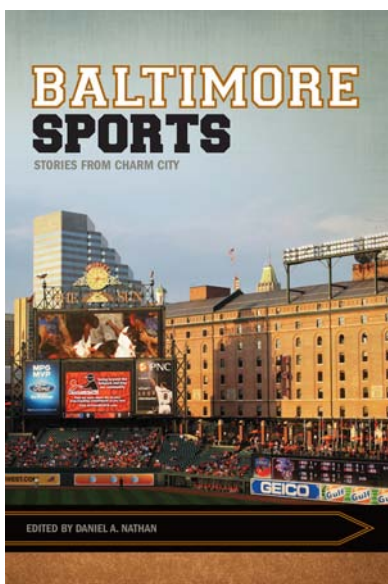
## Separate Games

African American Sport behind the Walls of Segregation

EDITED BY DAVID K. WIGGINS AND RYAN A. SWANSON

The hardening of racial lines during the first half of the twentieth century eliminated almost all African Americans from white organized sports, forcing black athletes to form their own teams, organizations, and events. This separate sporting culture, explored in the twelve essays included here, comprised much more than athletic competition; these “separate games” provided examples of black enterprise and black self-help and showed the importance of agency and the quest for racial uplift in a country fraught with racialist thinking and discrimination.

The significance of this sporting culture is vividly showcased in the stories of the Cuban Giants baseball team, basketball’s New York Renaissance Five, the Tennessee State Tigerbelles track-and-field team, black college football’s Turkey Bowl Classic, car racing’s Gold and Glory Sweepstakes, Negro League Baseball’s East-West All-Star game, and many more. These teams, organizations, and events made up a vibrant national sporting complex that remained in existence until the integration of sports beginning in the late 1940s. *Separate Games* explores the fascinating ways sports helped bind the black community and illuminate race pride, business acumen, and organizational abilities.



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**AUGUST**

315 pages, 6 × 9

\$24.95 (s) paper 978-1-68226-005-0

e-book 978-1-61075-591-7

Sport, Culture, and Society series

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**Daniel A. Nathan** is professor of American studies at Skidmore College. He is the author of *Saying It's So: A Cultural History of the Black Sox Scandal* and editor of *Rooting for the Home Team: Sport, Community, and Identity*.

## Baltimore Sports

### Stories from Charm City

EDITED BY DANIEL A. NATHAN

Baltimore is the birthplace of Francis Scott Key's "The Star-Spangled Banner," the incomparable Babe Ruth, and the gold medalist Michael Phelps. It's a one-of-a-kind town with singular stories, well-publicized challenges, and also a rich sporting history. *Baltimore Sports: Stories from Charm City* chronicles the many ways that sports are an integral part of Baltimore's history and identity and part of what makes the city unique, interesting, and, for some people, loveable.

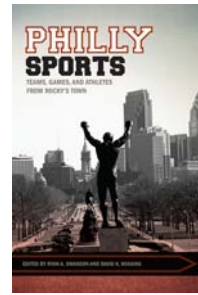
Wide ranging and eclectic, the essays included here cover not only the Orioles and the Ravens, but also lesser-known Baltimore athletes and teams. Toots Barger, known as the "Queen of the Duckpins," makes an appearance. So do the Dunbar Poets, considered by some to be the greatest high-school basketball team ever.

Bringing together the work of both historians and journalists, including Michael Olesker, former *Baltimore Sun* columnist, and Rafael Alvarez, who was named Baltimore's Best Writer by *Baltimore Magazine* in 2014, *Baltimore Sports* illuminates Charm City through this fascinating exploration of its teams, fans, and athletes.



**SPORT,  
CULTURE  
& SOCIETY**  
DAVID K. WIGGINS, SERIES EDITOR

Recognizing sport's powerful influence and ability to change lives in significant and important ways, the Sport, Culture, and Society series focuses on topics ranging from urbanization and community development to biography and intercollegiate athletics. Monographs and anthologies, and books for both academics and general readers, find a home in this series.



**Philly Sports**

*Teams, Games, and Athletes from Rocky's Town*

Edited by Ryan A. Swanson and David K. Wiggins

\$24.95 (s) paper 978-1-55728-187-6  
e-book 978-1-61075-587-0

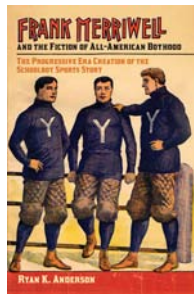


**DC Sports**

*The Nation's Capital at Play*

Edited by Chris Elzey and David K. Wiggins

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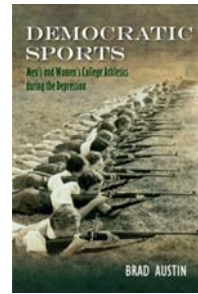


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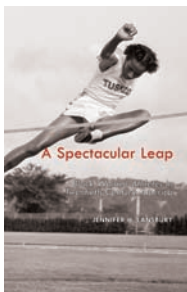


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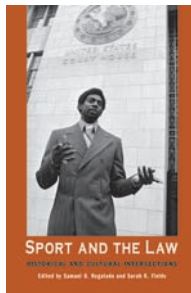


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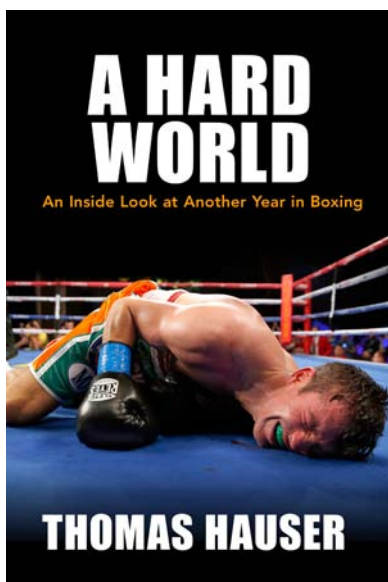


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**SEPTEMBER**

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**Thomas Hauser** is the author of forty-eight books. His first work, *Missing*, was made into an Academy Award-winning film. He later authored *Muhammad Ali: His Life and Times*, the definitive biography of the most famous fighter ever. In 2004, the Boxing Writers Association of America honored Hauser with the Nat Fleischer Award for Career Excellence in Boxing Journalism.

---

**Also by Thomas Hauser:**

The University of Arkansas Press has published ten previous annual boxing collections by Thomas Hauser, including, most recently:

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## A Hard World

An Inside Look at Another Year in Boxing

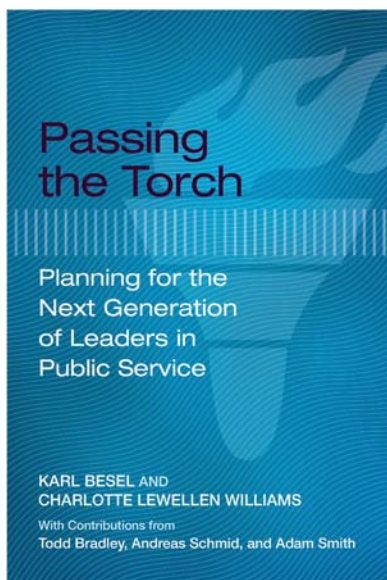
THOMAS HAUSER

In 2015, *Booklist* observed, “the arrival of Hauser’s annual boxing review is akin to Christmas morning for fight fans. Nobody knows a sport any better than Hauser knows boxing.”

Each year, readers, writers, and critics alike look forward to Thomas Hauser’s annual collection of articles about the contemporary boxing scene. He’s one of the last real champions of boxing and one of the very best who has ever written about the sport.

*A Hard World* continues this tradition of excellence with dressing-room reports from big fights like Canelo Alvarez vs. Miguel Cotto, a behind-the-scenes look at Floyd Mayweather vs. Manny Pacquiao, and a foray into the world of mixed martial arts for a compelling portrait of Ronda Rousey. Most importantly, this new collection contains Hauser’s groundbreaking two-part investigative report on the relationship between the United States Anti-Doping Agency and boxing, a report that shook the industry and raised fundamental questions regarding the integrity of USADA’s drug-testing procedures as applied to boxing.





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**Karl Beisel** is dean and professor of public administration and health management at the School of Public and Environmental Affairs at Indiana University Northwest.

**Charlotte Lewellen Williams** is associate professor and director of the Center on Community Philanthropy at the Clinton School of Public Service.

## Passing the Torch

Planning for the Next Generation of Leaders in Public Service

**KARL BESEL AND CHARLOTTE LEWELLEN WILLIAMS**

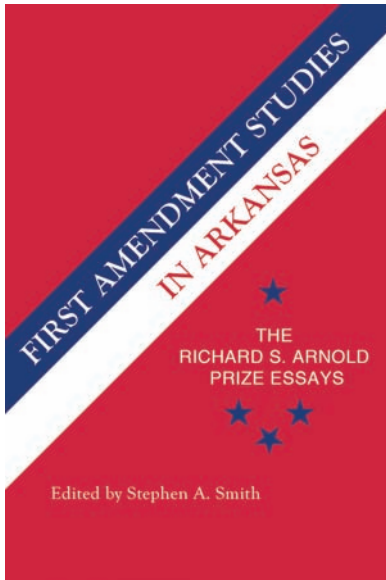
“There is a serious lack of research-based literature in the area of succession planning for nonprofit executive leaders. *Passing the Torch* is a welcome addition, providing an innovative and valuable approach to the topic that will be of use for academics, students, and practitioners.”

—**Muthusami Kumaran**, University of Florida

Public-service executives, both elected and appointed within the public and nonprofit sectors, are retiring at record levels, and the number of Americans reaching age sixty-five annually will continue to rise over the next decade and is expected to surpass four million in 2020. Finding qualified, motivated leaders to fill vital public-service positions will challenge the public and nonprofit sectors.

Unfortunately, recent studies show that few proactive steps are being taken by public-service organizations to plan for the next generation. *Passing the Torch: Planning for the Next Generation of Leaders in Public Service* provides an outline for those who will be facing and managing these looming changes.

In this valuable guide, the factors that influence selection of a career in public service are explored through the authors' years of experience as leaders in public-service organizations and through interviews with other public-service professionals. *Passing the Torch* will be essential for leaders of nonprofit organizations, university faculty, researchers in the field of nonprofit management, and students in nonprofit management courses.



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**OCTOBER**

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**Stephen A. Smith** is professor emeritus of communication at the University of Arkansas, where his teaching and research focus was freedom of speech, freedom of religion, and democratic dissent.

## First Amendment Studies in Arkansas

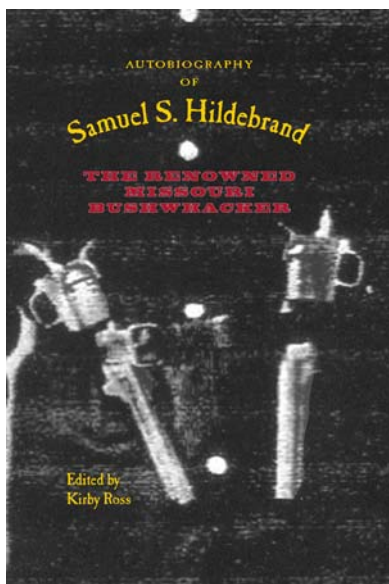
The Richard S. Arnold Prize Essays

EDITED BY **STEPHEN A. SMITH**

This collection of fourteen essays written by young communication scholars at the University of Arkansas presents unique insights into how First Amendment issues have played out in the state. Rather than exploring the particular legal issues and the constitutional principles enunciated by the courts, *First Amendment Studies* tells the stories of actual people expressing challenged or unpopular points of view and reveals the ways that constitutional controversies arise from the actions of local officials and individual citizens.

Drawing on public documents as well as extensive interviews with participants, these essays demonstrate the dynamics of democratic dissent—on college campuses, in public schools, in churches, on the streets, in the forests and on the farms, and in legislative chambers and courtrooms.

Each essay was selected for the Richard S. Arnold Prize in First Amendment Studies, an endowed fund established in 1999 to encourage University of Arkansas graduate students in communication and the liberal arts to explore and examine questions about freedom of speech and freedom of religion.



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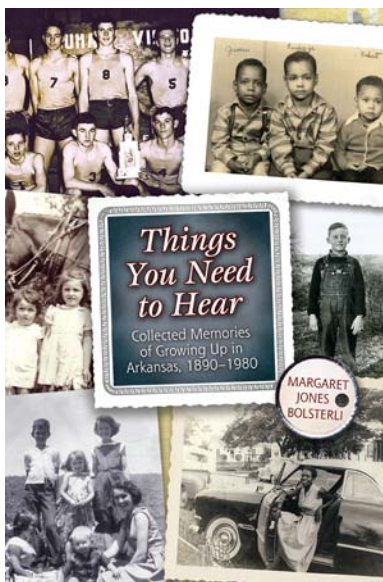
## Autobiography of Samuel S. Hildebrand

The Renowned Missouri Bushwhacker

EDITED BY **KIRBY ROSS**

“One of the most controversial aspects of the American Civil War is the guerrilla conflict that raged in Missouri and Arkansas. While historians have recently given this struggle more scholarly attention, research is often hampered by a lack of sources. Fortunately, the most notorious Confederate guerrilla in southeast Missouri, Samuel S. Hildebrand, published an autobiography shortly before his death in 1871. . . . Out of print for decades, *Autobiography of Samuel S. Hildebrand: The Renowned Missouri Bushwhacker* has been republished. . . . Kirby Ross has done an outstanding job of preparing Hildebrand’s autobiography for republication.”

—*Arkansas Historical Quarterly*



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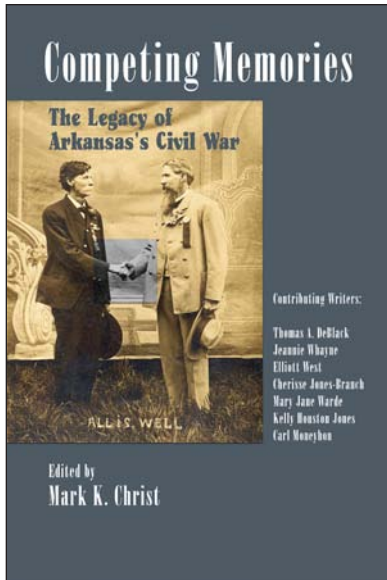
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“An engaging and accessible collection . . . [that] just might convince some suburban Arkansas teenager to turn off his or her computer for a minute and to listen to some of these ‘things you need to hear.’”

—*Journal of Southern History*

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—*Arkansas Review*



**SEPTEMBER**

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**Mark K. Christ** is the community outreach director for the Arkansas Historic Preservation Program and served on the Arkansas Civil War Sesquicentennial Commission from 2007 to 2015. He is the editor of four other titles from Butler Center Books: *Ready, Booted, and Spurred: Arkansas in the U.S.-Mexican War*; *The Die Is Cast: Arkansas Goes to War, 1861*; “*This Day We Marched Again*”: *A Union Soldier’s Account of War in Arkansas and the Trans-Mississippi*; and “*All Cut to Pieces and Gone to Hell*”: *The Civil War, Race Relations, and the Battle of Poison Spring*.

**Also of interest:**

**“This Day We Marched Again”**

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 Calvin L. Collier  
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## Competing Memories

### The Legacy of Arkansas’s Civil War

EDITED BY MARK K. CHRIST

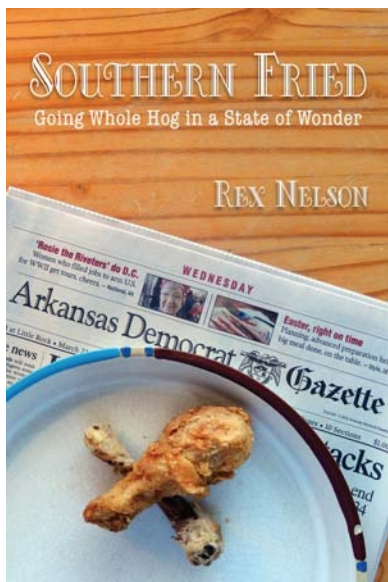
“Civil War Arkansas–related participant accounts seeking editors can do no better than getting Mark Christ on board.”  
 —**Andrew J. Wagenhoffer**, reviewer, *Civil War Books and Authors*

Between 2011 and 2015, Arkansas commemorated the 150th anniversary of the American Civil War with re-enactments, lectures, placement of historical markers, and a wide variety of other events that were collectively attended by more than 375,000 people. While the sesquicentennial commemoration highlighted the Civil War events that occurred in the state and honored the people who experienced the war in Arkansas, the question of the war’s significance to modern Arkansas remained.

*Competing Memories: The Legacy of Arkansas’s Civil War* collects the proceedings of the final seminar sponsored by the Arkansas Civil War Sesquicentennial Commission, which sought to define the lasting impact that the nation’s deadliest conflict had on the state by bringing together some of the state’s leading historians.

In these essays, Thomas A. DeBlack explores the post-war lives of both Union and Confederate soldiers who played prominent roles in Civil War Arkansas. Cherisse Jones-Branch delves into the lives of black Arkansans during the war and Reconstruction. Jeannie Whyne discusses the many ways the Civil War affected the state’s economic development, while Kelly Houston Jones investigates the Civil War’s impact on Arkansas women. Mary Jane Warde examines the devastating effects of the Civil War on Native Americans in Arkansas and the Indian Territory. Elliott West scrutinizes Civil War Arkansas from a continental perspective, and Carl Moneyhon considers the evolution of how we remember the Civil War.

Together, the essays in *Competing Memories: The Legacy of Arkansas’s Civil War* provide a compelling account of how America’s bloodiest war continues to affect Arkansas and its people today.



#### OCTOBER

274 pages, 6 × 9, 16 images

\$24.95 paper 978-1-935106-98-2

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**Rex Nelson** has had a long career in government, journalism, and public affairs. He writes a weekly column for the *Arkansas Democrat-Gazette* and is the author of the popular *Southern Fried* blog.

#### Also of interest:

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Roger Glasgow

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## Southern Fried

### Going Whole Hog in a State of Wonder

REX NELSON

“From the Delta to the hills, from barbecue joints to catfish dinners, Rex Nelson writes about Arkansas with the love of a native son! These columns, telling the stories of Arkansas, reflect his writing talents at their best!”

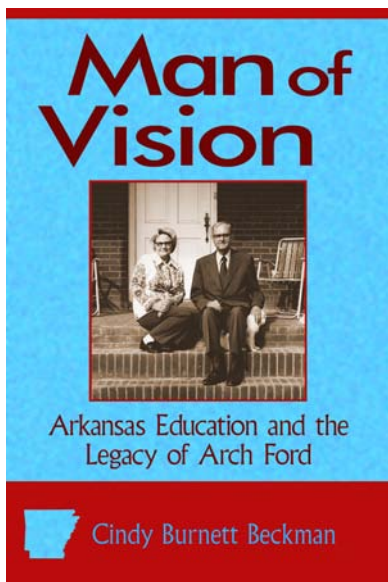
—**Paul S. Austin**, executive director, Arkansas Humanities Council

For decades, Rex Nelson has been traveling Arkansas. He learned to love the back roads, small towns, and people of the state while going on trips with his father, who sold athletic supplies to high schools. They sat in old Depression-era gyms built by the Works Progress Administration, ate in small-town cafes, and waded in streams on warm spring days.

Throughout his career as a sportswriter, political writer, senior staff member in the governor’s office, presidential appointee to the Delta Regional Authority, and now corporate communications director for Simmons Bank, Nelson has written millions of words about Arkansas and its people.

In this collection of columns from the *Arkansas Democrat-Gazette*, Nelson brings to life the personalities, communities, festivals, and tourist attractions that make Arkansas unique. As he says, “Arkansas is a hard place to explain to outsiders. We’re mostly Southern but also a bit Midwestern and a tad Southwestern. The Ozarks are different from the pine woods of the Gulf Coastal Plain, and the Delta is different from the Ouachitas. Invariably, though, those who take the time to get off the main roads and get to know the real Arkansas are entranced by the place.”

Few writers in Arkansas history have delved into the state’s nooks and crannies like Rex Nelson, who always seems to find something new and insightful about small towns and the people who live in them. His writing infuses his deep knowledge of Arkansas history with an unabashed optimism for the future of the state.



#### AUGUST

230 pages, 6 × 9, 29 images

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**Cindy Burnett Beckman** was a classroom teacher in Conway for thirty years and holds a master of arts in history from the University of Central Arkansas. In 2001, Beckman was named the national Junior Achievement Economics Teacher of the Year. She writes a local history column called “A Look Back” for the *Log Cabin Democrat* newspaper and is a member of the Faulkner County Historical Society. She is the author of *A Taste of Arkansas: Restaurants of Conway, Faulkner, Perry, Pope and Yell Counties* and *By the Forks of the Cadron: Living in a Place Called Pleasant Valley*.

#### Also of interest:

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## Man of Vision

### Arkansas Education and the Legacy of Arch Ford

CINDY BURNETT BECKMAN

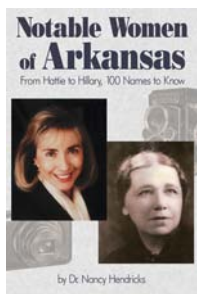
“Arch Ford was my friend and, over the years, he was the friend of thousands of students and teachers and school administrators—people who may not have known him personally but who benefited from his long years of service and dedication. I don’t know anyone who has left a personal stamp on the state as long-lasting as Arch Ford’s legacy in public education.”

—**David Pryor**, who served as governor of Arkansas, U.S. congressman, and U.S. senator

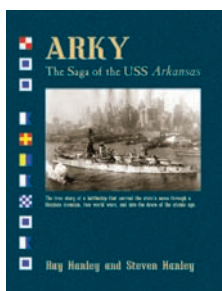
As commissioner of the Arkansas Department of Education from 1953 to 1978, Arch Ford served under five governors. His vision was to expand educational opportunities because he believed education was the foundation for improving people’s lives. Throughout his career, he campaigned for increased educational funding, better-qualified teachers, and higher teachers’ salaries. Ford helped lead the state in peacefully integrating its schools and established twenty-three vocational-technical schools across the state. During Ford’s tenure, the Arkansas Children’s Colony was established to provide educational services to the developmentally disabled, and the Arkansas Educational Television Network was set up to provide instructional programming across the state.

In the early 1960s, Arkansas developed one of the best economics education programs in the country. The Arkansas Council on Economic Education (now Economics Arkansas) was formed in 1962 and was soon recognized as one of the top programs in the nation. The organization would provide training in economics education to thousands of elementary and secondary teachers in the state. Arkansas’s teachers swept national awards for teaching excellence in the area of economics, and other states modeled their programs after the one in Arkansas.

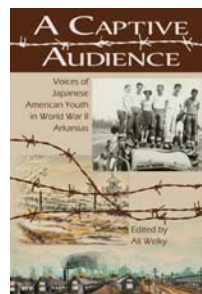
The state also expanded educational opportunities to include kindergarten, special education, community colleges, and adult education. His leadership left Arkansas with a strong educational system that continued to advance. This was his legacy.



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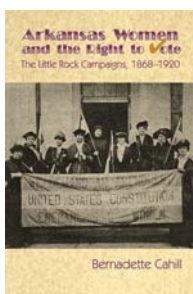
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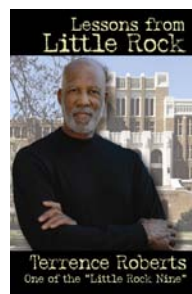
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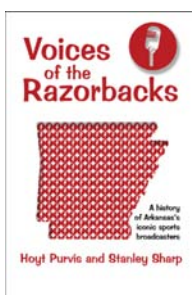
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**SEPTEMBER**

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**Jeannine Hall Gailey** served as second poet laureate of Redmond, Washington. She's the author of four previous books of poetry: *Becoming the Villainess*, *She Returns to the Floating World*, *Unexplained Fevers*, and *The Robot Scientist's Daughter*.

## Field Guide to the End of the World

Poems

**JEANNINE HALL GAILEY**

“In *Field Guide to the End of the World*, Jeannine Hall Gailey allies herself with the mutants of the world—from zombie stripper clones to teen girl vampires—but unlike them, she is haunted by the possibility of the world and the self coming to an end. Wry, heartsick and shot through with black humor (Martha Stewart’s “Guide to Apocalypse Living” dispenses advice on “storing munitions in attractive wicker boxes”), these poems about transformation and extinction mournfully remind us via post-apocalypse postcards, notes and instructions, “we were not here first, we will not be here last.”

—**Matthea Harvey**, author of *If the Tabloids Are True What Are You?*

*Field Guide to the End of the World*, winner of the 2015 Moon City Poetry Award, delivers a whimsical look at our culture’s obsession with apocalypse as well as a thoughtful reflection on our resources in the face of disasters both large and small, personal and public. Pop-culture characters—from Martha Stewart and Wile E. Coyote to zombie strippers and teen vampires—deliver humorous but insightful commentary on survival and resilience through poems that span imagined scenarios that are not entirely beyond the realm of possibility. The characters face their apocalypses in numerous ways, from strapping on rollerblades and swearing to taking notes as barns burn on the horizon. At the end of the world, the most valuable resource is human connection—someone holding our hands, reminding us “we are miraculous.”





**NOVEMBER**  
252 pages, 6 × 9  
\$14.95 paper 978-0-913785-89-8

**Mary Troy** is the author of the story collections *Cookie*, *The Alibi Café*, and *Joe Baker Is Dead*, as well as the novel *Beauties*. Her stories have appeared in the *Chicago Tribune*, *Boulevard*, *Greensboro Review*, and numerous other publications.

## Swimming on Highway N

A Novel

MARY TROY

Madeline Dames moves to a small town in the Missouri Ozarks to get over the death of her third husband, but instead finds herself reliving another past. Her damaged younger sister shows up at her trailer, having changed her name from Angie to Misery, and no sooner does Misery move in, the abusive mother both sisters fear, Wanda, comes for a surprise visit.

When Madeline's new beau, Randy, brings two young people, a man and a woman, to Madeline's, claiming they need a place to stay, Madeline agrees. As it turns out, the young man is a deserter from the Iraq War. After writing some radical letters to newspapers, defending his desertion, he is forced to leave the country, and Randy vows to help the pair escape to Canada. Madeline, Misery, Wanda, Randy, and the two young people head to the Northwest, the best exit point, but are chased by a Nebraska bus boy/bounty hunter, a patriot group with more Internet presence than resolve, and a renegade nun and her Blackfoot wards.

*Swimming on Highway N* is an unpredictable generational story about abuse, recovery, love, hate, bravery, fear, devotion, and disillusionment. Sixty-year-old Madeline and the rest of the characters have to make several crucial choices, all of which can and will affect their lives on the road, and forever. Along the way, everyone learns their most important lesson, that you can never grow too old to surprise yourself.



## Moon City Review 2016

EDITED BY MICHAEL CZYZNIEJEWSKI, SARA BURGE,  
JOHN TURNER, AND JOEL COLTHARP

Moon City Press presents another edition of its annual examination of the best in contemporary literature. Both established and up-and-coming writers contribute fiction, nonfiction, and poetry

Contributors include Jim Daniels, Sean Thomas Dougherty, Laura Hendrix Ezell, Jeannine Hall Gailey, Mark Irwin, Sandra Marchetti, Lee Ann Roripaugh, and William Trowbridge.

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### APRIL

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## quiet of chorus

VANESSA HUANG

“*quiet of chorus* lifts up the often muffled lineages of resistance to normalized state violence in contemporary life. Huang’s embodied poem-worlds stoke our yearnings for freedom and wholeness, and help enliven the path forward.”

—Morgan Bassichis

Vanessa Huang’s first book of poems bears witness to an intimate terrain traversing pasts, presents, and futures within and surrounding political movements to end various embodiments of the prison industrial complex in the 2000s, California and beyond. Making refuge in diaspora, the poems in *quiet of chorus* inhabit and transform the poet’s languages of heritage and migration into their own call-and-response syntax, inviting readers and listeners into prayer, pause, novel gesture towards freedom.

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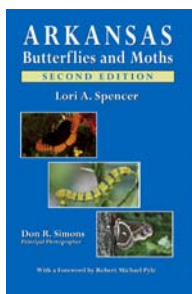
### NOVEMBER

88 pages, 6 × 7

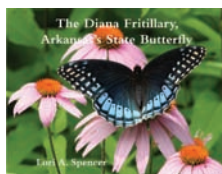
\$12.95 paper 978-1-937357-97-9

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Born in Berkeley and home in diaspora from California and Taipei to Atlanta, New York, and Tianjin, **Vanessa Huang** is a poet, artist, and cultural worker whose practice inherits teachings from the prison industrial complex abolition, gender liberation, and intersecting social justice movements over the last decade. A finalist for Poets & Writers’ 2010 California Writers Exchange Award and the 2014 Kundiman Poetry Prize, *quiet of chorus* is Vanessa’s first book of poems.



**Arkansas Butterflies and Moths**  
 Second Edition  
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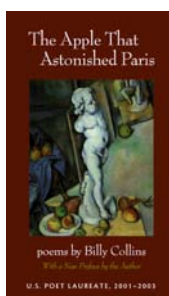
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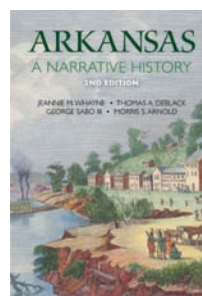
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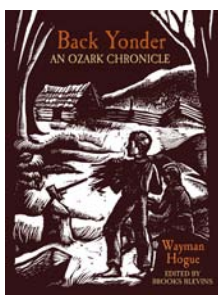
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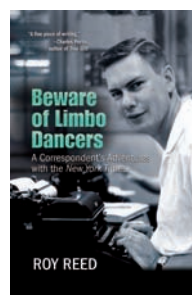
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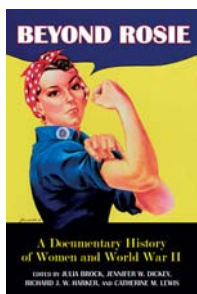
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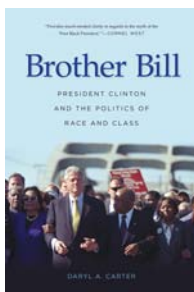
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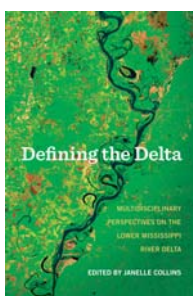
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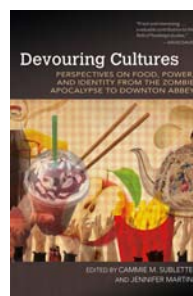
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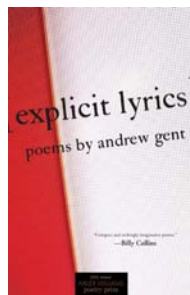
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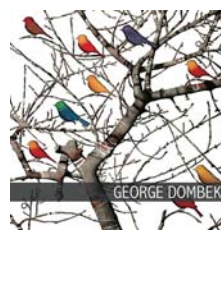
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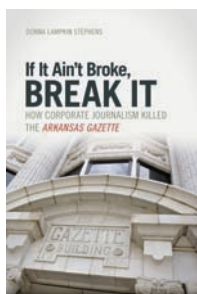
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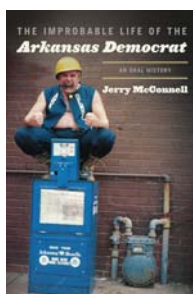


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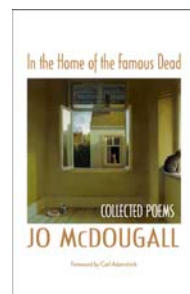
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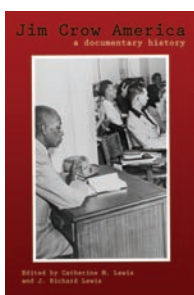
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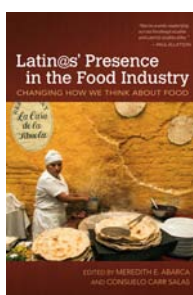
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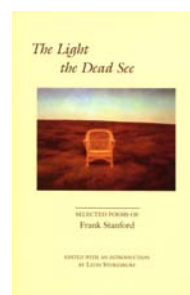
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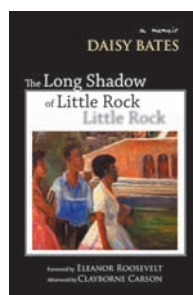
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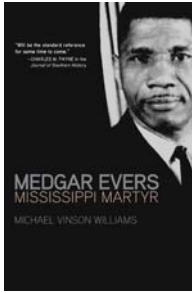
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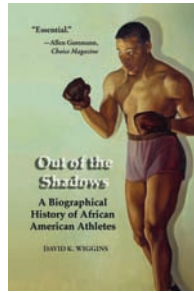
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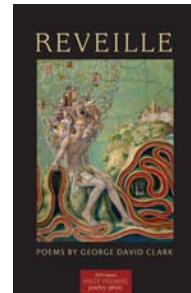
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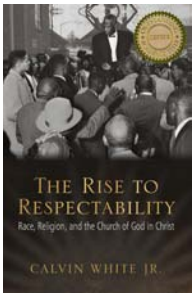
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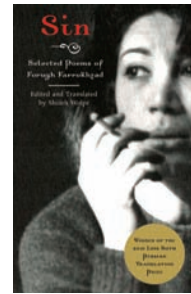
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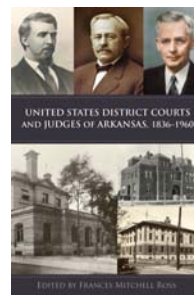
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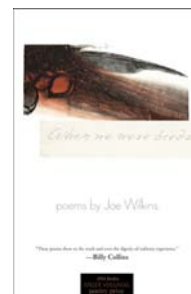
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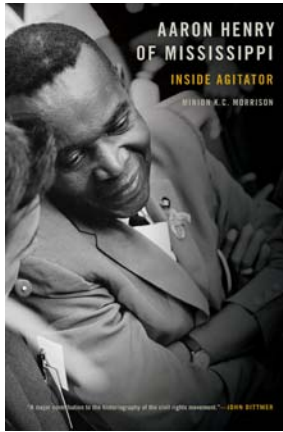
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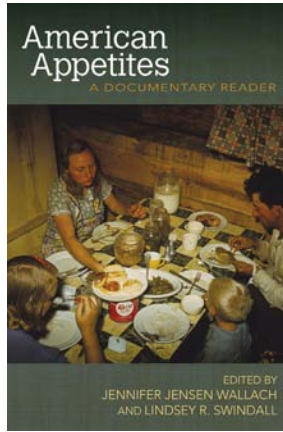


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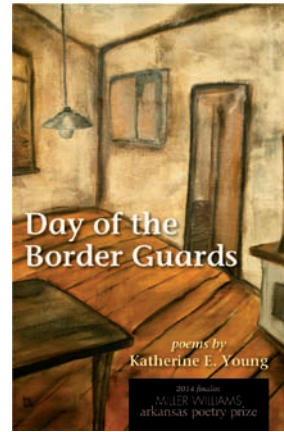
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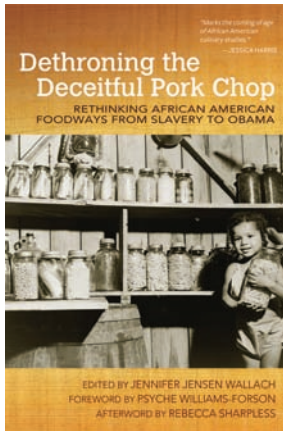
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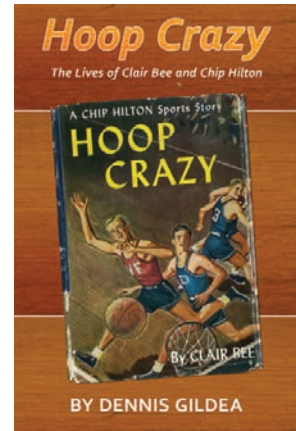
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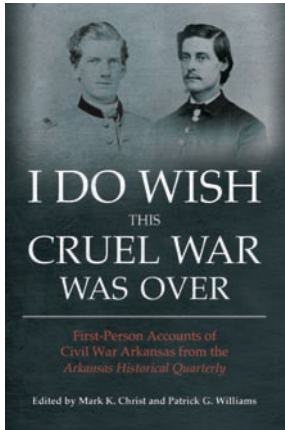
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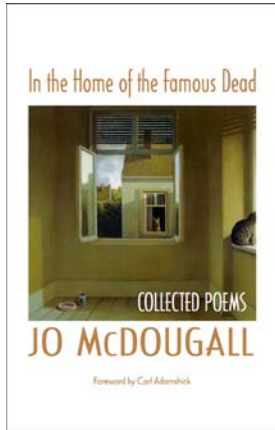
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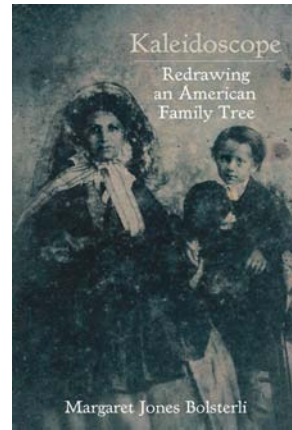
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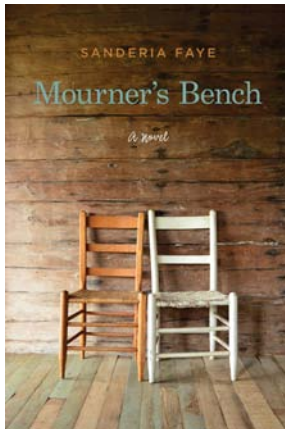
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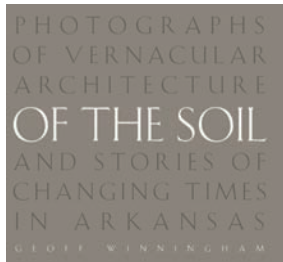
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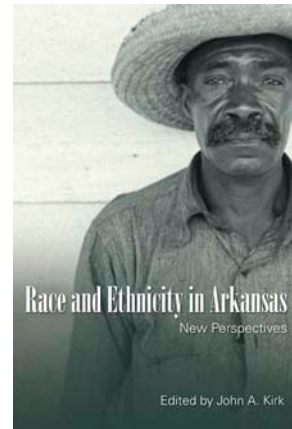
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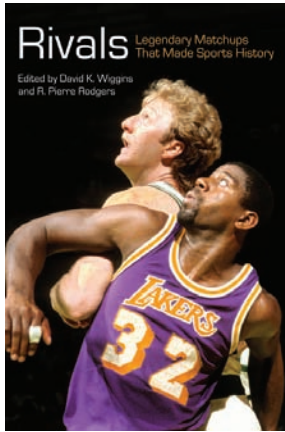
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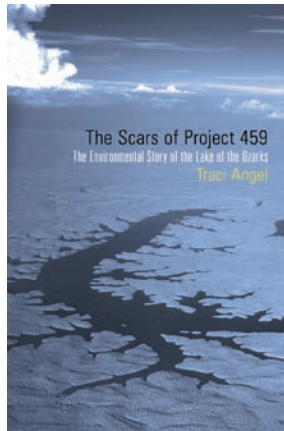
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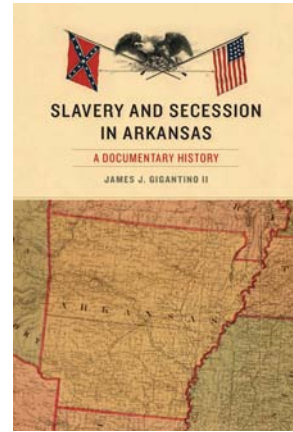
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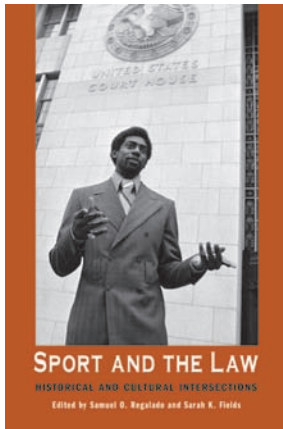
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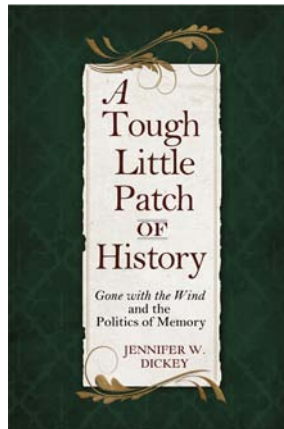
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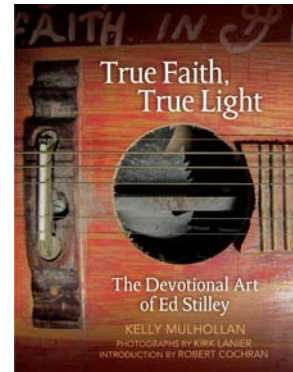
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