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Cover: From When the Wolf Came (facing page): Tosawa (Toshaway), a Penateka Comanche chief, who signed Albert Pike’s Confederate Treaty, the Little Arkansas Treaty, and the Medicine Lodge Treaty. Photograph courtesy of the Research Division, Oklahoma Historical Society.
When the Wolf Came
The Civil War and the Indian Territory
MARY JANE WARDE

The Indian experience during the Civil War

“More than a story of the Indian Territory during the war . . . a strikingly new version of the standard story of the Civil War era, from the antebellum years through Reconstruction.”

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When the peoples of the Indian Territory found themselves in the midst of the American Civil War, squeezed between Union Kansas and Confederate Texas and Arkansas, they had no way to escape a conflict not of their choosing—and no alternative but to suffer its consequences.

When the Wolf Came explores how the war in the Indian Territory involved almost every resident, killed many civilians as well as soldiers, left the country stripped and devastated, and cost Indian nations millions of acres of land. Using a solid foundation of both published and unpublished sources, including the records of Cherokee, Choctaw, and Creek nations, Mary Jane Warde details how the coming of the war set off a wave of migration into neighboring Kansas, the Red River Valley, and Texas. She describes how Indian Territory troops in Unionist regiments or as Confederate allies battled enemies—some from their own nations—in the territory and in neighboring Kansas, Missouri, and Arkansas. And she shows how post-war land cessions forced by the federal government on Indian nations formerly allied with the Confederacy allowed the removal of still more tribes to the Indian Territory, leaving millions of acres open for homesteads, railroads, and development in at least ten states.

Enhanced by maps and photographs from the Oklahoma Historical Society’s photographic archives, When the Wolf Came will be welcomed by both general readers and scholars interested in the signal public events that marked that tumultuous era and the consequences for the territory’s tens of thousands of native peoples.

MARY JANE WARDE is the author of Washita and George Washington Grayson and the Creek Nation.

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To a certain extent, Bee agreed with the judge’s scolding, concluding that coaches, himself included, had become so driven to succeed on the court that they had lost sight of the educational role sports should play. His coaching career effectively over, Bee launched an effort to reform the ills he saw in college sports, and he did so in the pages of the Chip Hilton novels for young readers. He began the series in 1948, but it was the post-scandal books that he used as teaching tools. The books mirrored some of the events of the gambling scandal and were Bee’s attempt to reform the problems plaguing college sports. He used his fiction to posit a better sports world that he hoped his young readers would construct and inhabit.

The Chip Hilton books were extremely popular and have become a classic series, with over two million copies sold to date. Hoop Crazy is the fascinating story of Clair Bee and his star character Chip Hilton and the ways in which their lives, real and fictional, were intertwined.

DENNIS GILDEA, a former sportswriter, is a professor of communications at Springfield College.

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THOMAS HAUSER is the author of forty-five 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 Fleisher Award for Career Excellence in Boxing Journalism.

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Other stories venture above the Arctic Circle, fly deep into the Alaskan wilderness among grizzly bears and trumpeter swans, explore aerobatics in high-performance aircraft, and eulogize aspects of Memphis and Miami as American cities that mourn their fates in uniquely different ways.


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—ARKANSAS REVIEW

On February 19, 1942, President Franklin D. Roosevelt signed Executive Order 9066, authorizing the U.S. military to ban anyone from certain areas of the country, with primary focus on the West Coast. Eventually the order was used to imprison 120,000 people of Japanese descent in incarceration camps such as the Rohwer Relocation Center in remote Desha County, Arkansas.

This time of fear and prejudice (the U.S. government formally apologized for the relocations in 1982) and the Arkansas Delta are the setting for Camp Nine. The novel’s narrator, Chess Morton, lives in tiny Rook Arkansas. Her days are quiet and secluded until the appearance of a “relocation” center built for what was, in effect, the imprisonment of thousands of Japanese Americans.

Chess’s life becomes intertwined with those of two young internees and an American soldier mysteriously connected to her mother’s past. As Chess watches the struggles and triumphs of these strangers and sees her mother seek justice for the people who briefly and involuntarily came to call the Arkansas Delta their home, she discovers surprising and disturbing truths about her family’s painful past.

VIVIENNE SCHIFFER is a novelist and filmmaker who grew up in Desha County, Arkansas, and lives in Houston, Texas. She is currently at work on various film projects, including Relocation, Arkansas, a documentary about the Arkansas camps, as well as a second novel.

AUGUST
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Camp Nine will be the focus of book club discussions around the state as the 2013 selection for the If All Arkansas Read the Same Book program, a celebration of reading sponsored by the Arkansas Center for the Book at the Arkansas State Library.
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Around AD 100, Pinson Mounds was a pilgrimage center that drew visitors from well beyond the local population and accommodated many distinct cultural groups and people of varied social stations. Stylistically nonlocal ceramics have been found in virtually every excavated locality, all together representing a large portion of the Southeast.

Along with an overview of this important and unique mound complex, *Pinson Mounds* also provides a reassessment of roughly contemporary centers in the greater Midsouth and Lower Mississippi Valley and challenges past interpretations of the Hopewell phenomenon in the region.

ROBERT C. MAINFORT JR. is an archaeologist with the Arkansas Archeological Survey and professor of anthropology at the University of Arkansas. He is coeditor of *Mississippian Mortuary Practices: Beyond Hierarchy and the Representationist Perspective* and author of *Sam Dellinger: Raiders of the Lost Arkansas.*

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SUZANNE MCCRAY is vice provost for enrollment and director of nationally competitive awards at the University of Arkansas. She is the editor of Beyond Winning: National Scholarship Competitions and the Student Experience; Nationally Competitive Scholarships: Serving Students and the Public Good; and Leading the Way: Student Engagement and Nationally Competitive Awards.

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KEVIN COLLINS is associate professor of literature at Southwestern Oklahoma State University and president of the William Gilmore Simms Society.

JAMES L. W. WEST III is Sparks Professor of English at Pennsylvania State University.

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Encyclopedia of Arkansas Music
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Encyclopedia of Arkansas Music is a special project of the Encyclopedia of Arkansas History & Culture (EOA), an online encyclopedia launched in 2006 by the Butler Center for Arkansas Studies at the Central Arkansas Library System. This colorful, photo-filled reference work spanning all aspects of Arkansas’s musical past and present includes more than 150 entries on musicians, ensembles, musical works, and events.

ALI WELKY and MIKE KECKHAVER are both on the staff of the Encyclopedia of Arkansas History & Culture (EOA). Welky, who lives in Conway with her husband and two children, is the assistant editor of the EOA and is a lifelong lover of words and music. Keckhaver, whose talents as media editor for the EOA are outstripped only by his musical talent and knowledge, lives in Little Rock.

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HOYT PURVIS has taught at the University of Arkansas since 1982 with courses in journalism, international relations, and political science. He also established the university’s first sports journalism course and taught it for twenty-five years.

STANLEY SHARP of Booneville, Arkansas, has followed Razorback sports throughout his life and has a master’s degree in journalism from the University of Arkansas.

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“And I, you. And your little dog, too. Hello he. Dude. You know who. The music of direct interpellation, the shorthand speech that binds us—dares, avowals, threats, salutes, express permissions—is frequently the music of Matthew Burgess’s *Slippers for Elsewhere*, a book that promises from adulthood it gets better, kid. This is a Manhattan Bound Q Train. That fast and fleet, that communal, that public, with transfers often to the local. The city, and so the broader world, awakens, phototropic, in this poet’s running regard for it, bright, benedictory, dear, and keen.”

—BRIAN BLANCHFIELD

“Matthew Burgess has a sharp ear, a tender eye, no sympathy for humorlessness, and a swift hand with enjambment. He knows how to end a line—with a bang, or a tease, or a curve. Amid these swerves, an air of insouciant recklessness mingles with a wistful fondness for misfits, for errant paths, for the eroticism of everything that’s lost, faded, remote, and wrecked. Burgess holds his beguiling “I” in check by wit, dazzling splices, and flirtatious evasiveness. A phrase like ‘a collage of phalluses / to squeegee before father returns’ sets my internal thermostat to a temperature resembling joy.”

—WAYNE KOESTENBAUM

“These poems are possessed of a perfect heart, their measure always gushing forth to float the next incredible image, ‘before you make up your mind it drifts off to ascend the Alhambra’s turrets and finger pink Moorish reliefs.’ The colors rise to the utmost surface of the language. They sometimes harden to form a designer diorama or time machine. The poet and reader become trembling silhouettes let loose (in cahoots) darting out from under their respective stage lights. All of this action is tailored to a very lived in (to die for) tone of voice. The winds are lifted and love is a shelter.”

—CEDAR SIGO

MATTHEW BURGESS teaches creative writing and composition at Brooklyn College. He has been a poet-in-residence in New York City elementary schools through Teachers & Writers Collaborative since 2001, and currently he is completing his PhD at the CUNY Graduate Center. His work has appeared in various magazines and journals, and he recently received an award from the Fund for Poetry.

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5 1/4 x 8 1/4 • 80 pages
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The Ground Below Zero
9/11 to Burning Man, New Orleans to Darfur, Haiti to Occupy Wall Street
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