

Books

Dorothy Hodder, Compiler

By the time Lee surrendered at Appomattox, approximately 125,000 Tar Heels had served in Confederate uniform. Nearly each and every white North Carolinian had a family member or close acquaintance who served. It is no wonder that photographic portraits were popular among soldiers and cherished by loved ones, but heretofore, only a small number of these images have shown up in the many photographic histories of the Civil War. *State Troops and Volunteers, a Photographic Record of North Carolina's Civil War Soldiers* fills the gap, being devoted entirely to North Carolinians.

The book contains over six hundred images, most of individual soldiers in uniform. Others include military gatherings, battlefield scenes, and family members. Many uniformed soldiers had their photographs taken seated next to a loved one. Although the author combed the libraries and archives of the state looking for images, he found the wealth of his material in private hands of collectors and descendants. Once word of the project spread, Mast found himself with enough material for a second volume.

Volume one covers early military photography in North Carolina, soldiers who enlisted early in the war, the cavalry, families of soldiers, and the events of 1862. Each chapter has an introduction, a series of images, and then an explanation of each image. By quickly looking at the number under the photograph one can easily find the corresponding description. Using the military records of the soldiers, family history, letters, memoirs, and diaries, the author has given the reader a capsule history of each person. Each entry gives the birth and death date, county and date of enlistment, rank, regiment, and company, military service (battles fought, imprisonment, and/or death), and postwar activities. Many anecdotes provide historical and genealogical insights into the era. For example, the capsule history for brothers William Perkins and Rufus Wiley Hardison recounts the love and affection that both brothers had for their cousin, Richilda Lee Hardison. She favored William, but after he died of a mortal wound at the Battle of Drewry's Bluff, Virginia, she married brother Rufus. Detailed uniform descriptions are given and often they provide clues to the military service.

The history capsule is followed by a description of the image itself. *State Troops and Volunteers* provides an excellent study of Civil War era photography. Most of the images are ambrotypes. Others include daguerreotypes, tintypes, and albumen prints. The capsule is completed with name of donor and list of sources. A more detailed index would be useful. For example, inclusion of counties by name would assist in quickly locating the men who enlisted there.

State Troops and Volunteers is an attractive oversize book, printed on high quality paper to enhance the photographs. It weighs four pounds and is best read at the table. The first printing is nearly sold out, and even with a promised second printing it will probably soon become a collector's item. It is hoped that volume two will soon follow. Recommended for all North Carolina libraries, especially those with an interest in North Carolina, Civil War, family, military, and photographic history.

— Beverly Tetterton
New Hanover Public Library

Greg Mast.

State Troops and Volunteers: a Photographic Record of North Carolina's Civil War.

Raleigh, N.C.: North Carolina Department of Cultural Resources, Division of Archives and History, 1995. Volume I, 381 pp. \$50.00.
ISBN 0-86526-264-0.



This is a delightful little collection for those of us who love ghost stories — and we are legion. The well-known tales are here, including the story of Samuel Jocelyn, a man buried alive, and that of the Maco Light, rumored to be the lantern of a decapitated trainman searching for his head. Others are more obscure: "Spirit from the Sea" tells of a mother's premonition of her son's death, and "The Return of the Harpist" describes how a ghost moves in to stay. Still others, such as "The Night Mama Struggled with the Ghost," are more personal. "In the Spirit of Things," for instance, is a first-person narrative, as told by a haunted friend. Another section consists of stories associated with

historic places and events in the area. Direct quotes from area residents, past and present, who live or have lived with ghosts, or have otherwise experienced them, give credibility to these "true" stories.

The author obviously has a fondness for these stories, and a long acquaintance with them. They are well written, but, more tellingly, read as though they were being told. In her preface, Preik reminisces about the part storytelling has played in her life, and her appreciation of that art carries over into her writing of those essentials of the repertoire, ghost stories. An enjoyable addition to any collection.

Brooks Newton Preik.

**Haunted Wilmington
... and the Cape Fear Coast.**

Wilmington, N.C.: Banks Channel Books, 1995. 138 pp. \$9.95 paper. ISBN 0-9635967-3-X

— Samantha Hunt

New Hanover County Public Library

"This story is terrifying, but it's fiction.
It hasn't happened yet ... But it will."



Durham resident Graham Watkins, a master of the horror genre, branches out into science fiction for his latest book, *Virus*. When internist Dr. Mark Roberts and psychiatrist Dr. Alexandra Walton realize that many of their patients are suffering from a newly-discovered worldwide epidemic of Computer Addiction Syndrome, they enlist the aid of colleagues in medicine and computer engineering to trace its source, which is revealed to be a computer program

enhanced by a virus. Soon it infects any computer connected to the Internet, with dire results. Watkins adroitly evades the fact that such occurrences are precluded by the shortcomings of present-day computer architecture by having the puzzled characters in his story reiterate that fact. This simple device effectively bridges what would otherwise be an unbridgeable credibility chasm.

The software, "PENULTIMATE," nicknamed "Penny," evolves into an artificial intelligence which interacts with its victims in a variety of ways. Victims are lured into staying online by keeping them just short of solving the ultimate problem. Days or weeks later, if they are lucky, they are found and brought to the hospital suffering from exhaustion and malnutrition. Penny causes computer games to become so realistic that they even kill the player. There is also a bulletin board, The Last Word, which leads participants to very real adventures in cyberspace. How can Mark and Alexandra save the world from Penny?

Meanwhile, Fletcher Engels, one of the developers of PENULTIMATE, realizes what has happened and begins to battle Penny on the Net. Fletcher and the team of doctors and scientists join forces to defeat Penny, using all of their academic and practical knowledge. The ending very satisfactorily leaves the reader wondering.

Virus is set at Duke Hospital in Durham, surrounding neighborhoods, and Research Triangle Park. The setting is perfect for the plot. PENULTIMATE is developed by a company in the Park and the solution to its demise is created by a team of Duke scientists following a biological model. Like the best speculative fiction, it begins with the believable and carries it into a new dimension. Who hasn't lost whole chunks of time while surfing the Net? The development of PENULTIMATE into Penny is clear even to one with limited technical knowledge. The characters, both scientists and victims, are developed enough to be interesting without being obtrusive. Penny herself is the most fascinating character in the book. She is many-faceted, ranging from an alluring helper to a peculiarly innocent killer.

Virus will keep the reader so thoroughly engaged that he forgets about meals, sleep, or work until the book is finished. This book is recommended for public and high school libraries.

Graham Watkins.

Virus.

New York: Carroll & Graf, 1995.
413 pp. \$25.00. ISBN 0-7867-0194-3.

— Anne Berkley

Durham County Library

In *The Province of the Heart*, author Phyllis McGinley writes, "The trouble with gardening is that it does not remain an avocation. It becomes an obsession." This is particularly true of Southern gardeners, who respond to the fertile soil, lush blooming plants, and mild climate by turning simple acres into havens of beauty. *Carolina Edens* is an illustrated guide to sixty-five such sites in North and South Carolina. The visited plots vary from elaborate, formal landscapes around mansions to smaller enclosures that add distinction to public or historic buildings.

The husband and wife team, Al and Cindy Spicer, are ideal chroniclers of Carolina gardens. They combined their interests in plants with their talents in photography and in writing to create *Carolina Edens*. The result is both a guide and a coffee-table book.

Cindy Spicer.

Carolina Edens.

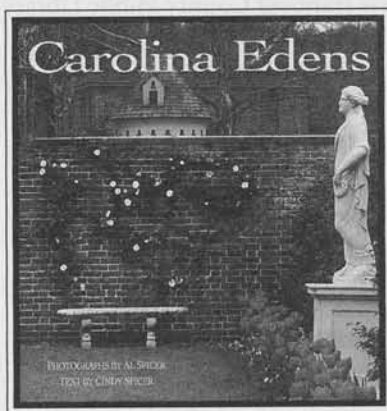
Photographs by Al Spicer. Winston-Salem, N.C.:
John F. Blair, 1995. 176 pp. \$26.95. ISBN 0-89587-135-1.

Al Spicer, Director of Photography for the *Greensboro News and Record*, chose one hundred and four color pictures from thousands taken over three years' during visits to the various gardens. A history as well as hours, fee, size, special features, and directions to each garden are included in free lance writer Cindy Spicer's text. Her tips include information on handicap accessibility, annual events, and even advice on when to bring bug spray.

The book is handily arranged into separate sections for each state and subdivided alphabetically by city, with the gardens near each town described. The majority of the gardens are in North Carolina, but those in South Carolina are some of the most unusual. Among the plantations near Charleston, Middleton Place is considered the oldest landscaped garden in America. Brookgreen Gardens near Myrtle Beach contains more than five hundred sculptures by prominent nineteenth- and twentieth-century artists. The larger gardens, such as Asheville's Biltmore or Charleston's Magnolia Plantation Gardens, are illustrated with several images. Most of the smaller ones, created by colleges, civic groups, or individuals, are illustrated with one view that typifies the garden's plants or wildlife.

Carolina Edens is a resource to be added to the collections of public, academic and school libraries. This book will be requested by travelers planning side trips to out-of-the-way gardens as they meander from the coast to the mountains in the Carolinas. (A hyperspace book tour is on the Spicer's Web homepage, <http://www.infi.net/~spicer>.)

— Christine L. Thomson
Kenan Library, Saint Mary's College



Forty years ago Mary Lindsay Thornton issued the first installment in her comprehensive and monumental bibliography of North Caroliniana (official publications in 1954 and "unofficial publications" in 1958). At the same time, the late Hugh T. Lefler compiled the first of his select bibliographies keyed in a general way to the then standard history of the state written by him and Albert Ray Newsome, *Guide to the Study and Reading of North Carolina History*. Houston Gwynne Jones, long time state archivist and director of the then State Department of Archives and History, closed his public career after succeeding to Thornton's chair in the North Carolina Collection and Lefler's in the history department of the University of North Carolina at Chapel Hill. He has now compiled a state bibliography of more than eleven thousand books, pamphlets, and articles published before 1993, that has drawn on aspects of both predecessors without slavishly following either. His is the third in a series entitled "Bibliographies of the States of the United States," published by Greenwood Press.

H. G. Jones.

North Carolina History: An Annotated Bibliography.

Westport, Conn.: Greenwood Press, 1995. 796 pp.
\$95.00. ISBN 0-313-28255-2.

Jones's bibliography is divided into twelve sections, seven devoted to specific categories (Environment; Prehistory and Archaeology; First Americans, From Then Until Now; Exploration and Attempted Settlement, 1524-1650; General Works; County and Local History; and Historic Resources in North Carolina) and five to chronological periods (1650-1775, 1776-1835, 1835-1865, 1865-1945, and 1945-1992.) The chronological periods are subdivided into different areas of historical inquiry: bibliography; religious history; political history; ethnic history; economic history; social history;

science and medicine; language and literature; general history; description and travel; war, disputes, and violence; and autobiography and biography.

Jones combines much of the expansiveness of Thornton's bibliography and something of the convenient categorization of Lefler's without attempting the uncritical inclusiveness of the former

or the exclusivity of the latter. The subdivisions of the chronological sections ensure an attractive balance of the various historical genres for each period of the state's history. The compiler's extensive effort to include a wide choice of autobiographical and biographical writings is a most welcome and successful feature of the work.

The nonchronological sections of the bibliography are also subdivided to facilitate use. For example, the section on First Americans is divided by Cherokees, Lumbees, Tuscaroras, and so on. Similarly, the section on County and Local History opens with general sources and continues with separate listings for every county in the state. A subject index and separate author index is of the greatest possible assistance when the approach is neither chronological nor categorical.

Although this bibliography replaces neither of Thornton's volumes as standard reference tools, it altogether supersedes Lefler's *Guide to the Study and Reading of North Carolina History*. A copy ought to be available in every library in the state whose users are interested in the state's history.

— George Stevenson
Division of Archives and History

Kay Gibbons's fifth novel, *Sights Unseen*, is a powerful and affecting work. As in her previous novels, Gibbons writes with eloquence, compassion, and clarity about life and a cast of characters facing its complexity.

Set in Gibbons's native North Carolina during the summer and fall of 1967, the story is told by young Hattie Barnes. Hattie tells about her mother's dramatic battle with manic depression and its effect on the Barnes family. To the people of Bend of the River, North Carolina, Hattie's mother, Maggie, is "the Barnes woman with all the problems." To her family, she is troubled and erratic, flying from mania to depression. She is a neglectful wife and mother and a spoiled daughter-in-law.

Suffering delusional episodes, Maggie attempts to run over a pedestrian in her car because she thinks that the red swing coat that the woman is wearing is her own. Although her wealthy and well-connected father-in-law manages to free her from legal problems, Maggie's mental health continues to deteriorate. Finally, she is committed to the psychiatric ward of Duke Hospital where she undergoes electroshock and drug therapy. Maggie is finally able to stabilize her life and moods and begins to regain her family.

Sights Unseen depicts a dysfunctional family struggling with the chaos and pain caused by mental illness. Yet, love and a desire for normalcy echo throughout the novel as young Hattie says about her mother, "I wanted her to be laughing-well in her occasional state in which everything seemed to bring her joy."

Kaye Gibbons.

Sights Unseen.

New York: G.P. Putnam's Sons, 1995. 209 pp.
\$19.95. ISBN 0-399-13986-9.

Gibbons knows her characters and their background well. Raised in Nash County, Gibbons captures the flavor of rural North Carolina in the 1960s. She evokes sights, sounds, and smells that carry the reader along with her. The reader can hear the characters talking and see where they live. Gibbons is also able to balance the grimness of their problems with levity and even humor.

Other characters in the book are rich and well-developed. Pearl, the housekeeper, is particularly remarkable as she is somehow able to keep the Barnes household together during Maggie's most turbulent times and provides an anchor for Hattie and her brother Freddie. Hattie's father, Fred ("a gentleman farmer"), is a loyal and long-suffering husband. Mr. Barnes, Maggie's father-in-law ("a man of means, a rural capitalist"), pampers Maggie at every opportunity. Miss Josephine Woodward, who "kept company" with Mr. Barnes since his wife's death, Aunt Menefee, and Uncle Lawrence round out the family.

Kay Gibbons writes with charm and grace. Her small books are packed with explosive feelings and deep sentiments expressed with precision and economy. She endows her narrator, Hattie, with both the innocence of childhood and insights learned through pain and longing. She draws an intricate picture of family relationships with humor and feeling. Ultimately, her realization that mental illness can be effectively treated and family love restored offers hope to her readers.

Reading a book written by Kay Gibbons is a glimpse into the hearts and souls of her characters. *Sights Unseen* is a book to be treasured. Recommended for all libraries.

— Joan Sherif
Northwestern Regional Library



On the dust jacket of this provocative book, a stern-looking Edmund Ruffin peers through a break in a photograph of a stand of cypress trees on the bank of the Perquimans River, near Hertford. It is as though Ruffin, a Virginian who promoted scientific farming practices during the antebellum period, is evaluating the extent to which his vision for development of the South has been realized. In this broad study of the interaction of humans and the landscape in southeastern Virginia and northeastern North Carolina from pre-history to the present, Jack Temple Kirby skillfully weaves different threads of history to fabricate a convincing view of physical changes that would be perhaps pleasing and perhaps appalling to Ruffin.

The title derives from the Algonquian word meaning "swamp-on-a-hill." Pocosins, as they are known today, are wetlands found at higher elevations than swamps. They are valuable as nurseries for young fish and as a filtering system for waterways in the coastal region. They are usually associated with forests of conifers and evergreen shrubs. The area Kirby studies, the subregion between the James River in Virginia and the Albemarle Sound in North Carolina, contains many pocosins. The largest area of this kind, contained within the Great Dismal Swamp, is a focal point of this book.

Jack Temple Kirby.

Poquosin: A Study of Rural Landscape and Society.

Chapel Hill: The University of North Carolina Press, 1995. 293 pp. \$39.95 cloth. ISBN 0-8078-2214-0. \$17.95 paper. ISBN 0-8078-4527-2.

Much of *Poquosin* describe the people of two distinct areas of the James-Albemarle subregion. The cosmopolitans, who lived near rivers or in port towns, promoted progressive agricultural techniques and took advantage of waterways to transport shingles or other lumber products to distant markets. Handicapped by obstacles to efficient transportation, people of the hinterlands resisted agricultural improvements and participation in the economic system of the cosmopolitans. Both groups, however, had an impact on the landscape: forests were cut, swamps were drained, and such linear forms of transportation as canals and railroads were built.

In the twentieth century, mechanization, government policy, and increasingly large lumber and paper companies hastened change in the subregion. Farms grew larger as the number of farm families decreased. Gigantic loblolly pine plantations supplanted cropland and deciduous forests. Agricultural runoff and wastes from manufacturing plants poisoned rivers, and the drainage of wetlands led to water shortages in such cities as Virginia Beach. While Edmund Ruffin might have admired Southerners' newfound industriousness, the impact of their labors would have saddened him.

Kirby, author of *The Countercultural South* (University of Georgia Press, 1995) and *Rural Worlds Lost: The American South, 1920-1960* (Louisiana State University Press, 1987), teaches history at Miami University. In *Poquosin* he has synthesized a wide variety of secondary sources as well as manuscripts, maps, census records, and oral history. These sources are included in useful endnotes, but the lack of a bibliography makes it difficult to determine the scope of the research. Though most appropriate for academic libraries, this very readable (if sometimes ungrammatical) study will appeal to many patrons of public libraries in the Albemarle region.

— Maurice C. York
East Carolina University

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irst time novelist Jaffe jumps out of the starting gate with a narrative not too different from a hundred other equine mysteries. A valuable jumping horse is slashed to death on the eve of sale, a disreputable trainer is found dead at his feet, and a well-groomed stable boss seems to be responsible for both. Voluble and volatile Natalie Gold,

amateur equestrian and fashion reporter for the *Charlotte Commercial Appeal*, sees the incident as a potential springboard to writing features if she can convince desirable WASP Pulitzer Prize-winner and single father of two, Henry Goode, to let her in on the story.

Of course, he's convinced after she shows him that the horse's shoeprints were incorrectly situated on the trainer's body. Of course, any number of people in Camden and the entire horse-jumping world had motive to do it. Of course, Nattie's best friend and rabid horse enthusiast, Melissa, is the prime suspect. And, of course,

Jody Jaffe.

Horse of a Different Killer.

New York : Fawcett Columbine, c1995. 279 pp. \$21.00. ISBN 0449909972.

Nattie gains Henry's respect and growing affection.

She nails the real killer, too, and it's not who you think it might be. But two more people get killed, she breaks her leg twice, and the reader's interest dissipates. Nattie uncovers a prime piece of evidence that implicates Melissa's involvement, but, goshdarnit, so many things keep happening in her life that it takes another one hundred pages before Nattie can question Melissa about the connection. This provides time enough to win a major equestrian competition, consummate her romance, and have several transcendent experiences—on horseback and in her dreams.

Jaffe's depiction of the local equestrian industry may stand for the sham and shallowness that pervades the Carolinas. It may stand for the decadent and hypocritical lives old money can buy. Or it may stand for the author's inability to scratch beneath the surface of her characters and locale. She's more eloquent describing clothes than depicting personality traits. Local institutions and events come off banal or contrived such as her description of the cuisine at a local restaurant whose "vegetables were big and delicious as usual and the banana pudding was a religious experience." Mean streets for Jaffe are those that don't have sidewalks on both sides. She saddles the reader with a mystery of questionable staying power, serviceable to pass away a Saturday afternoon, nothing more.

— William Fietzer

University of North Carolina at Charlotte

Holly is 1944; the place, a small town near Wilmington. Holly Rachel Hill, nineteen, is engaged to Billy, who's in the Navy, fighting somewhere in the Pacific. Her brother Bobby is off fighting with the Marines. But Holly, who isn't sure she wants to be engaged to Billy, and Elsie, her best friend, are mainly fighting boredom. They hang out at Ben's, a local dive, where they flirt and talk and smoke and usually reject eager young men who seek their company. The routine is shattered when Bobby is wounded and comes home shaken and changed forever; and Billy, after Holly has broken their engagement, comes home in pieces in a box—both casualties of a war that reaches out from the Pacific to touch even small towns in North Carolina.

The central theme of the novel turns out not to be growing up bored in a small Southern town during World War II, however, but race, specifically the impossible odds facing an interracial couple in North Carolina in the mid-1940s. Midway through the book the author introduces Elias Euritides Owens, a black Army veteran and former aspiring classical musician whose career and attitude toward life have been shattered by the loss of an arm. Elias and Holly form a strangely matched pair: he is artistic, sensitive, educated, the son of a musician and a professor at Howard University; she is uneducated, poor, has had few opportunities, and has shown little interest in anything but amusing herself. The war, however, has wrenched them both outside their traditional boundaries, and for a very short time they exist together in a magical, unrealistic happiness, until the inevitable and tragic consequences crash in on them.

Some readers will find that French's style gets in the way of the story and seems artificial. Dialect, run-on sentences, and constantly changing tenses push the boundaries of conventional style and require a lot from the reader. An example: "What ever Um goin ta wear, Ah ain't wearin no stockings wit it, too damn hot for them things' Elsie sayin."

It is difficult to follow a story such as *Billy*, French's critically acclaimed first novel. This story says a lot about race relations in general, but too little about Holly and Elias specifically — they are on stage together for far too brief a time. Nevertheless, watch for more from Albert French: he has talent and creativity and a distinctive style. Adult fiction collections in North Carolina libraries may want to add this title, both for the subject and for the local flavor.

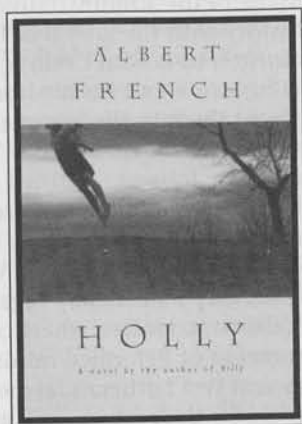
— Alice R. Cotten

University of North Carolina at Chapel Hill

Albert French.

Holly.

New York: Viking, 1995. 307 pp. \$22.95. ISBN 0-670-85746-7.



"There is something inherent in recorded images from the past that touches us at our very centers."

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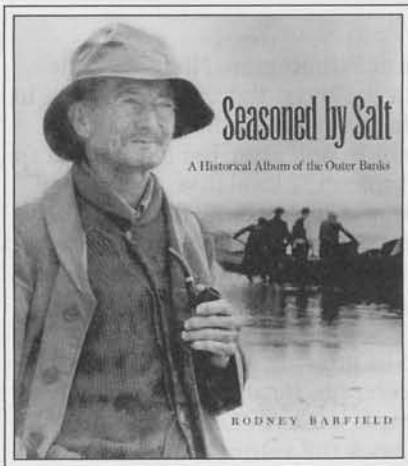
his prefatory quote by Rodney Barfield is based on his observation of the arresting effect of exhibits of historical photographs on visitors to the North Carolina Maritime Museum in Beaufort, where he serves as director. The author has collected more than two hundred photographs and drawings, many of them never previously published, to create this overview of the Outer Banks and Coastal North Carolina.

The book takes the form of fourteen pictorial essays grouped under four large chapters: "An Overview of the Outer Banks," "The Civil War," "Storms and Shipwrecks," and "Sharpies and Other Boats." Each short essay illustrates some aspect of the history, geography, economy and social life of this distinctive region. The photographs, drawings, and engravings were selected from a variety of sources, primarily the North Carolina Division of Archives and History, the North Carolina Collection at UNC-Chapel Hill, the North Carolina Maritime Museum, the Outer Banks History Center, and the National Park Service. Most date from the late nineteenth century to the very early 1900s. All are annotated, and the contextual detail included in these annotations form the substance of the work.

Rodney Barfield.

Seasoned by Salt : A Historical Album of the Outer Banks.

Chapel Hill: University of North Carolina Press,
1995. 192 pp. \$34.95 cloth.
ISBN 0-8078-2231-0. \$18.95 paper.
ISBN 0-8078-4537-X.



Several essays should be of interest even to those readers possessing a general familiarity with the Outer Banks. These passages document the importance of land-based whaling to the local economy in the eighteenth and early nineteenth centuries, the extensive use of windmills on the islands and adjacent mainland in the nineteenth century, and the development and evolution of native boatbuilding designs suitable for the local sailing conditions.

It will also be news to many readers that pro-Union sentiment was so pervasive among the "Bankers" in 1861 that a number of disgruntled Hyde County residents assembled at Hatteras to proclaim an independent government, denounce secession, and elect a representative to the U.S. Congress. Barfield attributes this anti-Confederate sentiment to the geographic isolation of the Outer Banks which alienated the islanders from the state government, and to the insignificance of slavery in the local economy. He concludes that the inhabitants have more resemblance to mountain region Carolinians than to their closer geographic cousins of the Coastal Plain and Piedmont.

The book contains a few errors in dates and numbers which would have been caught by more careful editing. These minor flaws do not significantly detract from the overall quality of the work. Barfield successfully uses these stark photographs to illuminate the severity of the natural environment of the Outer Banks, and the tenacity and independence of its people. Recent overdevelopment and overpopulation have largely erased the past revealed in this album, but the book offers a window into that earlier time and place which should be of interest to a wide audience. Recommended.

— Paul King
Peace College

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his Lutheran chronicle is ably written by Raymond M. Bost, a former Synod Historian, and Jeff L. Norris, a member of the administrative staff of Lenoir-Rhyne College. They begin their history with the arrival of the Rev. Adolph Nussmann, a German Lutheran minister, in Rowan County, North Carolina, in 1773. Nussmann was under no illusions about his mission in North Carolina, writing that "God had placed them in the 'remote forests' of a land on 'the most distant border of the civilized world.'"

Nussmann, accompanied by Johann Gottfried Arends, came to America to minister to the growing number of German Lutheran settlers. Most of these had left the crowded colony of Pennsylvania, making their way south through the Shenandoah Valley to central North Carolina. Before 1750, they had already organized several churches in Rowan and Cabarrus counties, where occasional services were held by traveling Moravian or Reformed ministers or missionaries. Eventually the settlers sent two Lutheran laymen to Germany to recruit a pastor and a teacher for their youth, and as a result Nussman and Arends, both of whom would have great influence in the developing Lutheran Church in the state, arrived.

Raymond M. Bost and Jeff L. Norris.

All One Body: The Story of the North Carolina Lutheran Synod, 1803-1993.

Charlotte, N.C.: Delmar Printing Co., 1994. 441 pp.
\$29.95. ISBN 0-961126-0-4.

By the turn of the nineteenth century, there were twenty-seven Lutheran churches in the state and a chronic shortage of pastors. The North Carolina Synod was organized in Lincolnton in 1803 to give voice, support, and unity to the few scattered Lutheran ministers. John Gottfried Arends, who had been ordained after his arrival in America, was the first president. Unity among the churches proved fragile. In 1820, a schism developed over the controversy of confessionalism versus Christian unity, resulting in the organization of the separate Tennessee Synod.

The North Carolina Synod survived the sectionalism and slavery questions of the Civil War period and its aftermath. During these difficult times, the Synod began providing higher education for its youth, first opening the Western Carolina Male Academy (later North Carolina College) in 1855, and the Mount Pleasant Female Seminary about a decade later. Today, Lenoir-Rhyne College in Hickory, North Carolina is an example of this same strong commitment to higher education.

In 1921, the North Carolina Synod and Tennessee Synod reunited at conventions held in Salisbury, ending one hundred years of division. In subsequent years, the Synod would go through two national Lutheran mergers culminating in the organization of the Evangelical Lutheran Church of America in 1988.

All One Body is very well documented and contains a superb bibliography and index. Photographs and illustrations of prominent clergymen and churches follow each chapter. Lists of Synod Presidents and annual conventions are included.

No understanding of the history of North Carolina can be complete without a discussion of the significant influences of our various religious denominations. This volume is a worthy addition to that understanding, and should be available in libraries throughout the state.

— Ann Hewlett Hutteman

Archivist, St. Paul's Evangelical Lutheran Church, Wilmington

Dim Grimsley's second novel, *Dream Boy*, following the critically acclaimed *Winter Birds*, presents a compelling but bleak testament to the redemptive powers of adolescent love. Nathan, a precocious high school sophomore, has recently moved with his parents to a new home near Potter's Lake. His neighbors have a son, Roy, two years Nathan's senior, who is immediately drawn to the younger boy. Compared to Nathan, Roy leads an idyllic life. He is a school bus driver, member of the baseball team, has a steady girlfriend, and belongs to a triumvirate of close-knit buddies. Meanwhile, Nathan must endure the furtive existence of a child whose family is frequently forced to relocate.

His father is an alcoholic, abusive, Bible-thumping tyrant; his mother, a timorous, insubstantial presence, little more than a ghost in her own house. What the two boys have in common is a need for warmth, affection, a gentle touch.

Roy makes the first overture, casually seeking Nathan out at school, including him at lunch group with his pals, Randy and Burke, and crossing the yard to Nathan's house at night to seek help with his homework. Within days, the two of them become lovers.

During the ensuing weeks, Nathan must balance his desire to be with Roy against the more pressing need of avoiding his own father's clutches. He takes to the woods at night, then to the comfort of Roy's barn — anywhere to escape the wretched life that awaits him at home.

Within Grimsley's beautifully evoked natural landscape, the boys find some comfort. But even nature offers only a temporary reprieve from the harshness of life in provincial Potter's Lake. To achieve a lasting deliverance, they must first survive Nathan's martyrdom and subsequent resurrection.

Dream Boy is suffused with spiritual overtones, both in its reverence for nature and in the mystical bond it ascribes to the two lovers. However, the boys' nearly instantaneous coupling, as well as the repeated allusions to a more abiding love — when what the novel offers as evidence are painstaking descriptions of their sexual encounters — almost undermine this very spirituality. Yet, in spite of these imperfections, *Dream Boy* still delivers an eloquent affirmation of love's triumph over seemingly insurmountable odds.

— Reid Newnam

Greensboro Public Library

Jim Grimsley.
Dream Boy.

Chapel Hill: Algonquin Books of Chapel Hill,
1995. 195 pp. \$18.95. ISBN 1-58512-106-6.

OTHER PUBLICATIONS OF INTEREST

I Shall Never Speak, by Gina V. Kaiper, is the first in a proposed series of four novels about North Carolina women of different generations. Its heroine is Dorcas Howell, who looks back over her life as she tends her dying husband in November of 1860, and ponders a secret she has never been able to tell him. (1995; The Days & Years Press, P.O. Box 10667, Pleasanton, CA 94588; 187 pp; paper, \$11.95; ISBN 0-9645206-2-1.)

Kill the Hundredth Monkey is Richard Hill's third Gat Sierra mystery. Hill sets his action in Hallsboro, Lake Waccamaw, the Green Swamp, and the North Carolina mountains, as well as in Atlanta, and kicks things off by killing a UNC basketball star. (1995; St. Martin's Press, 175 Fifth Avenue, New York, NY 10010; 230 pp; \$19.95; ISBN 0-312-11843-0.)

Regency romance novel *The Valentine Legacy*, by Catherine Coulter, features a hunt for Blackbeard's treasure on North Carolina's Outer Banks, as well as horseracing, sex, and repressed memories. (1995; G.P. Putnam's Sons, 200 Madison Avenue, New York, NY 10016; 354 pp; \$19.95; ISBN 0-399-14094-8.)

My Pee Dee River Hills: A Remembered Place is a memoir of farming in the Sandhills in 1919 by Chris Florance. (1995; Down Home Press, P.O. Box 4126, Asheboro, NC 27204; 234 pp; paper, \$13.95; ISBN 1-878086-41-3.)

John Egerton's *Speak Now Against the Day: The Generation Before the Civil Rights Movement in the South*, originally published by Alfred A. Knopf, is available in paperback, and is an important purchase for all state history collections. (1994; The University of North Carolina Press, P.O. Box 2288, Chapel Hill, NC 27515-2288; 704 pp; paper, \$18.95; ISBN 0-8078-4557-4.)

A Seneca Indian in the Union Army: The Civil War Letters of Sergeant Isaac Newton Parker 1861-1865 fills in an often neglected area in Civil War history. Author Laurence Hauptman has provided an illustrated introduction, and extensive notes to the letters. (1995; Burd Street Press, a division of White Mane Publishing Co., Inc., P.O. Box 152, Shippensburg, PA 17257; 120 pp; paper \$12.00; ISBN 0-942597-57-5.)

Ironclad of the Roanoke: Gilbert Elliott's Albemarle weaves together the stories of the Confederate ironclad ram *Albemarle* and that of its builder, Gilbert Elliott of Elizabeth City, North Carolina. Author Robert G. Elliott is a cousin of the builder. (1994; White Mane Publishing Co., Inc., P.O. Box 152, Shippensburg, PA 17257; xiv, 372 pp; \$29.95; ISBN 0-942597-63-X.)

Already distributed free of charge to public libraries and to art and history museum libraries, *Time, Talent, Tradition: Five Essays on the Cultural History of the Lower Cape Fear Region, North Carolina*, documents a joint exhibition at the Cape Fear Museum and St. John's Museum of Art in Wilmington in 1992. Essayists are Alan Watson, on history; Ed Turberg, on building styles; Sherrill Martin, on music; Stephen Cymbalsky, on literature; and Tony Rivenbark, on theater. (1995; Cape Fear Museum, 814 Market Street, Wilmington, NC 28401; 109 pp; paper, \$10.00; no ISBN.)

The Way We See It: Documentary Photography by the Children of Charlotte is a moving glimpse into the world of inner city schoolchildren, and a monument to their creativity as well as that of the teachers who conceived the project. Text is by the father-daughter team of Frye Gaillard and Rachel Gaillard, based on extensive interviews with the child photographers. (1995; The Light Factory, Photographic Arts Center, 311 Arlington Avenue, P.O. Box 32815, Charlotte, NC 28232, in association with Down Home Press, P.O. Box 4126, Asheboro, NC 27204; 80 pp; paper, \$11.95; ISBN 1-878086-46-4.)

Central Piedmont Community College: The First Thirty Years, is a handsomely produced and meticulously compiled account by Carol L. Timblin. (1995; CPCC Foundation, Inc., P.O. Box 35009, Charlotte, NC 28235; 340 pp; \$23.70 includes shipping; ISBN 0-9644976-0-3.)

For cookbook collections, Amy Rogers has compiled *Red Pepper Fudge and Blue Ribbon Biscuits: Favorite Recipes & Stories from North Carolina State Fair Winners*. (1995; Down Home Press, P.O. Box 4126, Asheboro, NC 27204; 159 pp; paper, \$13.95; ISBN 1-878086-43-X.)

Naturalists will want to take note of *The Nature of the Outer Banks: A Guide to the Dynamic Barrier Island Ecosystem from Corolla to Ocracoke*, by Dirk Frankenberg. (1995; The University of North Carolina Press, P.O. Box 2288, Chapel Hill, NC 27515-2288; xiii, 157 pp; paper, \$14.95; ISBN 0-8078-4542-6.) Also of *Venomous and Nonvenomous Snakes of Southeastern North Carolina*, by David J. Mense and J. Raymond Smith, of the Biology Department at Southeastern Community College. This brief field guide is illustrated with excellent color photographs. (1995; Southeastern Community College, P.O. Box 151, Whiteville, NC 28472; 48 pp; paper, \$5.00; no ISBN.) And on a controversial subject, Charles R. "Buster" Humphreys maintains, based on many corroborated sightings, that great cats exist as a viable population in the heavily forested Coastal Plain of North Carolina. His book is *Panthers of the Coastal Plain*. (1994; Fig Leaf Press, 1132 Princeton Dr., Wilmington, NC 28403; 200 pp; \$19.95; ISBN 0-9621623-1-0.)



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