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# The Defeat of Black Power

Civil Rights and the National Black Political Convention of 1972

**LEONARD N. MOORE**

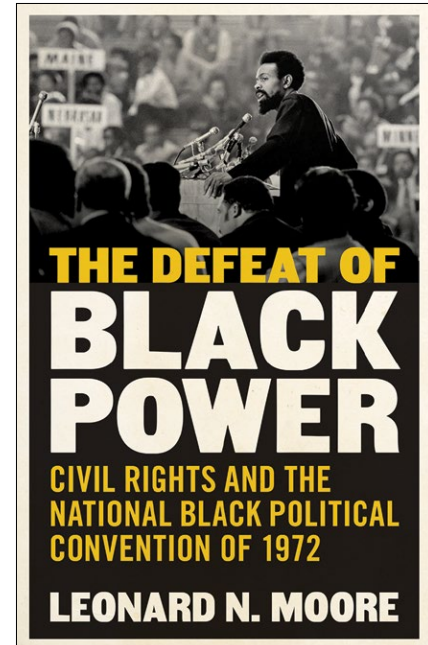
For three days in 1972 in Gary, Indiana, eight thousand American civil rights activists and Black Power leaders gathered at the National Black Political Convention, hoping to end a years-long feud that divided black America into two distinct camps: integrationists and separatists. While some form of this rift existed within black politics long before the 1968 assassination of Dr. Martin Luther King, Jr., his death—and the power vacuum it created—heightened tensions between the two groups, and convention leaders sought to merge these competing ideologies into a national, unified call to action. What followed, however, effectively crippled the Black Power movement and fundamentally altered the political strategy of civil rights proponents. An intense and revealing history, Leonard N. Moore's *The Defeat of Black Power* provides the first in-depth evaluation of this critical moment in American history.

During the brief but highly charged meeting in March 1972, attendees confronted central questions surrounding black people's involvement in the established political system: reject or accept integration and assimilation; determine the importance or futility of working within the broader white system; and assess the perceived benefits of running for public office. These issues illuminated key differences between integrationists and separatists, yet both sides understood the need to mobilize under a

unified platform of black self-determination. At the end of the convention, intent on reaching a consensus, officials produced "The National Black Political Agenda," which addressed the black constituency's priorities. While attendees and delegates agreed with nearly every provision, integrationists maintained their rejection of certain planks, namely the call for a U.S. constitutional convention and separatists' demands for reparations. As a result, black activists and legislators withdrew their support less than ten weeks after the convention, dashing the promise of the 1972 assembly and undermining the prerogatives of black nationalists.

In *The Defeat of Black Power*, Moore shows how the convention signaled a turning point for the Black Power movement, whose leaders did not hold elective office and were now effectively barred access to the levers of social and political power. Thereafter, their influence within black communities rapidly declined, leaving civil rights activists and elected officials holding the mantle of black political leadership in 1972 and beyond.

**LEONARD N. MOORE** is the George Littlefield Professor of American history at the University of Texas at Austin and author of *Black Rage in New Orleans: Police Brutality and African American Activism from World War II to Hurricane Katrina* and *Carl B. Stokes and the Rise of Black Political Power*.



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216 pages, 8 1/2 x 5 1/2

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African American Studies/Political Science

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# Freedom's Dance

Social, Aid and Pleasure Clubs in New Orleans

Photographs by **ERIC WATERS**

Narrative by **KAREN CELESTAN**

In this pivotal book, the captivating and kinetic images of noted photographer Eric Waters are paired with a collection of insightful essays by preeminent authors and cultural leaders to offer the first complete look at the Social, Aid and Pleasure Club (SAPC) parade culture in New Orleans. Ranging from ideological approaches to the contributions of musicians, development of specific rituals by various clubs, and parade accessories such as elaborately decorated fans and sashes, *Freedom's Dance* provides an unparalleled photographic and textual overview of the SAPC Second Line, tracking its origins in African traditions and subsequent development in black New Orleans culture.

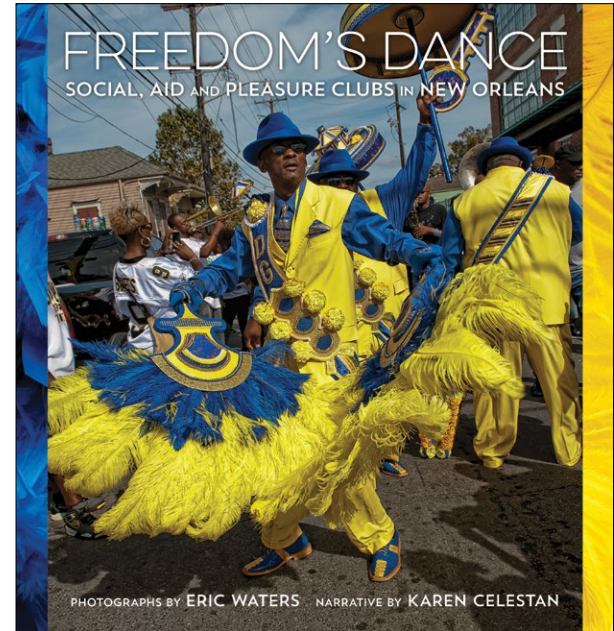
Karen Celestan's vibrant narrative is supplemented with interviews of longtime culture-bearers such as Oliver "Squirk" Hunter, Lois Andrews (mother of Troy "Trombone Shorty" Andrews and James Andrews), Fred Johnson, Gregory Davis, and Lionel Batiste, while interdisciplinary essays by leading scholars detail the rituals, historic perspective, and purpose of the Second Line. *Freedom's Dance* defines this unique public-private phenomenon and captures every aspect of the Second Line, from SAPC members' rollicking introductions at

their annual parade to a funeral procession on its way to the crypt.

Visually dazzling and critically important, *Freedom's Dance* serves as both a celebration and a deep exploration of this understudied but immediately recognizable aspect of the African American tradition in the Big Easy.

**ERIC WATERS** has been a professional photographer for more than forty years. He studied under the tutelage of the late Marion Porter, a respected African American photographer. Waters's iconic "Squirky Man" photo (1992) appeared as part of the opening photo montage for the HBO series *Treme*.

**KAREN CELESTAN** is executive writer and editor in University Advancement and adjunct professor of English at Texas Southern University in Houston. She was formerly senior program manager for Music Rising at Tulane in the New Orleans Center for the Gulf South at Tulane University.



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248 pages, 9 1/2 x 10, 143 color photos,

30 b&w photos, 6 line drawings

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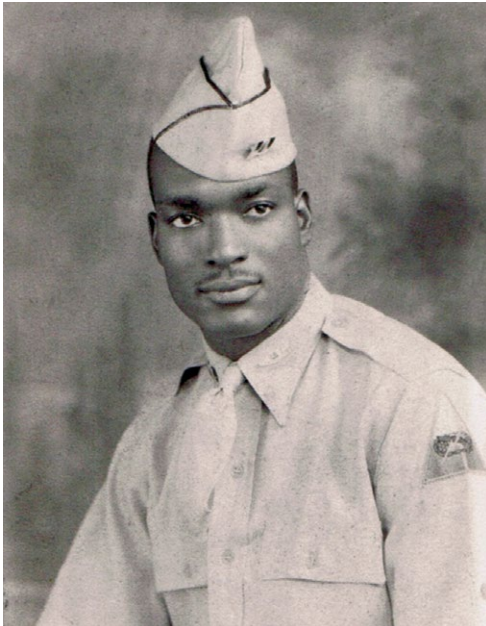
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African American Studies/Louisiana Studies/  
Cultural Studies

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Published with the assistance of the Borne Fund

## An Interview with Wayne A. Wiegand and Shirley A. Wiegand, co authors of *The Desegregation of Public Libraries in the Jim Crow South: Civil Rights and Local Activism*



Jesse H. Turner, instrumental in desegregating Memphis public libraries (Photo courtesy of Turner Estate)

Discourse about desegregation in the South often focuses on public education or the workforce. How does the history of desegregation within the public library system add to the broader conversation?

Unlike schools and places of employment, no one is forced to use a library. And yet, it represented such an important place to African Americans that they risked their lives and liberty to desegregate it. Note that it was the young kids, not the civil rights leaders, who conducted the protests, and that is likely why the media failed to focus on that aspect of the movement. These “hidden figures” have been overlooked.

What role did librarians play in maintaining or challenging the status quo as students protested their lack of access?

But for a remarkable few, the vast majority remained silent. The profession itself did little.

What were some of the protest tactics used by civil rights advocates?

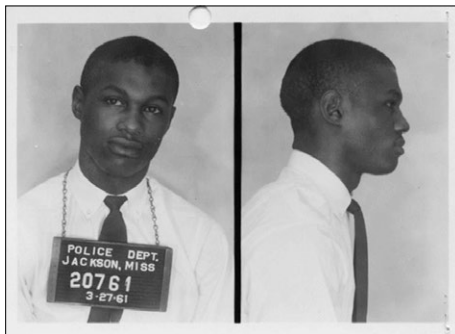
They were all nonviolent and followed pretty much the same pattern: walk quietly into a library, sit down, and begin reading.

Your book covers a number of specific integration attempts in cities across the South. Did any of these events stand out as particularly effective or emblematic of the overall struggle?

Jackson, Mississippi, comes to mind: it followed a characteristic pattern, well-planned, conducted by youth, who were then arrested and carted off to jail. According to Medgar Evers, it became the catalyst for the civil rights movement in Mississippi. Shortly thereafter, Jackson police descended upon supporters of the library protesters with billy clubs and dogs, leading to one of many lawsuits.

Given that racial discrimination continues to be an issue in America, how can understanding the nature of desegregation of public libraries in the South inform a more equitable society?

Because of the power of the public library as “place,” public libraries across the South have become sites of racial reconciliation. The accomplishments of African Americans are put on public display there. Blacks and whites sit next to each other and gather for public events without thinking twice.



Mug shots of James Bradford and Janice Jackson, two of the “Tougaloo Nine” (Mississippi Department of Archives and History)

# The Desegregation of Public Libraries in the Jim Crow South

Civil Rights and Local Activism

**WAYNE A. WIEGAND and SHIRLEY A. WIEGAND**

In *The Desegregation of Public Libraries in the Jim Crow South*, Wayne A. and Shirley A. Wiegand tell the comprehensive story of the integration of southern public libraries. As in other efforts to integrate civic institutions in the 1950s and 1960s, the determination of local activists won the battle against segregation in libraries. In particular, the willingness of young black community members to take part in organized protests and direct actions ensured that local libraries would become genuinely free to all citizens.

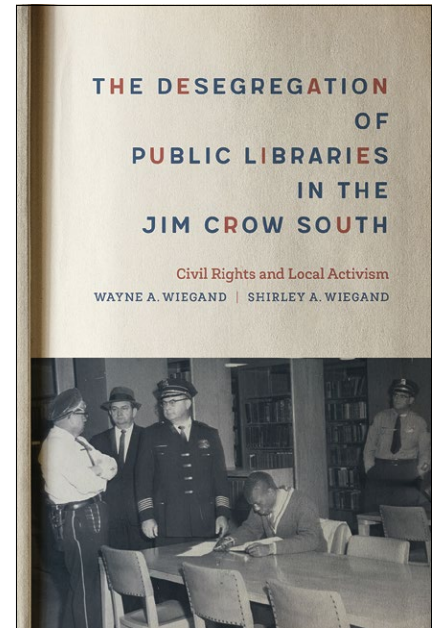
The Wiegands trace the struggle for equal access to the years before the Supreme Court's *Brown v. Board of Education* decision, when black activists in the South focused their efforts on equalizing accommodations, rather than on the more daunting—and dangerous—task of undoing segregation. After the ruling, momentum for vigorously pursuing equality grew, and black organizations shifted to more direct challenges to the system, including public library sit-ins and lawsuits against library systems. Although local groups often took direction from larger civil rights organizations, the energy, courage, and determination of younger black

community members ensured the eventual desegregation of Jim Crow public libraries. The Wiegands examine the library desegregation movement in several southern cities and states, revealing the ways that individual communities negotiated—mostly peacefully, sometimes violently—the integration of local public libraries.

This study adds a new chapter to the history of civil rights activism in the mid-twentieth century and celebrates the resolve of community activists as it weaves the account of racial discrimination in public libraries through the national narrative of the civil rights movement.

**WAYNE A. WIEGAND** is F. William Summers Professor of Library and Information Studies Emeritus and professor of American Studies at Florida State University.

**SHIRLEY A. WIEGAND** is professor emerita of law at Marquette University. The Wiegands are the authors or coauthors of numerous books, including *Books on Trial: Red Scare in the Heartland*.



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296 pages, 6 x 9, 21 halftones

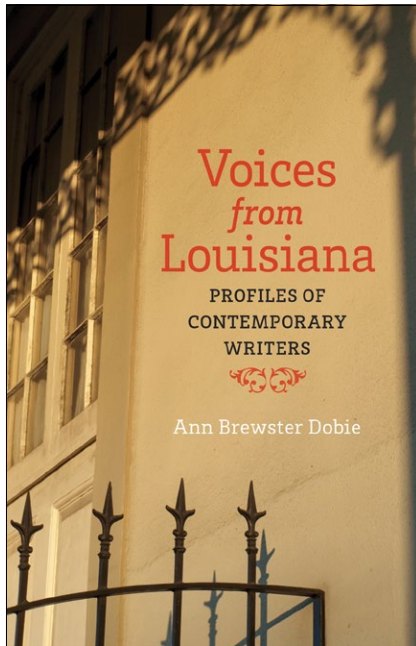
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Civil Rights/Southern History/Library History

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152 pages, 5 1/2 x 8 1/2

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Louisiana Studies/Literary Studies

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# Voices from Louisiana

Profiles of Contemporary Writers

**ANN BREWSTER DOBIE**

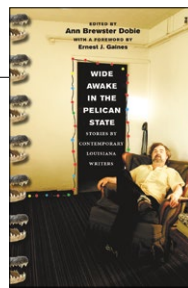
*Voices from Louisiana* provides thoughtful, timely profiles of some of the state's most highly regarded and popular contemporary authors. Readers interested in Louisiana's rich literary tradition will appreciate these evocative essays on writers whose works emanate from the cultures and landscapes of the Gulf South.

Ann Brewster Dobie explores the works of eleven well-known authors and concludes with a look at several emerging talents. These writers cover a broad range of subjects, from coming-of-age stories and historical narratives that recover the voices and stories of silenced and oppressed peoples, to crime thrillers set in New Iberia and New Orleans, to poetic invocations of the natural world, and narratives capturing the realities of working-class lives. Whether native to the state or transplants, these writers produce works that reflect the vibrant culture that defines the intricate literary landscape of the Pelican State.

Dobie highlights the careers of Darrell Bourque, James Lee Burke, Ernest Gaines, Tim Gautreaux, Shirley Ann Grau, Greg Guirard, William Joyce, Julie Kane, Tom Piazza, Martha Serpas, and James Wilcox. Newcomers also profiled include Wiley Cash, Ashley Mace Havird, Anne L. Simon, Katy Simpson Smith, Ashley Weaver, Steve Weddle, and Ken Wheaton.

**ANN BREWSTER DOBIE**, professor emerita of English at the University of Louisiana at Lafayette, is the editor of three anthologies of works by Louisiana writers: *Something in Common: Contemporary Louisiana Stories*, *Uncommonplace: An Anthology of Contemporary Louisiana Poets*, and *Wide Awake in the Pelican State: Stories by Contemporary Louisiana Writers*.

ALSO OF INTEREST



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# Hybrid Creatures

Stories

**MATTHEW BAKER**

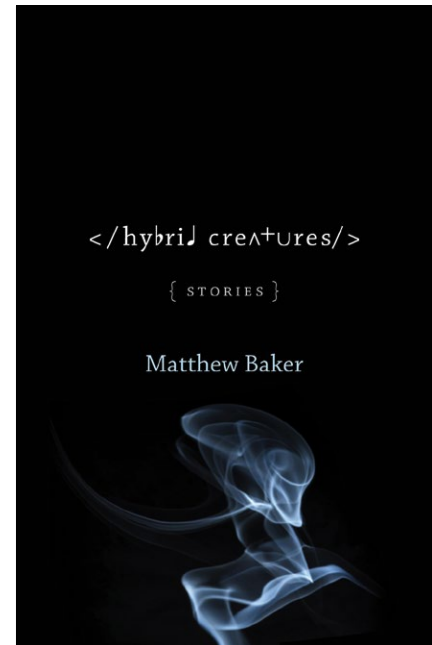
*Hybrid Creatures*, Matthew Baker's sharp and innovative collection, follows four very different protagonists as they search for, and struggle with, connection: an amateur hacker attempts to track down his vanished mentor; a math prodigy, the child of divorced parents, struggles with being torn between his two families; a composer takes a spontaneous trip to Nashville while mourning his husband's death and gets trapped on a hotel rooftop with a hipster; and a wayward philosopher accepts a job working for an industrial farming corporation. Throughout, Baker explores the inner dialogue of failed, floundering, and successful bonds between strangers, among family and friends, and even within a person.

Pairing the emotional pursuit of connection with multiple forms of communication, Baker weaves the languages of HTML, mathematics, musical nota-

tions, and propositional logic into his storytelling in order to unveil nuances of experiences and emotions. This poignant formal invention articulates loneliness, grief, doubt, and comfort in ways that are inaccessible through traditional language alone.

In both form and content, Baker captures the complexities of breaking and forming connections with other people, and the various languages we use to navigate this inescapable human need—resulting in a moving exploration of interpersonal bonds.

**MATTHEW BAKER** is the author of the children's novel *If You Find This*, a *Booklist* Top Ten Debut of 2015 and an Edgar Award Nominee for Best Juvenile Mystery. His stories have appeared in *American Short Fiction*, *New England Review*, *The Southern Review*, *Electric Literature*, *One Story*, and elsewhere.



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Fiction

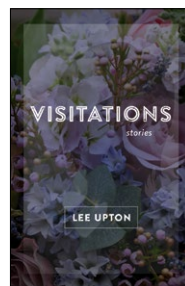
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— — — — —  
*The marriage of German and French cuisines on the German Coast resulted in the development of many foods, such as andouille, fresh hot sausage, hoghead cheese, boudin, and various cured meats.*  
 — — — — —

## ANDOUILLE

Makes 4 pounds sausage

- |                          |  |
|--------------------------|--|
| 4½ pounds pork butt      | 2 teaspoons garlic powder                      |
| ½ pound pork fat         | 1 teaspoon cayenne pepper                      |
| 5 teaspoons salt         | 5–6 feet of 2-inch beef or pork sausage casing |
| 2 teaspoons black pepper |  |

1. Cut pork and fat into ½-inch cubes. Add seasonings and mix well. Cover and refrigerate for several hours or overnight.
2. Tie off one end of the sausage casing. Using an extremely clean mechanical sausage stuffer, stuff the chilled, seasoned meat into the open end of the casing. When the casing is filled, twist the sausages about every 6 inches in alternating directions to make links. Twist the open end and tie with string.
3. Smoke your chain of links using pecan or hickory wood at low temperature (175–200°F) for 4–5 hours, or until the casing is dark and the meat is thoroughly cooked. Finished temperature should be 170°F. Cool and wrap andouille in several layers of aluminum foil; it will keep in the freezer indefinitely.



## BARBECUED SHRIMP

Makes 6–8 servings

- |   |   |
|---|---|
| 3 pounds large, unpeeled, head-on shrimp (21–25 per pound)  | 1 tablespoon Italian seasoning, or 1 teaspoon each oregano, thyme, and rosemary, finely chopped |
| 1 cup (2 sticks) unsalted butter                            | 1 tablespoon ground black pepper  |
| 1 cup olive oil   | 1½ teaspoons red pepper flakes  |
| 6–8 cloves garlic, mashed                                   | Hot French bread for serving  |
| 2 tablespoons Worcestershire sauce (optional)               |   |
| 1 tablespoon Louisiana hot sauce or your favorite, to taste |   |

1. Preheat oven to 375°F. Rinse and drain shrimp. Leave shells and heads on. (Some people like to suck the heads after cooking to enjoy the flavorful juices.) Set aside.
2. In a medium saucepan over medium heat, melt butter. Add olive oil, garlic, Worcestershire sauce, hot sauce, Italian seasoning, black pepper, and red pepper flakes. Cook on low heat 10 minutes.
3. Spread shrimp in a large rimmed baking pan and pour on butter mixture. Mix well to coat shrimp.
4. Bake 10 minutes. Stir to turn shrimp. Cook until shrimp have turned pink, an additional 10 minutes. Serve in bowls with crispy, hot French bread on the side to sop up the juices.

## MIRLITON SALAD

Makes 4–8 servings

*The humble mirliton can be enjoyed in everything from salad to desserts. My uncle Clancy Faucheux, who retired from the army, spent time in Korea, where he found mirlitons growing in the wild. While there, he put his culinary skills to work and cooked those wild mirlitons with shrimp, just as his mother had prepared them back in Hahnville. His fellow soldiers thought the dish was fantastic.*

- |                     |                                       |
|---------------------|---------------------------------------|
| 4 medium mirlitons  | 2 tablespoons vinegar                 |
| 1 teaspoon salt     | ¼ teaspoon garlic powder              |
| Water               | ¼ teaspoon onion powder               |
| ½ cup vegetable oil | Salt and ground black pepper to taste |

1. Peel and dice mirlitons. Place in a large pot and add salt and enough water to cover. Bring to a boil and lower to a simmer. Cook until tender, about 20 minutes.
2. In a small bowl, mix together oil, vinegar, garlic powder, and onion powder. Pour over mirliton pieces. Serve as a hot or cold salad.

# Mémère's Country Creole Cookbook

Recipes and Memories from Louisiana's German Coast

**NANCY TREGRE WILSON**

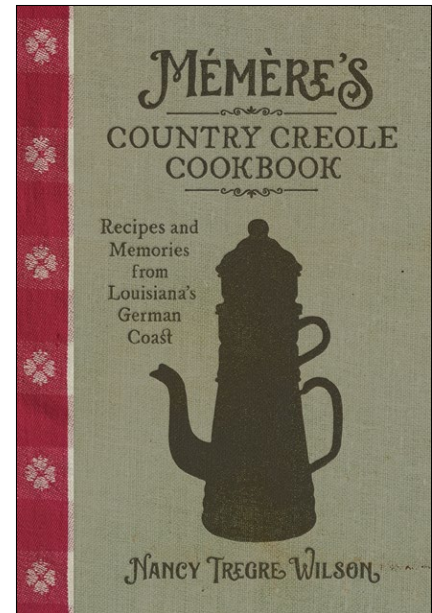
*Mémère's Country Creole Cookbook* showcases regional dishes and cooking styles associated with the "German Coast," a part of southeastern Louisiana located along the Mississippi River north of New Orleans. This rural community, originally settled by German and French immigrants, produced a vibrant cuisine comprising classic New Orleans Creole dishes that also feature rustic Cajun flavors and ingredients.

A native and longtime resident of the German Coast, Nancy Tregre Wilson focuses on foods she learned to cook in the kitchens of her great-grandmother (Mémère), her Cajun French grandmother (Mam Papaul), and her own mother. Each instilled in Wilson a passion for the regional flavors and traditions that define this distinct Cajun Creole cuisine. Sharing family recipes as well as those collected from neighbors and friends, Wilson adds personal anecdotes and cooking tips to ensure others can enjoy the specialty dishes of this region.

The book features over two hundred recipes, including crab-stuffed shrimp, panéed meat with white gravy, red bean gumbo, and mirliton salad,

as well as some of the area's staple dishes, such as butterbeans with shrimp, galettes (flattened, fried bread squares), tea cakes, and "l'il coconut pies." Wilson also offers details of traditional rituals like her family's annual November boucherie and the process for preparing foods common in early-twentieth-century Louisiana but rarely served today, such as pig tails and blood boudin. Pairing historic recipes with Wilson's memories of life on the German Coast, *Mémère's Country Creole Cookbook* documents the culture and cuisine of an often-overlooked part of the South.

For almost forty years, Louisiana native **NANCY TREGRE WILSON** owned and operated Louisiana Gourmet Enterprises, Inc., a food specialty business that produced the Mam Papaul's brand of dinner and cake mixes. Her other books include *Mam Papaul's Country Creole Basket*, *Louisiana's Italians, Food, and Folkways*, and *Lorraine Gendron: Louisiana Folk Artist*.



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Cooking / Louisiana Studies

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Cynthia LeJeune Nobles, Series Editor

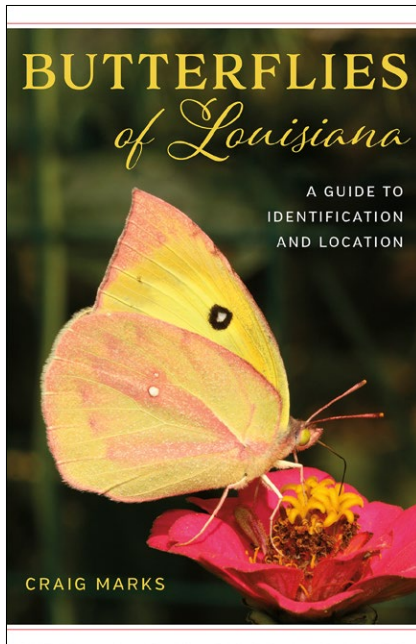


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Nature Guides and Natural History

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# Butterflies of Louisiana

## A Guide to Identification and Location

### CRAIG MARKS

Butterflies grace every region of the Bayou State, and with this authoritative resource in hand both the experienced and novice butterfly watcher can identify a frequent backyard visitor or pinpoint the haunts of a particular species. The brightly colored Eastern Tiger Swallowtail, for example, appears in almost every parish. Though less common, the equally beautiful Monarch can be found in numerous protected enclaves in Louisiana. And through careful planning, one can encounter the more elusive Frosted Elfin. With its long flight season stretching from late February to early November, Louisiana offers an abundance of opportunities to observe the 154 native species whose habitats range from coastal prairies to swampland to northern piney woods.

Craig Marks provides a wealth of information about each species' physical appearance, behavior, and location based on numerous documented sightings in the state. The most replete reference tailored specifically to Louisiana, the guide also features:

- Multiple color photos of each species
- Parish distribution map for each species
- Identification keys



- Tips on butterfly watching and gardening
- Life cycle basics
- Best natural areas in the state for seeing butterflies
- Explanation of official butterfly counts
- Appendix of other possible species in Louisiana
- Appendix of common and scientific names of host plants
- Glossary of scientific terms

**CRAIG MARKS** is a member of the Lepidopterist Society, the Southern Lepidopterist Society, and the North American Butterfly Association, and the author of many articles on butterflies.



# The Caddos and Their Ancestors

Archaeology and the Native People of Northwest Louisiana

**JEFFREY S. GIRARD**

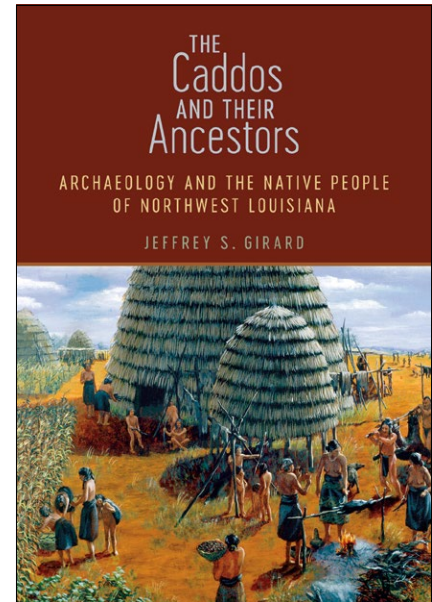
Taking an archaeological perspective on the past, Jeffrey S. Girard traces native human habitation in northwest Louisiana from the end of the last Ice Age, through the formation of the Caddo culture in the tenth century BCE, to the early nineteenth century. Employing the results of recent scientific investigations, *The Caddos and Their Ancestors* depicts a distinct and dynamic population spanning from precolonial times to the dawn of the modern era.

Girard grounds his research in the material evidence that defined Caddo culture long before the appearance of Europeans in the late seventeenth century. Reliance solely on documented observations by explorers and missionaries—which often reflect a Native American population with a static past—propagates an incomplete account of history. By using specific archaeological techniques, Girard reveals how the Caddos altered their lives to cope with ever-changing physical and social environ-

ments across thousands of years. This illuminating approach contextualizes the remnants of houses, mounds, burials, tools, ornaments, and food found at Native American sites in northwest Louisiana. Through ample descriptions and illustrations of these archaeological finds, Girard deepens understanding of the social organization, technology, settlement, art, and worldviews of this resilient society.

This long-overdue examination of an often-overlooked cultural force provides a thorough yet concise history of the 14,000 years the Caddo people and their predecessors survived and thrived in what is now Louisiana.

**JEFFREY S. GIRARD** served as regional archaeologist for the Louisiana Division of Archaeology and retired from the faculty of Northwestern State University after twenty-six years. He was Louisiana Archaeologist of the Year in 2015.



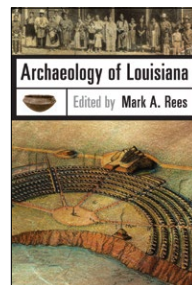
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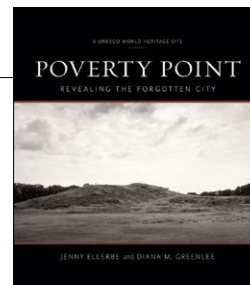
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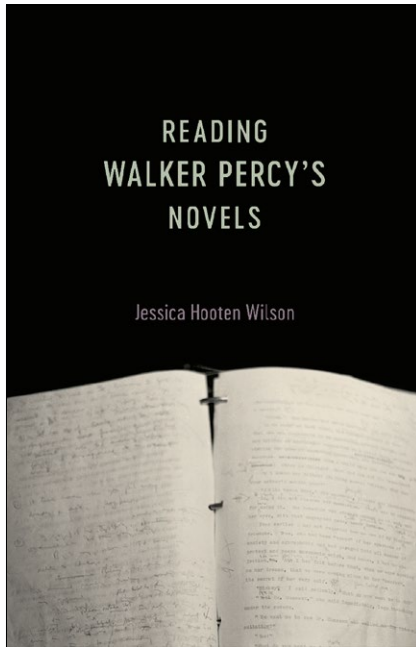


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Literary Studies

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# Reading Walker Percy's Novels

JESSICA HOOTEN WILSON

Walker Percy (1916–1990) considered novels the strongest tool with which to popularize great ideas among a broad audience, and, more than half a century after they first appeared in print, his works of fiction continue to fascinate contemporary readers. Despite their lasting appeal, however, Percy's engaging narratives also contain intellectual elements that demand further explication. Philosophical themes, including existentialism, language acquisition theory, and modern Catholic theology, provide a deeper layer of meaning in Percy's writings.

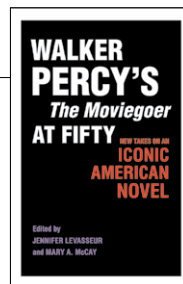
Jessica Hooten Wilson's *Reading Walker Percy's Novels* serves as a companion guide for readers who enjoy Percy's novels but may be less familiar with the works of Sartre, Camus, Kierkegaard, and Dante. In addition to clarifying Percy's philosophies, Wilson highlights allusions to other writers within his narratives, addresses historical and political contexts, and provides insight into the creation and

reception of *The Moviegoer*, *The Last Gentleman*, *Love in the Ruins*, *Lancelot*, *The Second Coming*, and *The Thanatos Syndrome*. An introduction covers aspects of Percy's biography that influenced his writing, including his deep southern roots, faith, and search for meaning in life. An appendix offers an explanation of Percy's satirical parody *Lost in the Cosmos: The Last Self-Help Book*.

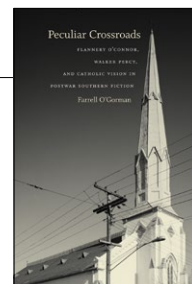
Written in an accessible and conversational style, this primer will appeal to everyone who appreciates the nuances of Walker Percy's fiction.

**JESSICA HOOTEN WILSON** is associate professor of literature at John Brown University and the author of *Giving the Devil His Due: Flannery O'Connor and Fyodor Dostoevsky and Walker Percy*, *Fyodor Dostoevsky, and the Search for Influence*. Her research and teaching interests include Christianity and literature, especially Catholic writers and Russian novels.

ALSO OF INTEREST



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# Two Charlestonians at War

The Civil War Odysseys of a Lowcountry Aristocrat and a Black Abolitionist

**BARBARA L. BELLOWS**

Tracing the intersecting lives of a Confederate plantation owner and a free black Union soldier, Barbara L. Bellows's *Two Charlestonians at War* offers a poignant allegory of the fraught, interdependent relationship between wartime enemies in the Civil War South. Through the eyes of these very different soldiers, Bellows brings a remarkable new perspective to the oft-told saga of the Civil War.

Recounted in alternating chapters, the lives of Charleston natives born a mile apart, Captain Thomas Pinckney and Sergeant Joseph Humphries Barquet, illuminate one another's motives for joining the war as well as the experiences that shaped their worldviews. Pinckney, a rice planter and scion of one of America's founding families, joined the Confederacy in hope of reclaiming an idealized agrarian past; and Barquet, a free man of color and brick mason, fought with the Union to claim his rights as an American citizen. Their circumstances set the two men on seemingly divergent paths that nonetheless crossed on the embattled coast of South Carolina.

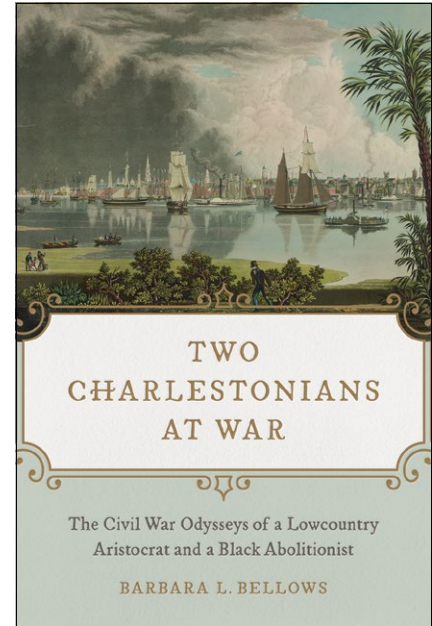
Born free in 1823, Barquet grew up among Charleston's tight-knit community of the "colored elite." During his twenties, he joined the northward exodus of free blacks leaving the city and began his nomadic career as a tireless campaigner for black rights and abolition. In 1863, at age forty, he enlisted in the 54th Massachusetts Volunteer Infantry—the renowned "Glory" regiment of northern black men. His varied challenges and struggles, including his

frustrated attempts to play a role in postwar Republican politics in Illinois, provide a panoramic view of the free black experience in nineteenth-century America.

In contrast to the questing Barquet, Pinckney remained deeply connected to the rice fields and maritime forests of South Carolina. He greeted the arrival of war by establishing a home guard to protect his family's Santee River plantations that would later integrate into the 4th South Carolina Cavalry. After the war, Pinckney distanced himself from the racist violence of Reconstruction politics and focused on the daunting task of restoring his ruined plantations with newly freed laborers.

The two Charlestonians' chance encounter on Morris Island, where in 1864 Sergeant Barquet stood guard over the captured Captain Pinckney, inspired Bellows's compelling narrative. Her extensive research adds rich detail to our knowledge of the dynamics between whites and free blacks during this tumultuous era. *Two Charlestonians at War* gives readers an intimate depiction of the ideological distance that might separate American citizens even as their shared history unites them.

**BARBARA L. BELLOWS**, former professor of history at Middlebury College, is the author of *Benevolence among Slaveholders: Caring for the Poor in Charleston, 1760–1860* and *A Talent for Living: Josephine Pinckney and the Charleston Literary Tradition*.



**MARCH 2018**

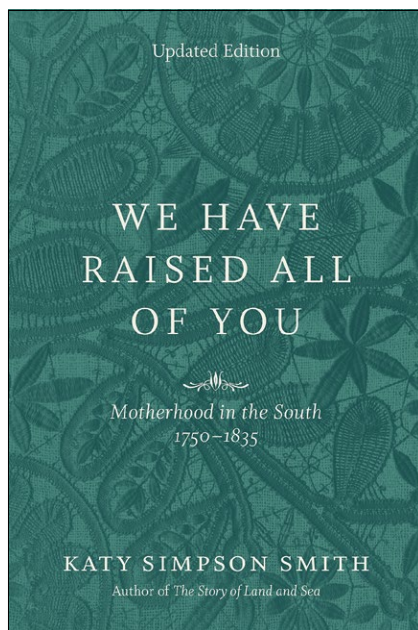
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# We Have Raised All of You

Motherhood in the South, 1750–1835

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**KATY SIMPSON SMITH**

“Smith has made a valuable contribution to gender and southern studies by effectively complicating and humanizing the concept of motherhood. . . . Her text will join the ranks of the few others that tackle this universal and timeless subject.”—*Journal of American History*

“That one book can not only successfully bring together the multiracial experiences of women but also prove how motherhood ‘offers the key to understanding women as instigators of change’ in this era makes *We Have Raised All of You* an essential contribution to the field.”—*Virginia Magazine of History and Biography*

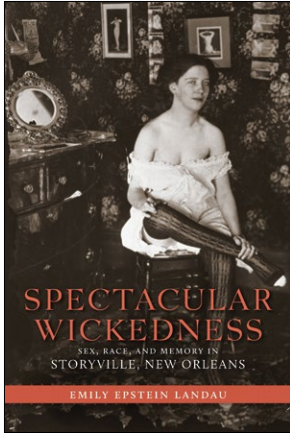
White, black, and Native American women in the early South often viewed motherhood as a composite of roles, ranging from teacher and nurse to farmer and politician. Within a multicultural landscape, mothers drew advice and consolation from female networks, broader intellectual currents, and an understanding of their own multifaceted identities to devise their own standards for child rearing. In this way, by constructing, interpreting, and defending their roles as parents, women in the South maintained a certain degree of control over their own and their children’s lives. Focusing on Virginia and the Carolinas from 1750 to 1835, Katy Simpson Smith’s widely praised study examines these maternal practices to reveal the ways in which diverse groups of women struggled to create empowered identities in the early South.

*We Have Raised All of You* contributes to a wide variety of historical conversations by affirming the necessity of multicultural—not simply biracial—studies of the American South. Its equally weighted analysis of white, black, and Native American women sets it distinctly apart from other work. Smith shows that while women from different backgrounds shared similar experiences within the trajectory of motherhood, no universal model holds up under scrutiny. Most importantly, this book suggests that parenthood provided women with some power within their often-circumscribed lives. Alternately restricted, oppressed, belittled, and enslaved, women sought to embrace an identity that would give them some sense of self-respect and self-worth. The rich and varied roles that mothers inherited, Smith shows, afforded women this empowering identity.

This paperback edition includes a new preface by Smith that examines the power of storytelling, and the ways in which we think and talk about the past. No one, she suggests, is better suited to tell our collective story than our mothers.

**KATY SIMPSON SMITH**, a resident of New Orleans, received her doctorate in history from the University of North Carolina at Chapel Hill. She is also the author of two novels, *The Story of Land and Sea* and *Free Men*.





NEW IN PAPER

## Spectacular Wickedness

Sex, Race, and Memory in Storyville, New Orleans

**EMILY EPSTEIN LANDAU**

“Historians of race, gender, and sexuality will learn much from Landau’s explanation of how vice precincts such as Storyville reinforced the patriarchal and racial logic of segregation, and challenged it in the most subversive (and intimate) of ways.”  
—*Journal of American History*

“Landau’s book is successful in breaking down myths about the city’s history under Jim Crow while at the same time illuminating the differences between New Orleans and other southern cities.”—*Journal of the History of Sexuality*

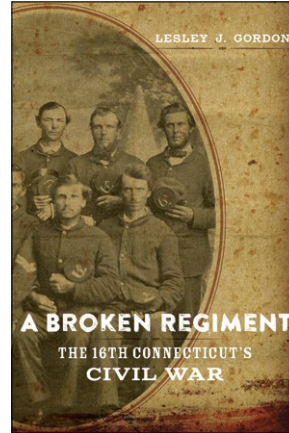
From 1897 to 1917 the red-light district of Storyville, located just outside of the French Quarter, hosted a diverse cast of characters who reflected the cultural milieu and complex social structure of turn-of-the-century New Orleans, a city infamous for both prostitution and interracial intimacy. In *Spectacular Wickedness*, Emily Epstein Landau examines the social history of this famed district by looking at prostitution through the lens of patriarchy and demonstrates how gendered racial ideologies proved crucial to the remaking of southern society in the aftermath of the Civil War. In doing so, she reveals that Storyville’s salacious and eccentric subculture provided a critical backdrop to the formation of New Orleans’s identity in the New South era.

**EMILY EPSTEIN LANDAU** earned her Ph.D. in history at Yale University and teaches in the Department of History at the University of Maryland at College Park. She lives in Washington, D.C., with her husband and two daughters.

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## A Broken Regiment

The 16th Connecticut's Civil War

**LESLEY J. GORDON**

“[A] new trajectory for future studies of Civil War regiments. . . . Readers will be impressed with the depth of research, the sophistication of analysis, and the readability of the author’s prose.”—*Civil War History*

“[T]he Sixteenth Connecticut experienced war at its worse and left an interesting tale to be told. Lesley J. Gordon’s *A Broken Regiment* is regimental history at its best.”—*Civil War Book Review*

The product of over a decade of research, Lesley J. Gordon’s *A Broken Regiment* recounts the tragic history of one of the Civil War’s most ill-fated Union military units. Organized in the late summer of 1862, the 16th Connecticut Volunteer Infantry was unprepared for battle a month later, when it entered the fight at Antietam. The results were catastrophic: nearly a quarter of the men were killed or wounded, and Connecticut’s 16th panicked and fled the field. After years of fighting, the regiment surrendered en masse in 1864. This unit’s complex history amid the interplay of various, and often competing, perspectives results in a fascinating and heartrending story.

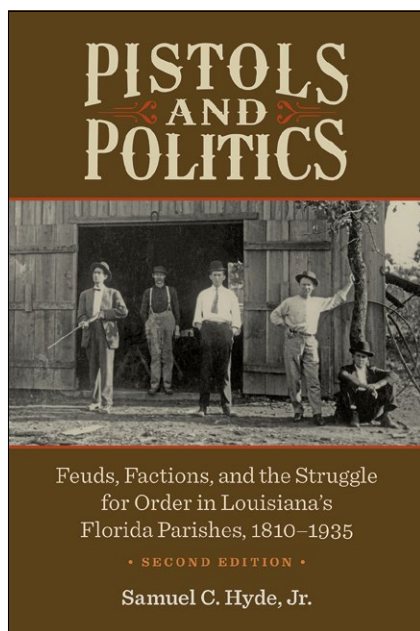
**LESLEY J. GORDON**, the Charles G. Summersell Chair of Southern History at the University of Alabama, is the author of *General George E. Pickett in Life and Legend*, and coeditor of *Inside the Confederate Nation: Essays in Honor of Emory M. Thomas*.

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## Pistols and Politics

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“Pistols and Politics, because of its intriguing combination of economic development with sociopolitical pathology in a distinctive locale, will be of value to those interested in the history of postbellum Louisiana and the New South.”  
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In *Pistols and Politics*, Samuel C. Hyde, Jr., reveals the reasons behind the remarkable levels of violence in Louisiana’s Florida parishes in the nineteenth century. This updated and expanded edition deftly brings the analysis forward to account for the continuation of violence and mayhem in the region in the early twentieth century.

Numerous pockets of small communities formed in the nineteenth-century South with cultures and values independent from those of the dominant planter class. As Hyde shows, one such area was the Florida parishes of southeastern Louisiana, where peculiar conditions combined to create an enclave of white yeomen, and where in the years after the Civil War, levels of conflict escalated to a state of chronic anarchy. His careful study of a society that degenerated into utter chaos illuminates the factors that allowed these conditions to arise and triumph. Additional material reveals the ongoing impact of a culture riddled with suspicion and bitterness well into the Jim Crow era.

**SAMUEL C. HYDE, JR.**, is the Leon Ford Professor of History at Southeastern Louisiana University and the author or editor of several books, including *A Fierce and Fractious Frontier*, *Plain Folk of the South Revisited*, and *The Enigmatic South*.

# The Civil War and the Transformation of American Citizenship

Edited by PAUL QUIGLEY

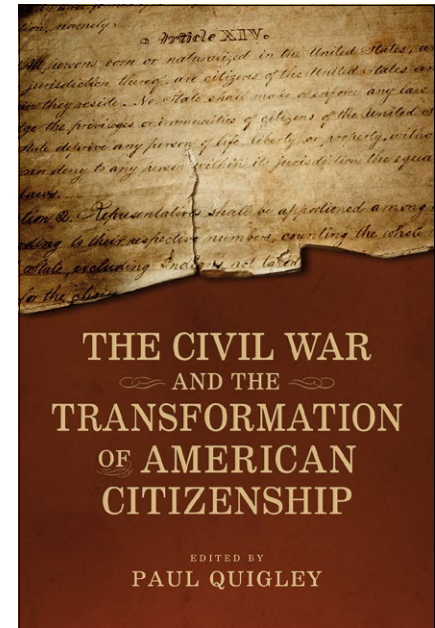
The meanings and practices of American citizenship were as contested during the Civil War era as they are today. By examining a variety of perspectives—from prominent lawmakers in Washington, D.C., to enslaved women, from black firemen in southern cities to Confederate émigrés in Latin America—*The Civil War and the Transformation of American Citizenship* offers a wide-ranging exploration of citizenship's metamorphoses amid the extended crises of war and emancipation.

Americans in the antebellum era considered citizenship, at its most basic level, as a legal status acquired through birth or naturalization, and one that offered certain rights in exchange for specific obligations. Yet throughout the Civil War period, the boundaries and consequences of what it meant to be a citizen remained in flux. At the beginning of the war, Confederates relinquished their status as U.S. citizens, only to be mostly reabsorbed as full American citizens in its aftermath. The Reconstruction years also saw African American men acquire—at

least in theory—the core rights of citizenship. As these changes swept across the nation, Americans debated the parameters of citizenship, the possibility of adopting or rejecting citizenship at will, and the relative importance of political privileges, economic opportunity, and cultural belonging. Ongoing inequities between races and genders, over the course of the Civil War and in the years that followed, further shaped these contentious debates.

*The Civil War and the Transformation of American Citizenship* reveals how war, Emancipation, and Reconstruction forced the country to rethink the concept of citizenship not only in legal and constitutional terms but also within the context of the lives of everyday Americans, from imprisoned Confederates to former slaves.

**PAUL QUIGLEY** is James I. Robertson, Jr., Associate Professor of Civil War Studies at Virginia Tech and the author of *Shifting Grounds: Nationalism and the American South, 1848–1865*.



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Conflicting Worlds: New Dimensions of the American Civil War

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# AMBIVALENT NATION

HOW BRITAIN IMAGINED  
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Hugh Dubrulle



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Conflicting Worlds: New Dimensions of the American  
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## Ambivalent Nation

How Britain Imagined the American Civil War

**HUGH DUBRULLE**

In *Ambivalent Nation*, Hugh Dubrulle explores how Britons envisioned the American Civil War and how these conceptions influenced their discussions about race, politics, society, military affairs, and nationalism. Contributing new research that expands upon previous scholarship focused on establishing British public opinion toward the war, Dubrulle offers a methodical dissection of the ideological forces that shaped that opinion, many of which arose from the complex Anglo-American postcolonial relationship.

Britain's lingering feeling of ownership over its former colony contributed heavily to its discussions of the American Civil War. Because Britain continued to have a substantial material interest in the United States, its writers maintained a position of superiority and authority in respect to American affairs. British commentators tended to see the United States as divided by two distinct civilizations, even before the onset of war: a Yankee bourgeois democracy and a southern oligarchy supported by slavery. They invariably articulated mixed feelings toward both sections, and shortly before the Civil War, the expression of these feelings was magnified by the sudden emergence of inexpensive newspapers, periodicals, and books. The conflicted nature of British attitudes toward the United States during the antebellum years anticipates the ambivalence with

which the British reacted to the American crisis in 1861. Britons used prewar stereotypes of northerners and southerners to help explain the course and significance of the conflict. Seen in this fashion, the war seemed particularly relevant to a number of questions that occupied British conversations during this period: the characteristics and capacities of people of African descent, the proper role of democracy in society and politics, the future of armed conflict, and the composition of a durable nation. These questions helped shape Britain's stance toward the war and, in turn, the war informed British attitudes on these subjects.

Dubrulle draws from numerous primary sources to explore the rhetoric and beliefs of British public figures during these years, including government papers, manuscripts from press archives, private correspondence, and samplings from a variety of dailies, weeklies, monthlies, and quarterlies. The first book to examine closely the forces that shaped British public opinion about the Civil War, *Ambivalent Nation* contextualizes and expands our understanding of British attitudes during this tumultuous period.

**HUGH DUBRULLE** is professor of history at Saint Anselm College in Manchester, New Hampshire.

# Reassessing the 1930s South

Edited by **KAREN L. COX** and **SARAH E. GARDNER**

Much of American popular culture depicts the 1930s South either as home to a population that was intellectually, morally, and physically stunted, or as a romantic, sentimentalized haven untouched by the nation's financial troubles. Though these images stand as polar opposites, each casts the South as an exceptional region that stood separate from American norms. *Reassessing the 1930s South* brings together historians, art critics, and literary scholars to provide a new social and cultural history of the Great Depression South that moves beyond common stereotypes of the region.

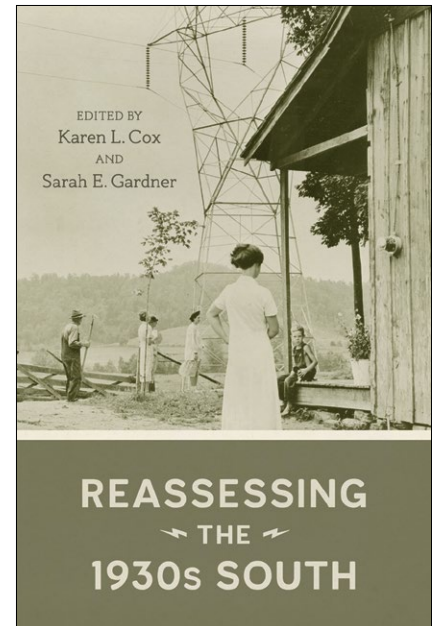
Essays by Steven Knepper, Anthony J. Stanonis, and Bryan A. Giemza delve into the literary culture of the 1930s South and the multiple ways authors such as Sterling Brown, Tennessee Williams, and E. P. O'Donnell represented the region to outsiders. Lisa Dorrill and Robert W. Haynes explore connections between artists and the South in essays on New Deal murals and southern dramatists on Broadway. Rejecting traditional views of southern resistance to modernization, Douglas E. Thompson and Ted Atkinson survey the cultural impacts of technological advancement and industrialization. Emily Senefeld, Scott L. Matthews, Rebecca Sharpless, and Melissa Walker compare public representations of the South in the 1930s to the circumstances of everyday life. Finally, Ella Howard,

Nicholas Roland, and Robert Hunt Ferguson examine the ways southern governments and activists shaped racial perceptions and realities in Georgia, Texas, and Tennessee.

*Reassessing the 1930s South* provides an interpretation that focuses on the region's embrace of technological innovation, promotion of government-sponsored programs of modernization, rejection of the plantation legend of the late nineteenth century, and experimentation with unionism and interracialism. Taken collectively, these essays provide a better understanding of the region's identity, both real and perceived, as well as how southerners grappled with modernity during a decade of uncertainty and economic hardship.

**KAREN L. COX** is professor of history at the University of North Carolina at Charlotte, founding director of the graduate public history program, and author of *Dreaming of Dixie: How the South Was Created in American Culture* and *Goat Castle: A True Story of Murder, Race, and the Gothic South*.

**SARAH E. GARDNER** is professor of history and director of the Center for Southern Studies at Mercer University. She is the author of *Blood and Irony: Southern White Women's Narratives of the Civil War, 1861–1937*.



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**MAY 2018**

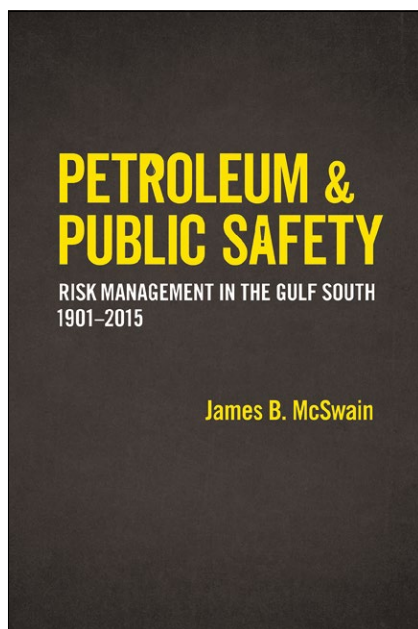
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Making the Modern South

David Goldfield, Series Editor

# Petroleum and Public Safety

Risk Management in the Gulf South, 1901–2015

**JAMES B. McSWAIN**

Throughout the twentieth century, cities such as Houston, Galveston, New Orleans, and Mobile grappled with the safety hazards created by oil and gas industries as well as the role municipal governments should play in protecting the public from these threats. James B. McSwain's *Petroleum and Public Safety* reveals how officials in these cities created standards based on technical, scientific, and engineering knowledge to devise politically workable ordinances related to the storage and handling of fuel.

Each of the cities studied in this volume struggled through protracted debates regarding the regulation of crude petroleum and fuel oil, sparked by the famous Spindletop strike of 1901 and the regional oil boom in the decades that followed. Municipal governments sought to ensure the safety of their citizens while still reaping lucrative economic benefits from local petroleum industry activities. Drawing on historical antecedents such as fire-protection engineering, the cities of the Gulf South came to adopt voluntary, consensual fire codes issued by in-

surance associations and standards organizations such as the National Board of Fire Underwriters, the National Fire Protection Association, and the Southern Standard Building Code Conference. The culmination of such efforts was the creation of the *International Fire Code*, an overarching fire-protection guide that is widely used in the United States, Mexico, the Caribbean, and Central America. In devising ordinances, Gulf South officials pursued the politics of risk management, as they hammered out strategies to eliminate or mitigate the dangers associated with petroleum industries and to reduce the possible consequences of catastrophic oil explosions and fires.

Using an array of original sources, including newspapers, municipal records, fire-insurance documents, and risk-management literature, McSwain demonstrates that Gulf South cities played a vital role in twentieth-century modernization.

**JAMES B. MCSWAIN** is professor of history at Tuskegee University.

# Resisting Equality

The Citizens' Council, 1954–1989

**STEPHANIE R. ROLPH**

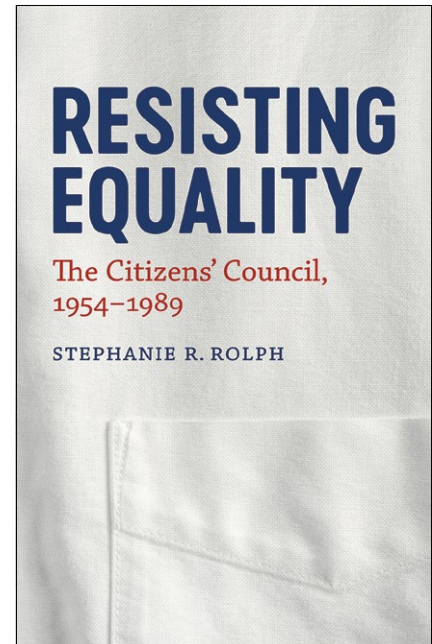
*Resisting Equality* by Stephanie R. Rolph examines the history of the Citizens' Council, an organization committed to coordinating opposition to desegregation and black voting rights. In the first comprehensive study of this racist group, Rolph follows the Citizens' Council from its establishment in the Mississippi Delta, through its expansion into other areas of the country and its success in incorporating elements of its agenda into national politics, to its formal dissolution in 1989.

Founded in 1954, two months after the *Brown v. Board of Education* decision by the U.S. Supreme Court, the Council spread rapidly in its home state of Mississippi throughout 1954 and 1955. Initially, the organization relied on local chapters to monitor signs of black activism and take action to suppress that activism through economic and sometimes violent means. As the decade came to a close, however, the Council's influence expanded into Mississippi's political institutions, silencing white moderates and facilitating a wave of terror that severely obstructed black Mississippians' participation in the civil rights movement. As the Citizens' Council reached the peak of its power in Mississippi, its ambitions extended beyond the South. Alliances with like-minded organizations across the coun-

try supplemented waning influence at home, and the Council movement found itself in league with the earliest sparks of conservative ascension, cultivating consistent messages of grievance against minority groups and urging the necessity of white unity. Much more than a local arm of white terror, the Council's work intersected with anticommunism, conservative ideology, grassroots activism, and Radical Right organizations that facilitated its journey from the margins into mainstream politics.

Perhaps most crucially, Rolph examines the extent to which the organization survived the successes of the civil rights movement and found continued relevance even after the Council's campaign to preserve state-sanctioned forms of white supremacy ended in defeat. Using the Council's own materials, papers from its political allies, oral histories, and newspaper accounts, *Resisting Equality* illuminates the motives and mechanisms of this destructive group.

**STEPHANIE R. ROLPH**, associate professor of history at Millsaps College, earned her Ph.D. in 2009 from Mississippi State University, where she specialized in the history of the American South.



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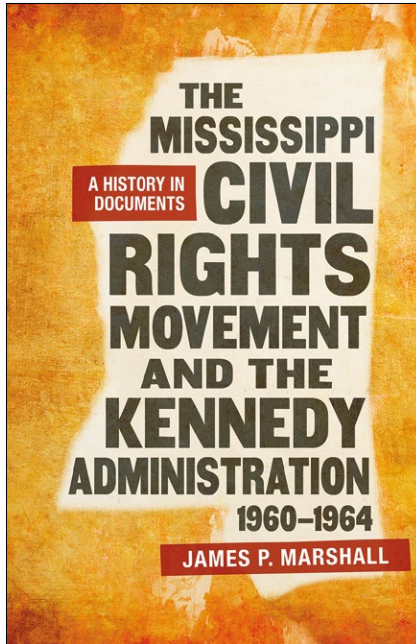
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Southern History/Political Science

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Making the Modern South

David Goldfield, Series Editor



# The Mississippi Civil Rights Movement and the Kennedy Administration, 1960–1964

A History in Documents

**JAMES P. MARSHALL**

In the early 1960s, civil rights activists and the Kennedy administration engaged in parallel, though not always complementary, efforts to overcome Mississippi's extreme opposition to racial desegregation. In *The Mississippi Civil Rights Movement and the Kennedy Administration, 1960–1964*, James P. Marshall uncovers this history through primary source documents that explore the legal and political strategies of the federal government, follows the administration's changing and sometimes contentious relationship with civil rights organizations, and reveals the tactics used by local and state entities in Mississippi to stem the advancement of racial equality.

A historian and longtime civil rights activist, Marshall collects a vast array of documents from the John F. Kennedy Presidential Library and excerpts from his own 1960s interviews with leading figures in the movement for racial justice. This volume tracks early forms of resistance to racial parity adopted by the White Citizens' Councils and chapters of the Ku Klux Klan at the local level as well as by Mississippi congressmen and other elected officials who used both legal obstruction-

ism and extra-legal actions to block efforts meant to promote integration. Quoting from interviews and correspondence among the Student Nonviolent Coordinating Committee members, government officials, and other constituents of the Democratic Party, Marshall also explores decisions about voter registration drives and freedom rides as well as formal efforts by the Kennedy administration—including everything from minority hiring initiatives to federal litigation and party platform changes—to exert pressure on Mississippi to end segregation.

Through a carefully curated selection of letters, interviews, government records, and legal documents, *The Mississippi Civil Rights Movement and the Kennedy Administration, 1960–1964* sheds new light on the struggle to advance racial justice for African Americans living in the Magnolia State.

**JAMES P. MARSHALL**, author of *Student Activism and Civil Rights in Mississippi: Protest Politics and the Struggle for Racial Justice, 1960–1965*, is an independent scholar and former nonresident fellow at the Hutchins Center for African and African American Research at Harvard University.

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# Race and Education in New Orleans

Creating the Segregated City, 1764–1960

**WALTER C. STERN**

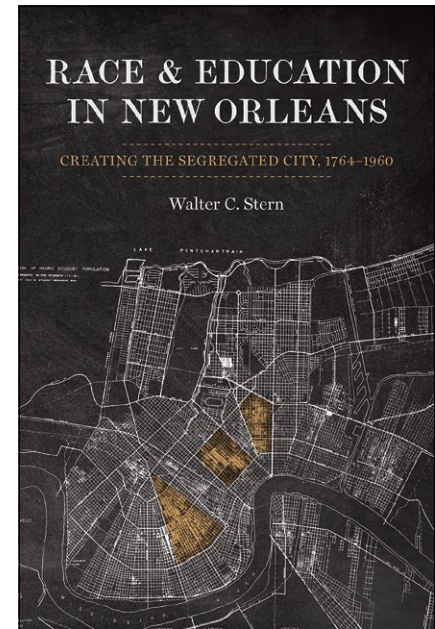
Surveying the two centuries that preceded Jim Crow's demise, *Race and Education in New Orleans* traces the course of the city's education system from the colonial period to the start of school desegregation in 1960. This timely historical analysis reveals that public schools in New Orleans both suffered from and maintained the racial stratification that characterized urban areas for much of the twentieth century.

Walter C. Stern begins his account with the mid-eighteenth-century kidnapping and enslavement of Marie Justine Sirnir, who eventually secured her freedom and played a major role in the development of free black education in the Crescent City. As Sirnir's story and legacy illustrate, schools such as the one she envisioned were central to the black antebellum understanding of race, citizenship, and urban development. Black communities fought tirelessly to gain better access to education, which gave rise to new strategies by white civilians and officials who worked to maintain and strengthen the racial status quo, even as they conceded to demands from the black community for expanded educational opportunities. The friction between black and white New Orleanians continued throughout the nineteenth century and well into the twentieth, when

conflicts over land and resources sharply intensified. Stern argues that the post-Reconstruction reorganization of the city into distinct black and white enclaves marked a new phase in the evolution of racial disparity: segregated schools gave rise to segregated communities, which in turn created structural inequality in housing that impeded desegregation's capacity to promote racial justice.

By taking a long view of the interplay between education, race, and urban change, Stern underscores the fluidity of race as a social construct and the extent to which the Jim Crow system evolved through a dynamic though often improvisational process. A vital and accessible history, *Race and Education in New Orleans* provides a comprehensive look at the ways the New Orleans school system shaped the city's racial and urban landscapes.

**WALTER C. STERN** is assistant professor of Educational Policy Studies at University of Wisconsin–Madison.



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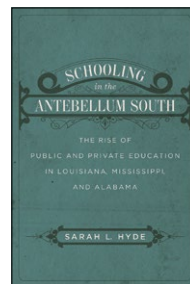
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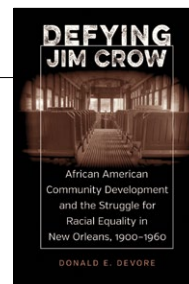
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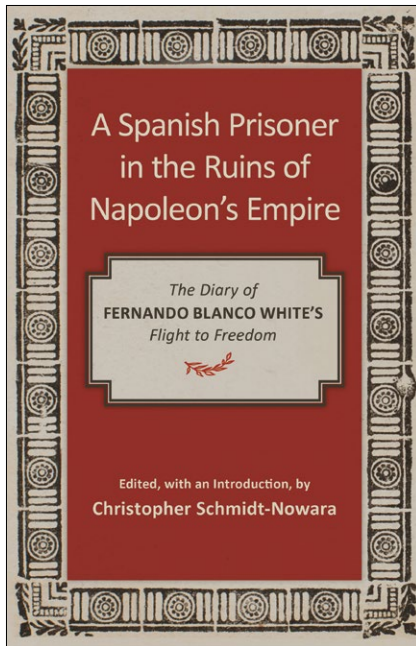
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European History

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# A Spanish Prisoner in the Ruins of Napoleon's Empire

The Diary of Fernando Blanco White's Flight to Freedom

Edited, with an Introduction, by **CHRISTOPHER SCHMIDT-NOWARA**

Between 1808 and the mid-1820s, Spaniards struggled to liberate their country from French rule while also fighting to retain control over their vast American empire. Spain's War of Independence eventually led to the French evacuation of the Iberian Peninsula and the restoration of the Bourbon monarch Ferdinand VII in 1814, but the wars in the Americas were much more tortuous. *A Spanish Prisoner in the Ruins of Napoleon's Empire* offers a rare primary document from this period, the journal of Fernando Blanco White. As a Spaniard whose family made its fortune in trade in Seville—historically Spain's vital link to the American empire—Blanco White experienced the turmoil of this time period, both as a prisoner of war and as a free man. His diary offers personal insights into how people in Europe and across its global empires coped with these profound transformations.

Taken prisoner by the French in 1809, Blanco White fled from captivity in 1814. Along with other Spanish escapees, he traversed Switzerland, the Rhineland, and the Netherlands before finally setting sail for England. Unlike most of his coun-

trymen, who were quickly whisked back to Spain, Blanco White stayed in England for two years, during which time he composed his account of his flight across Europe. His diary offers gripping, witty, and sometimes cranky accounts of this time, as he records rich descriptions of places he passed through, his companions and fellow Spaniards, and his many encounters with soldiers and civilians. He writes vividly about his imprisonment, his fear of recapture, his renewed exercise of autonomy, and the inverse, his "slavery"—a term he employs in evocative fashion to describe both his captivity at the hands of the French and the condition of Spaniards more generally under the absolutist Bourbon monarchy.

Never before published, Blanco White's diary tracks firsthand the Spanish experience of war, captivity, and flight during the War of Independence.

Author of *Slavery, Freedom, and Abolition in Latin America and the Atlantic World*, **CHRISTOPHER SCHMIDT-NOWARA** was professor of history and Prince of Asturias Chair in Spanish Culture & Civilization at Tufts University until his death in 2015.

# LeAnne Howe at the Intersections of Southern and Native American Literature

KIRSTIN L. SQUINT

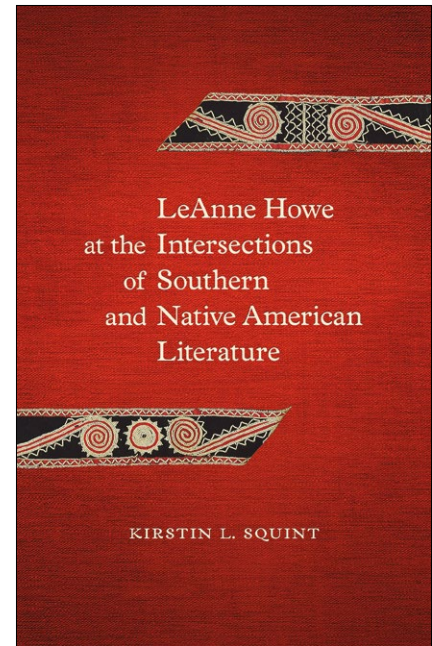
With the publication of her first novel, *Shell Shaker* in 2001, Choctaw writer LeAnne Howe quickly emerged as a crucial voice in twenty-first-century American literature. Her innovative, award-winning works of fiction, poetry, drama, and criticism capture the complexities of Native American life and interrogate histories of both cultural and linguistic oppression throughout the United States.

In the first monograph to consider Howe's entire body of work, *LeAnne Howe at the Intersections of Southern and Native American Literature*, Kirstin L. Squint expands contemporary scholarship on Howe by examining her nuanced portrayal of Choctaw history and culture as modes of expression. Squint shows that Howe's writings engage with Native, southern, and global networks by probing regional identity, gender power, authenticity, and performance from a distinctly Choctaw perspective—a method of discourse which Howe terms “Choctalking.” Drawing on interdisciplinary methodologies

and theories, Squint complicates prevailing models of the Native South by proposing the concept of the “Interstate South,” a space in which Native Americans travel physically and metaphorically between tribal national and U.S. boundaries. Squint considers Howe's engagement with these interconnected spaces and cultures, as well as how indigeneity can circulate throughout them.

This important critical work—which includes an appendix with a previously unpublished interview with Howe—contributes to ongoing conversations about the Native South, positioning Howe as a pivotal creative force operating at under-examined points of contact between Native American and southern literature.

**KIRSTIN L. SQUINT** is associate professor of English at High Point University. Her articles have appeared in *MELUS*, *Mississippi Quarterly*, *Studies in American Humor*, and elsewhere.



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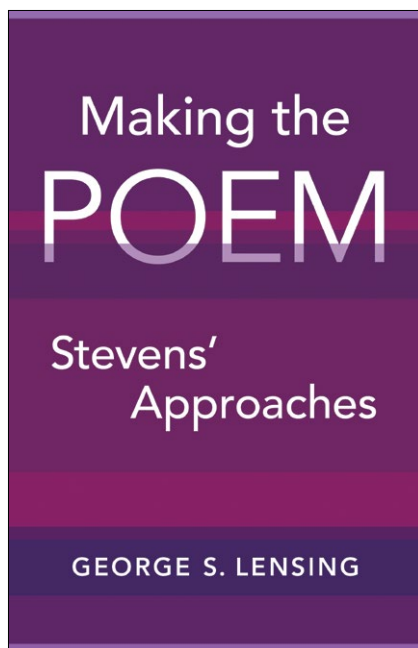
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Literary Studies

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# Making the Poem

Stevens' Approaches

**GEORGE S. LENSING**

Over sixty years after his death, Wallace Stevens remains one of the major figures of American modernist poetry, celebrated for his masterful style, formal rigor, and aesthetic investigations of the natural, political, and metaphysical worlds. In *Making the Poem*, noted Stevens scholar George S. Lensing explores the poet's progress in the creation of his body of work, considering its development, composition, and reception.

Drawing on little-known sources and nuanced readings of Stevens' texts, Lensing expands the customary view of the poet's creative approaches. This wide-ranging study extends from the origins and overlapping themes of well-known poems through the social and political backgrounds that marked Stevens' work to the prosodic and musical elements central to his style. *Making the Poem* features a dynamic new reading of the important early poem "Sea Surface Full of Clouds"—viewing it alongside his wife Elsie's journal describing the sea voyage that

inspired the poem—and an extensive, multiperspective treatment of the widely anthologized "The Idea of Order at Key West," as well as a careful excavation of the poem "Mozart, 1935" in the context of the U.S. Great Depression. Lensing concludes with a discussion of the gradual (and sometimes reluctant) recognition Stevens' work received from poets and critics in Great Britain and Ireland.

Stemming from decades of research and writing, *Making the Poem: Stevens' Approaches* presents a holistic view of his creative achievements and a wealth of new material for readers to draw upon in their future encounters with the poetry of Wallace Stevens.

**GEORGE S. LENSING** is Mann Family Distinguished Professor of English Emeritus at the University of North Carolina at Chapel Hill and the author of *Wallace Stevens: A Poet's Growth* and *Wallace Stevens and the Seasons*.

# Claude before Time and Space

Poems

## CLAUDIA EMERSON

Winner of the Pulitzer Prize for *Late Wife*

### PRAISE FOR CLAUDIA EMERSON:

"Emerson never tried to overwhelm the reader with a lot of curtain chewing and scene stealing. She was a solitary, an off-in-the-corner type, a classic observer—as observant as a sniper. . . . In her last months, Emerson added much to an art that was delicate but indomitable."—*New Criterion*

"Emerson's poetry at large. . . . merit[s] attention for [its] vitality in image and sound. Through careful attention to place, the rhythms of speech, and the patterns of a life, Emerson's poems achieve a living form on the page."—*Harvard Review*

"One of the most honored, decorated, and revered poets in Virginia history."—*Richmond Times-Dispatch*

In *Claude before Time and Space*, her final collection, Pulitzer Prize–winning poet Claudia Emerson quietly but fiercely explores the themes of mortality and time.

In the first section of this book, "The Wheel," Emerson uses a rural southern setting in poems that reflect on memory, the self, and relationships. In section two, "Bird Ephemera," she explores historical figures—from an early naturalist and writer who raised her children in poverty to a small-town doctor. The collection concludes with a series of poems named after the poet's father. This illuminating body of work displays a master poet at the height of her craft.

**CLAUDIA EMERSON** published six poetry collections, including *Late Wife*, *Secure the Shadow*, *The Opposite House*, and *Impossible Bottle*. Before her death in 2014, she was professor of English and a member of the creative writing faculty at Virginia Commonwealth University in Richmond. Emerson served as poet laureate of Virginia and won numerous awards for teaching and writing, including the 2006 Pulitzer Prize for Poetry.

### Icicle

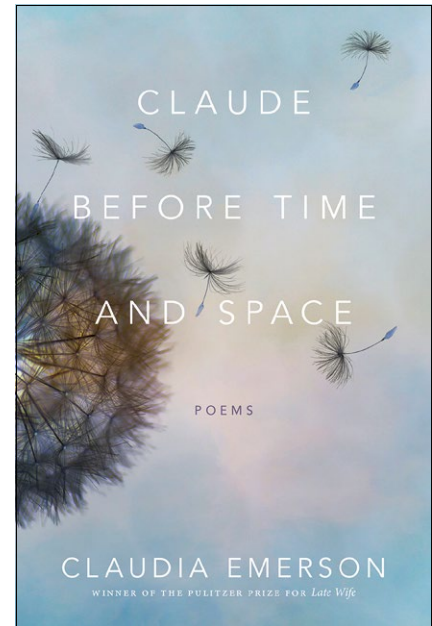
The whole of one winter afternoon  
Claude watches an icicle grow long, time not  
passing, you see, but accumulating; the dense

ruffled taper that began in the steep eave  
of a sleepless night has gained an inch every hour,  
those early dark ones the fattest, these last few

a narrowing, all of it in equal peril  
of a fall. And this is nothing like the slippage

of a little snake, green as a wheat shoot,  
you are likely to see again and have  
the time to stop and yield to. You notice

how impossible it is to tell the precise  
point when the last of the tail resolves into space  
behind it? You concede; it is nothing like this.



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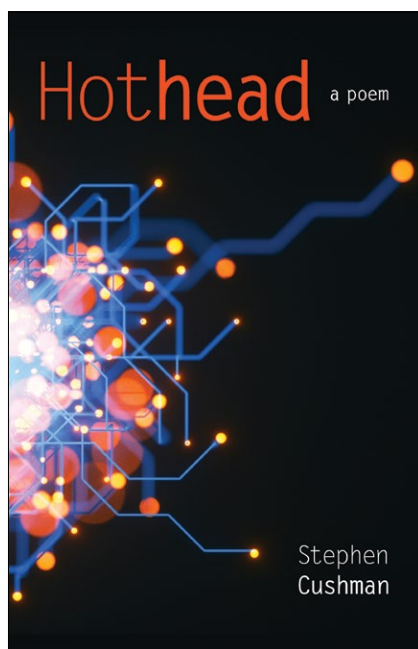
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# Hothead

A Poem

**STEPHEN CUSHMAN**

## PRAISE FOR STEPHEN CUSHMAN:

“Poetry may be more philosophical than history, but when the events of war or peace become poetry, as in Stephen Cushman’s poems, the impact doubles, the poems both generally and incidentally true. . . . A major new voice and a major new range.”—A. R. Ammons

“Stephen Cushman is both profound in his concerns and exceptionally skilled in the subtlety and power of his verse. . . . He writes true poetry, moving beyond the literal.”  
—John Hollander

“A formidable talent—well worth watching.”—*Kirkus Reviews*

*Hothead* is a haibun-patterned, book-length declamation in which no topic is off limits—Buddha, Jesus, Lincoln, America, global warming, eros, mental illness, the natural world, technology, the aging body. Cushman’s poetry shows us how to live in a world in which it is difficult to balance “the place where light and dark meet.” With an outmoded laptop named Patience as his daily consort, the speaker navigates through themes of love, politics, and belief. “There’s got to be someone,” Cushman writes, “exploring the way,” and the speaker of *Hothead* steps in to fill those shoes with intelligence, endurance, moxie, and humility.

A native New Englander, **STEPHEN CUSHMAN** has written several volumes of poetry, two books of literary criticism, and two studies of the Civil War. He is also the general editor of the fourth edition of the *Princeton Encyclopedia of Poetry and Poetics*. He is Robert C. Taylor Professor of English at the University of Virginia and lives in Charlottesville.

What’s the true summit,  
exact patch nearest the sun,  
of Lonesome Mountain?

Flip-flop, tick-tock, ding-dong, everybody sing along,  
criss-cross, hip-hop, ping pong, that’s the way, now with a,  
chit-chat, dilly-dally, shilly-shally, keep the beat,  
flim-flam, pitter-patter, riff-raff, sure, they duplicate  
but more than that they shift the airflow back or down  
in your marvelous mouth, that breeding pool for lots of  
germs,  
wet and warm, the primal swamp, and better watch out,  
floss and brush, rinse and spit, or many bad things, thrush  
or cankers, trench mouth, cold sores, herpes, gum disease,  
can really cut down on oral pleasure, but oh that pleasure,  
anal and genital, late to the dance, can never surpass  
the joyous agenda always attending the tip of the tongue.

—from *Hothead*

# Approaching the Fields

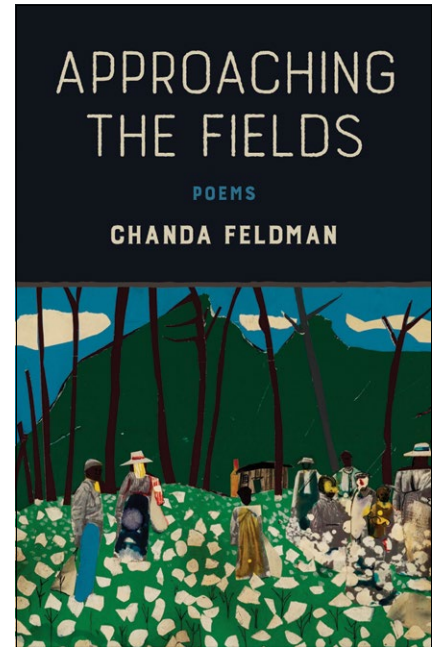
Poems

**CHANDA FELDMAN**

Elegiac and fierce, solemn and celebratory, the poems in Chanda Feldman's *Approaching the Fields* consider family and history. From black sharecroppers and subsistence farmers along the Mississippi River to contemporary life in the suburbs, the rituals of home and work link racial experience, social lines, and economic striving, rooting memory and scene in the southern landscape. Love and violence echo through the collection, and Feldman's beautifully crafted poems, often formal in style, answer them sometimes with an embrace and sometimes with a turning away. She witnesses the crop fields and manicured lawns, the dinner table and birthing room, the church and juke joint, conveying the ways that everyday details help build a life. These evocative poems bring to life a rich and complex world, both timely and timeless.

**CHANDA FELDMAN** grew up in Nashville, Tennessee. She holds degrees from Cornell University and the University of Chicago. She is a former Wallace Stegner Fellow in poetry at Stanford University and NEA poetry grant recipient and is currently a visiting assistant professor in creative writing at Oberlin College.

Forget the difference  
between foreign and native. Anything  
can take hold here and spread. Indiscriminate  
landscape. Even the road flinches  
alive—a snake whips dust and slinks to a ditch.  
Air's adaptive, lifts whatever needs flight:  
spore or song. The day's margins blur  
dark and light. Forget the dead  
stay down, they persist as haints. A murky story  
sticks to any relationship:  
beloved or despised. A confederation  
binds enemy and alliance, just as  
the ground takes us in  
and decay makes us kin.  
—from "Native"



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Poetry

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Poetry

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Published with the assistance of the Sea Cliff Fund

# Out of Speech

Poems

**ADAM VINES**

## PRAISE FOR ADAM VINES:

"Vines—within neat stanzas and muscular, loaded lines—does a superb job of situating his poems in this restless, ambiguous middle zone where most of us live our lives."

—*The Antioch Review*

"... a craftsmanlike command of sculpting sound and line, his work in the genre sends me to my own yard to learn the scientific and secret names of the natural world around me."—Eunoia Solstice

Grounded in technical mastery, the poems in *Out of Speech* address issues both universal and timely. In this series of ekphrastic works, Adam Vines explores themes as varied as exile, family, disease, desire, and isolation through an array of twentieth- and twenty-first century painters, including Picasso, Hopper, Rothko, de Kooning, Warhol, Lichtenstein, and Artschwager. He also goes within and beyond these works of art to explore characters set in the present-day museums, from a bored docent to a misinformed "explainer" of an artwork's meaning. Combining these two views—one that looks at the painting and another that looks around it—his poems affirm the artist's insights into the complexity of being human.

**ADAM VINES** is assistant professor of English at the University of Alabama at Birmingham and editor of the *Birmingham Poetry Review*. He is also the author of *The Coal Life* and coauthor of *Day Kink* and *According to Discretion*.

Four boys dot the marble floor  
beside Rauschenberg's *Rebus*.  
The smallest draws a mosquito

with a bright red proboscis  
as thick and long as his pen.

Another boy fills the loose leaf  
with sprung Slinkys and tight  
graphite curls. Before he can say what

his "mutant" is doing, the docent  
corrects him: "No, not mutant—

think of a riddle, symbols whose names  
sound like intended words." The boys  
look at him as if they stepped in shit,

their skittery visions noodled from their guts  
and field-dressed in the painting

now reduced by the docent  
into the same thin sheet of gray.

—from "Iconoclasts," after Robert Indiana's *The American Dream #1*



# Tramp

## Poems

### JOELLE BIELE

Using newspaper accounts and court records from the late nineteenth and early twentieth centuries, Joelle Biele's poems tell the personal stories of women who left their homes and families to tramp the roads and rails. Driven by poverty, abuse, or a desire for a better life, these women often encountered misery and danger in their quest for freedom, as interviews and printed records attest. In *Tramp*, Biele weaves these real-life stories into poignant and insightful verse that gives us a window into previously unexplored lives.

**JOELLE BIELE** is the author of the poetry collections *White Summer* and *Broom* and the editor of *Elizabeth Bishop and "The New Yorker": The Complete Correspondence*. She has taught American literature and creative writing at Johns Hopkins University, the University of Maryland, Goucher College, the University of Oldenburg, Germany, and Jagiellonian University, Poland.

Clyde Dixon (VII)

What exactly could she say? She didn't want  
to upset her mother, or did she, maybe one day

she was hoping to go home—Did she think  
her letter would catch up with her sister? How long

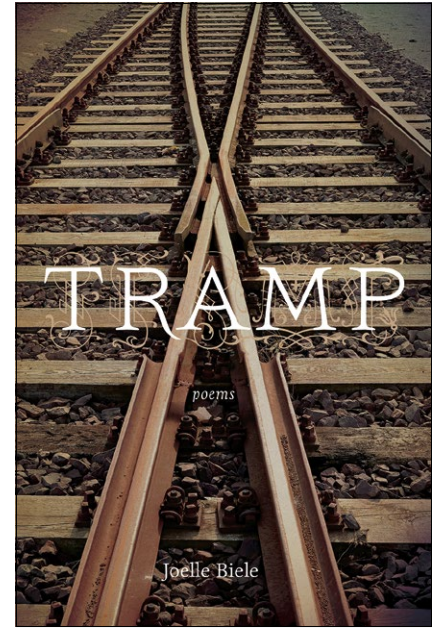
would it take? Did she sell off the piano, her father's tools,  
get a cousin to take her in, or did she find some way to  
stay,

a man to marry, put the farm in his name?  
If the letter found her, what would she think?

Tell the truth and she'll worry you're a whore, leave it out  
and she might think the same. All she could say is,

*I'm going to Chicago/Kansas City/Topeka/St. Paul.*  
*I'm still hoping/looking/trying for a place, meaning,*

*I lay in the grass with the brakeman to stay on the train.*  
*I demanded water so I could wash myself clean.*



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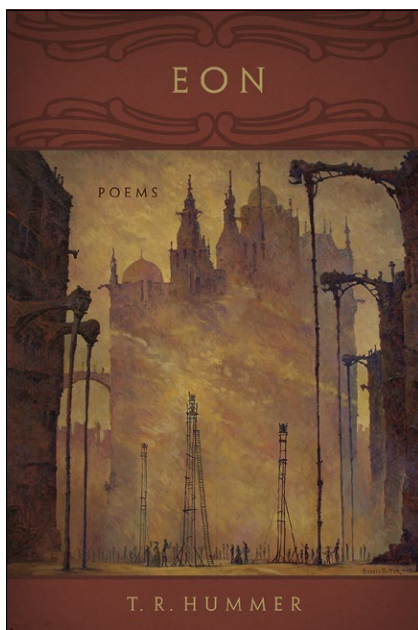
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# Eon

## Poems

**T. R. HUMMER**

### PRAISE FOR T. R. HUMMER:

“No poet of his generation writes with more intellectual ambition and aesthetic restlessness than T. R. Hummer. He’s a postmodern alchemist.”—David Baker, author of *Show Me Your Environment*

“Hummer’s world is bright with the beauty of decay, charged with the force of his unrelenting intellect.”—David Kirby, author of *Stand Up Please*

A poetic study of the eternal, T. R. Hummer’s new collection *Eon*, as with the other volumes in this trilogy—*Ephemeron* and *Skandalon*—offers meditations on the brief arc of our existence, death, and beyond. With vivid, corporeal imagery and metaphysical flourishes, the poet explores how the dead influence the ways we understand ourselves. Anchored with a series of poems that can be read as extended epitaphs, the collection closes with a gesture toward the redemptive power of love. In the tradition of Rainer Maria Rilke, Emily Dickinson, and Philip Levine, *Eon* shows us the power of being “simple expressions of our earth. It imagined us, / And was imagined by something nameless in return.”

Born on a farm in rural Mississippi, **T. R. HUMMER** is the author of fourteen books of poetry and essays. Former editor of the *Georgia Review* and the *Kenyon Review*, he is a Guggenheim fellow in poetry and has won numerous awards for his work.

### Legendary Head

In a hatbox left on a broke-back bench  
in a station of the metro;  
In a gym bag abandoned on the courthouse lawn  
at midnight, marked by the dominant X  
Of starlight, a little blood leaking from a raveling seam.  
Visionary: as though the ripening eyes  
Were infused with napalm and mescaline.  
Somewhere a torso, fragmented, stumbles,  
Groping for its pedestal. Museums are choked with bodies.  
They are victims of a life that can never change.  
Who was he? We will not know. We do not want to  
see him there, a lost effect, a crime, a severance  
package.

WINNER OF THE 2018 L. E. PHILLABAUM POETRY AWARD

# Search and Rescue

Poems

**MICHAEL CHITWOOD**

## PRAISE FOR MICHAEL CHITWOOD:

"In addition to his fine ear, Chitwood has a sure touch with aphoristic wisdom . . ."—*Poetry*

"Chitwood seems to be a Buddhist who hails from Appalachia, or he's a motorcycle-riding philosopher taking dictation from nature, writing its gospel with his trusty crowquill pen."—Amy Gerstler

"Chitwood's strength as a poet is his ability to weave sophisticated metaphor with the plain rhythms of everyday speech."—*Spectator Magazine*

In *Search and Rescue*, Michael Chitwood seeks what the pagan Celts called the *thin places*, the spots where otherworldliness bleeds into the everyday. Beginning with childhood, the poet meditates on the intersection of the sacred and secular, on those luminous moments we can only partially understand. Water anchors the collection with the title poem, which explores the history of a large manmade lake and how it changes the surrounding mountain community. Displaying keen narrative skills and an engaging voice, the poems in

*Search and Rescue* pay homage to Whitman and Dickinson, to Heaney and Wright, in pursuit of the everyday grace of Appalachian culture and the natural landscape.

Born in the foothills of the Blue Ridge Mountains of Virginia, **MICHAEL CHITWOOD** lives and works as a writer and teacher in Chapel Hill, NC.

When the power company exec explained  
what they would be paid for the land  
to be under water then left

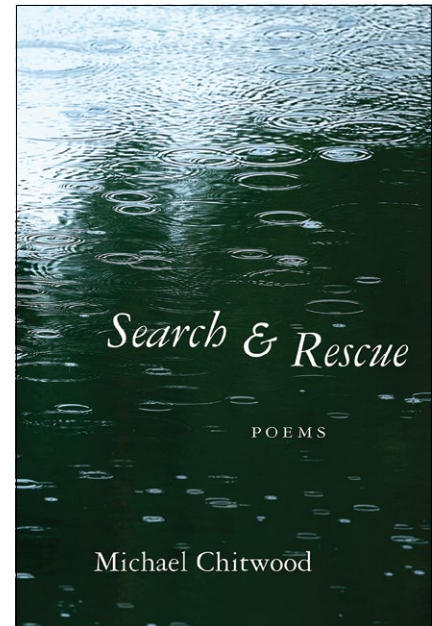
in a black Lincoln Continental  
his father said,

"I reckon there's nothing to be done about it,  
just have to live beside it.

All the old thinking will be underneath."

Even his way in words  
would be drowned.

—from "Search and Rescue"



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**The Darkness Call**  
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**GARY FINCKE**

In these essays, Gary Fincke combines a journalist's relentless investigations into the darkest corners of the human condition with an academic's love for arcana. In one essay, almost forgotten homeopathic recipes from the pantries of Pennsylvania Dutch country are interwoven with the panicked absurdities of elementary school health classes in the 1960s. In another, old case files of small town murders intertwine with meditations on all the fears, large and small, that accompany parenting. In *The Darkness Call*, Fincke plumbs the depths—child abuse, violence, illness, grief—not for their sadness but for moments of courage, hope, empathy, and light.

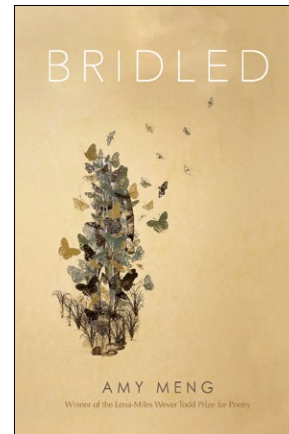
**GARY FINCKE** has published thirty books of poetry, short fiction, and non-fiction, most recently *The Killer's Dog*, *Bringing Back the Bones: New and Selected Poems* and *A Room of Rain: Stories*. His stories have appeared in the *Missouri Review*, *Newsday*, the *Kenyon Review*, *Black Warrior Review*, and *Crazyhorse* among other periodicals. Twice awarded the Pushcart Prize, Fincke's work has been recognized by Best American Stories, O. Henry Prize series, and Best American Essays.

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**Bridled**  
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**AMY MENG**

“The power of Amy Meng's unexpected, exhilarating first book derives from a profound commitment to the work of anatomizing love, to saying what she sees as she looks bravely into the hopes and self-deceptions, the wishes, concessions, and complicities that accompany love and marriage. Her taut lines and arresting images, her coupling of the raw and the elegant, serve a vision as energizing as it is unnerving, and *Bridled* is a terrific debut.”—Mark Doty

In this debut collection, Amy Meng meticulously strips a collapsing relationship for its parts. By dissecting the performativity and vulnerability of a person in love, with a singular precision, Meng's poems are marked by an unflinching drive to confront the most troubling parts of love. Yet rather than being propelled by the broken heart, *Bridled* is triumphantly lit from the inside by the unexpected, miraculous growth of self.

**AMY MENG** holds degrees from Rutgers University and New York University. She is a Kundiman Fellow and a poetry editor at *Bodega Magazine*. Her poetry has appeared in publications including *Gulf Coast*, *Indiana Review*, *Narrative*, *New England Review*, and *The Offing*. She lives in Brooklyn.

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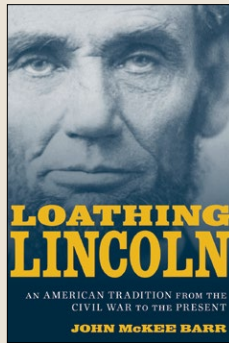
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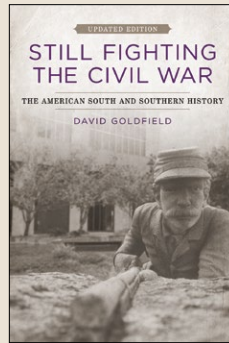
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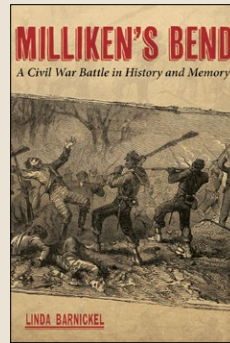
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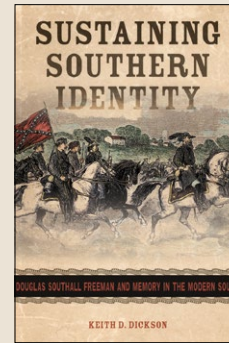
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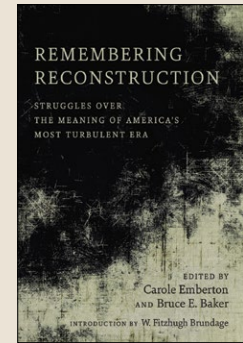
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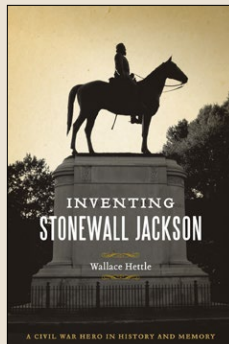
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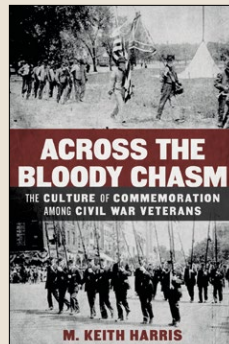
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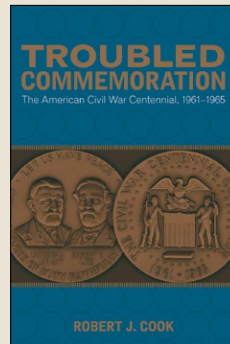
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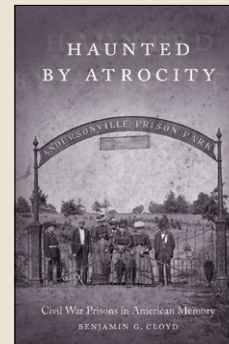
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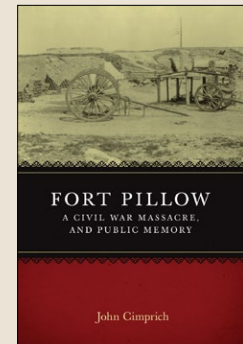
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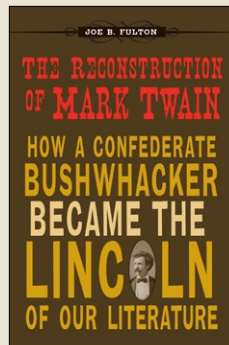


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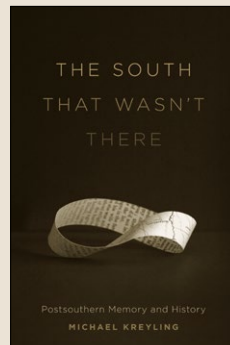
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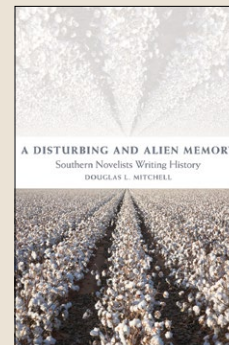
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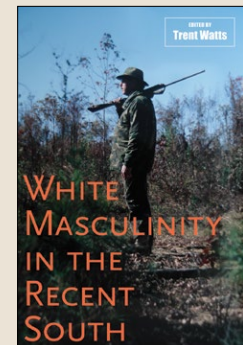
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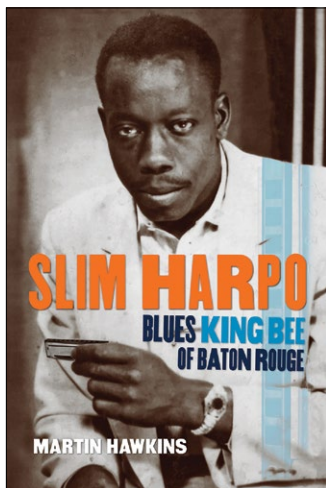


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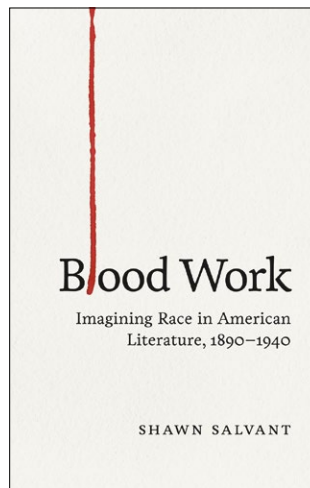
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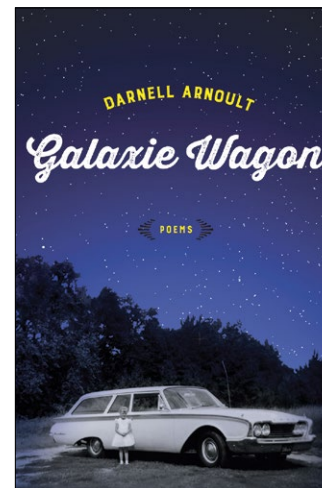
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