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Staff Picks

Stories

GEORGE SINGLETON

PRAISE FOR GEORGE SINGLETON

"Singleton is an ace at locating the pathos beneath the deadpan laughs."—*USA Today*

"Thank God for George Singleton, who makes us laugh and makes us think."—*New Orleans Times-Picayune*

"[The] unchallenged king of the comic southern short story."—*Atlanta Journal Constitution*

"Singleton is a raconteur of trends, countertrends, obsessions, and odd characters."—*Morning Edition, NPR*

"George Singleton might well be America's funniest short story writer."—*Men's Journal*

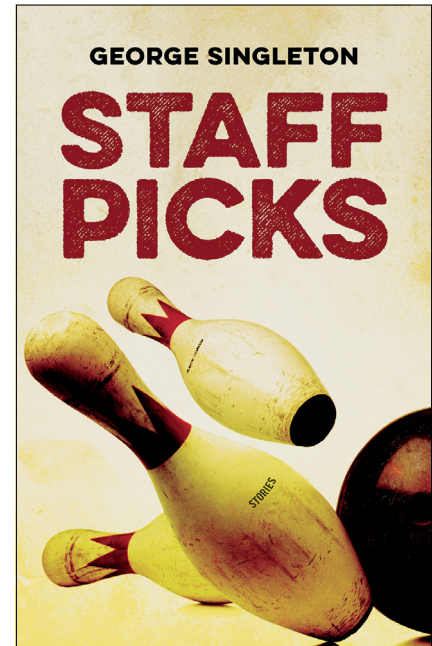
"George Singleton works territory that is not terribly fashionable these days but is durably appealing: wacko-southern."—*New York Times*

It's Father's Day 1972 and a young boy's dad takes him to visit a string of unimpressive ex-girlfriends that could have been his mother; the unconventional detective work of a koan-speaking, Kung Fu-loving uncle solves a case of arson during a pancake breakfast; and a former geology professor, recovering from addiction, finds himself sharing a taxicab

with specters from a Jim Crow-era lynching. Set in and around the fictional town of Steepleburg, South Carolina, the loosely tied stories in George Singleton's *Staff Picks* place sympathetic, oddball characters in absurd, borderline surreal situations that slowly reveal the angst of southern history with humor and bite.

In the tradition of Donald Barthelme, T. C. Boyle, Flannery O'Connor, and Raymond Carver, Singleton creates lingering, darkly comedic tales by drawing from those places where familiarity and alienation coexist. A remarkable and distinct effort from an acclaimed chronicler of the South, *Staff Picks* reaffirms Singleton's gift for crafting short story collections that both deliver individual gems and shine as a whole.

GEORGE SINGLETON, author of numerous works of fiction and one of nonfiction, is a former Guggenheim fellow and member of the Fellowship of Southern Writers. His stories have appeared in many publications including *Atlantic Monthly*, *Harper's*, *Georgia Review*, *Playboy*, and *New Stories from the South*.



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LSU Press Paperback Original

Fiction

Yellow Shoe Fiction

Michael Griffith, Series Editor

Published with the assistance of the Borne Fund

Q&A with Marybeth Lima

As a professor at LSU, you have a background in agricultural engineering. How did this vocation lead you to a passion for birding?

I think that my passion for birds is rolled up into my lifelong love of nature, my sense of wonder, my love of bird sounds, and the connections that birding has allowed me to make—with people, with communities, and with the ecosystem. But one of the often-used basic sciences in my field is biology, so with that I already had some understanding of the life cycles of birds. Also, as an engineer, I love numbers—much of birding involves counting and tracking data. But my passion runs deeper than that. I have vivid memories of birds from childhood. I remember my parents stopped on the side of the road at a scenic overlook in Letchworth State Park in upstate New York, and my mom showed me the rouge hue of red-tailed hawks. From that vantage point, looking down into the gorge, I was struck with amazement at the chance to see these birds from a different perspective.

This book captures the yearlong quest to see at least 300 species of birds that live in or migrate through Louisiana. What were some of the most elusive birds? How did you keep your spirits up when they were difficult to find?

We saw a number of birds that are rare in Louisiana. Memorably, Charlie Lyon, a fellow birder, took us out on his boat on Cross Lake near Shreveport to see a Mew Gull he found, which was the first-ever

sighting of this species in the state; we had to search for this single gull that was mixed in with a flock of about 5,000 ring-billed gulls. It took a dozen birders aboard two boats about half an hour to find this elusive bird. It can be frustrating to search for a bird and not find it. When I am thwarted in my quest, I always remind myself that any day I can bird is a great day. I enjoy every bird I see. A missed bird is a challenge, and I'm always up for that.

You mention that birding is also an opportunity to observe people, especially fellow birders. Who are some of the memorable people you've met while pursuing this hobby?

That's a hard question to answer because there are so many memorable people! Louisiana is home to some of the best birders in the country—people like Van Remsen, Donna Dittmann, and Steve Cardiff. Jane Patterson is Louisiana's "birder of the people," as her birding basics education and leisure classes have introduced hundreds of people around the state to the pastime. One great thing about birding is that the memory of birders is carried on by others, even after those birders are gone. George Lowery was a professor of zoology at LSU and was largely responsible for putting Louisiana birding on the map. He wrote a book on Louisiana birds in 1955 and made lasting research contributions to ornithology, especially in bird migration. Although he has been gone for more than forty years, his name still evokes awe.

More and more, climate change and environmental problems complicate your quest. In the short and long term, how do birders cope with these challenges?

Climate change and environmental problems indeed impact birding in Louisiana and beyond. Networks of birders in the state do a pretty good job of staying in touch on issues that affect birds and birding in the short and long term. A great resource is the climate report (www.climate.audubon.org) published by the National Audubon Society, which shows the impact of climate change on bird populations. Birders can also contribute by putting their birding checklists into eBird (www.ebird.org/home). This site is run by Cornell University and provides a platform that allows researchers to use data collected by birders throughout the world to learn more about birds and their response to climate change and environmental impacts.



Illustration by Aaron Hargrove

Adventures of a Louisiana Birder

One Year, Two Wings, Three Hundred Species

MARYBETH LIMA

This candid and humorous chronicle shows how one woman goes from casual observer to obsessive bird nerd as she traverses Louisiana's avian paradise. In *Adventures of a Louisiana Birder*, readers follow Marybeth Lima across her adopted state in search of 300 species of birds. Bisected by the Mississippi flyway and home to 400 miles of coast, Louisiana has a variety of habitats, which serve as a beautiful backdrop to this remarkable journey.

In birding circles, some devotees attempt what is known as a "big year," a bird-sighting challenge to identify as many bird species as possible in a particular geographical area over the course of one year. Lima's initial effort amounted to 11,626 miles in sixty-one road trips to log an impressive 280 species. But on a subsequent quest to exceed her record, she endures elusive birds, embarrassing misidentifications, and hungry insects in an effort to reach her goal. In the midst of these obstacles, Lima celebrates the camaraderie and friendly competition among fellow birders, from novices to a world-renown ornithologist. Requiring both mental focus and physical agility, birdwatching becomes an active sport through Lima's narration. She vividly conveys the elation over a rare species seen or heard and the disappointment when one is narrowly missed. An appendix provides the location and date of every species she identifies.

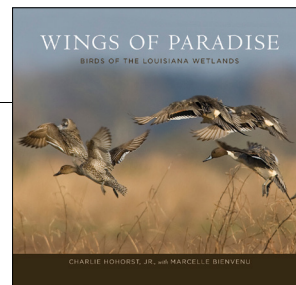
Lima's personal experiences are interwoven with the excitement of tracking down one intriguing species after another. She faces a near-fatal burn accident to her spouse, end-of-life care for her mother-in-law, and Louisiana's great flood of 2016. In the midst of these situations, her devotion to birding provides a much-needed outlet.

"Somewhere in the roiling confluence of birds, locales, and human personalities," writes Lima, "the center of my heart sings with utter abandon." *Adventures of a Louisiana Birder* is the author's call to a deeper passion for and awareness of Louisiana's unique natural beauty and vulnerability.

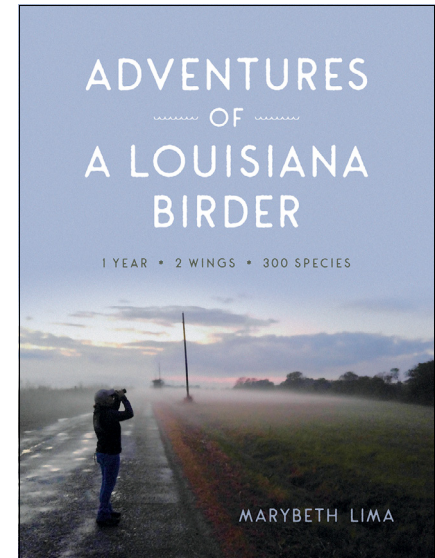
Professor of biological and agricultural engineering at Louisiana State University, **MARYBETH LIMA** is author of *Building Playgrounds, Engaging Communities: Creating Safe and Happy Places for Children* and coauthor of *Play On! Evidence-based Playground Activities* and *Service-Learning: Engineering in Your Community*.



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ALSO OF INTEREST

THE FRESCOES OF CONRAD ALBRIZIO



PUBLIC MURALS IN THE MIDCENTURY SOUTH

CAROLYN A. BERCIER
Introduction by ELISE GRENIER

APRIL 2019

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Art History / Southern History / Louisiana Studies

The Frescoes of Conrad Albrizio

Public Murals in the Midcentury South

CAROLYN A. BERCIER

Introduction by **ELISE GRENIER**

The artist Conrad Albrizio (1894–1973), a New York City native who studied internationally, made his home in New Orleans for more than a half century. To the people of Louisiana and Alabama, he bestowed the lasting gift of large-scale public frescoes, a form he championed

long after the general popularity of communal art waned. From regional realism in his New Deal-commissioned works of the 1930s to his abstract-influenced, socially conscious interpretations of the 1950s, Albrizio's creations exemplify the midcentury period while showcasing the ancient technique of fresco. In this lavishly illustrated volume, Carolyn A. Bercier analyzes Albrizio's frescoes against the backdrop of the artist's life. In her introduction, Elise Grenier, who has restored several of Albrizio's murals, acquaints readers with the demands of painting in fresco, a method also employed by Albrizio's contemporaries the Mexican muralists.

By 1936, Albrizio had completed six fresco panels in the Louisiana State Capitol and his first federally funded mural, in the DeRidder, Louisiana, post office. That same year he joined the faculty of Louisiana State University's new department of art, where his students depicted him within their murals in Allen Hall. Albrizio continued his fresco commis-

sions for another eighteen years, including scenes in the post office in Russellville, Alabama; the State Fair Exhibits Building in Shreveport, Louisiana; the Capitol Annex Building in Baton Rouge; and the parish courthouse in New Iberia, Louisiana. His crowning accomplishments include an epic cycle portraying shipping, the elements, and the constellations in the lobby of the Waterman Building (now Wachovia Building) in Mobile, and a monumental rendition of Louisiana's history in the New Orleans Union Passenger Terminal.

Both visually lush and richly informative, *The Frescoes of Conrad Albrizio* pays deserved homage and brings fresh awareness to the under-recognized public murals of a passionate and prolific artist of the twentieth century.

CAROLYN A. BERCIER is a retired museum curator. She worked in New Orleans at the Louisiana State Museum and at Hermann-Grima/Gallier Historic Houses.

ELISE GRENIER has restored and conserved artworks throughout the world. She did advanced studies in Italy at L'Università Internazionale dell'Arte e Restauro and the Associazione Intercomunale Fiorentina before founding Grenier Conservation LLC.

The Life and Legend of Bras-Coupé

The Fugitive Slave Who Fought the Law, Ruled the Swamp, Danced at Congo Square, Invented Jazz, and Died for Love

BRYAN WAGNER

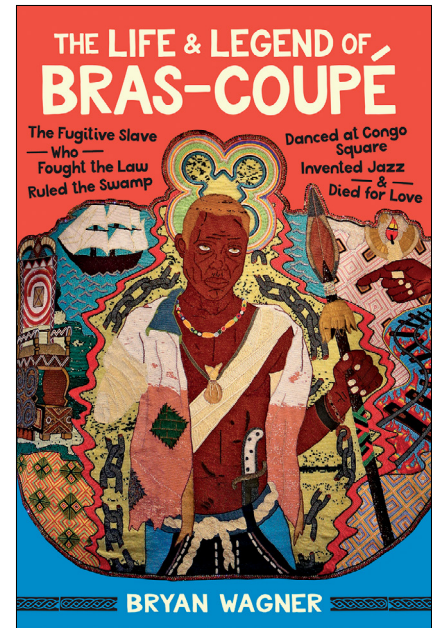
Although few recognize the name of Bras-Coupé today, Bryan Wagner's riveting history *The Life and Legend of Bras-Coupé* illustrates why the saga of this notorious escaped slave should be a touchstone among scholars and students of the African diaspora. After losing an arm in a pitched battle with the New Orleans police in the 1830s, Bras-Coupé hid for several years in a swamp near the city. During this time, law enforcement widely publicized their manhunt for him through newspapers, wanted posters, and other media. Messages from the mayor's office promoted a violent image of Bras-Coupé, casting him as the primary reason police needed the right to use deadly force in the course of their duties. After a former friend betrayed and killed the bandit in July 1837, local officials displayed Bras-Coupé's corpse in the Place d'Armes, where they ordered slaves to bear witness.

The Bras-Coupé legend grew after his death and took on fantastic dimensions. Storytellers gave him superpowers. His skin, it was alleged, could not be punctured by bullets. His gaze could turn men to stone. Folklorists have transcribed many such examples of the tradition and writers, including George Washington Cable and Robert Penn Warren, have

adapted it into novels. Over time, new details appeared in the mythology and the legend transformed. Some said that he was an African prince before he was kidnapped and brought to Louisiana; others, that he was the most famous performer at Congo Square, playing an indispensable role in the preservation of African music and dance. Sidney Bechet, one of the city's most celebrated composers and reed players, even suggested it was Bras-Coupé who invented jazz.

Including fugitive slave advertisements, arrest records, and journalism from the 1830s, this critical edition collects the most important primary materials related to Bras-Coupé's story. Wagner's timely and deft examination of this unique historical figure reveals how a single man's life, shaped by the horrors of slavery and the cultural mélange of Louisiana, can evolve into legend.

BRYAN WAGNER is associate professor in the English department at the University of California, Berkeley, and author of *Disturbing the Peace: Black Culture and the Police Power after Slavery* and *The Tar Baby: A Global History*.



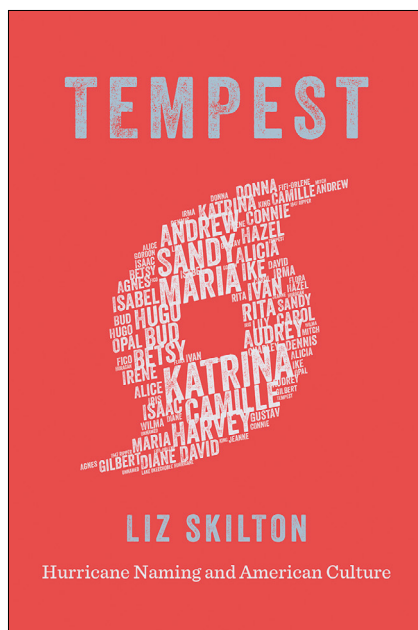
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Louisiana History / Literary Studies



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Environmental History / Gender Studies

The Natural World of the Gulf South
Craig E. Colten, Series Editor

Tempest

Hurricane Naming and American Culture

LIZ SKILTON

Liz Skilton's innovative study tracks the naming of hurricanes over six decades, exploring the interplay between naming practice and wider American culture. In 1953, the U.S. Weather Bureau adopted female names to identify hurricanes and other tropical storms. Within two years, that convention came into question, and by 1978 a new system was introduced, including alternating male and female names in a pattern that continues today. In *Tempest: Hurricane Naming and American Culture*, Skilton blends gender studies with environmental history to analyze this often controversial tradition.

Focusing on the Gulf South—the nation's “hurricane coast”—Skilton closely examines select storms, including Betsy, Camille, Andrew, Katrina, and Harvey, while referencing dozens of others. Through print and online media sources, government reports, scientific data, and ephemera, she reveals how language and images portray hurricanes as gendered objects: masculine-named storms are generally characterized as stronger and more serious, while feminine-named storms are described as “unladylike” and in need of taming. Further, Skilton shows how the hypersexualized rhetoric surrounding Katrina and Sandy and the effeminate depictions of Georges represent evolving methods to define and explain extreme weather events.

As she chronicles the evolution of gendered storm naming in the United States, Skilton delves into many other aspects of hurricane history. She describes attempts at scientific control of storms through hurricane seeding during the Cold War arms race of the 1950s and relates how Roxcy Bolton, a member of the National Organization for Women, led the crusade against feminizing hurricanes from her home in Miami near the National Hurricane Center in the 1970s. Skilton also discusses the skyrocketing interest in extreme weather events that accompanied the introduction of 24-hour news coverage of storms, as well as the impact of social media networks on Americans' tracking and understanding of hurricanes and other disasters.

The debate over hurricane naming continues, as Skilton demonstrates, and many Americans question the merit and purpose of the gendered naming system. What is clear is that hurricane names matter, and that they fundamentally shape our impressions of storms, for good and bad.

LIZ SKILTON is assistant professor of history and the J. J. Burdin and Helen B. Burdin/BORSF Endowed Professor in Louisiana Studies at the University of Louisiana at Lafayette.

Politics for the Love of Fandom

Fan-Based Citizenship in a Digital World

ASHLEY HINCK

Politics for the Love of Fandom examines what Ashley Hinck calls “fan-based citizenship”: civic action that blends with and arises from participation in fandom and commitment to a fan object. Examining cases like Harry Potter fans fighting for fair trade, YouTube fans donating money to charity, and football fans volunteering to mentor local youth, Hinck argues that fan-based citizenship has created new civic practices wherein popular culture may play as large a role in generating social action as traditional political institutions such as the Democratic Party or the Catholic Church.

In an increasingly digital world, individuals can easily move among many institutions and groups. They can choose from more people and organizations than ever to guide their civic actions—even the Harry Potter fandom can become a foundation for involvement in political life and social activism. Hinck explores this new kind of engagement and its implications for politics and citizenships, through case studies that encompass fandoms for sports, YouTube channels, movies, and even toys. She considers the ways in which fan-based social

engagement arises organically, from fan communities seeking to change their world as a group, as well as the methods creators use to leverage their fans to social action.

Hinck argues that the shift to networked, fluid communities opens up opportunities for public participation that occurs outside of political parties, houses of worship, and organizations for social action. Fan-based citizenship performances help us understand the future possibilities of public engagement, as fans and creators alike tie the ethical frameworks of fan objects to desired social goals such as volunteering for political candidates, mentoring at-risk youth, and promoting environmentally friendly policy. *Politics for the Love of Fandom* examines the communication at the center of these civic actions, exploring how fans, nonprofits, and media companies manage to connect internet-based fandom with public issues.

ASHLEY HINCK is assistant professor in the department of communication at Xavier University in Cincinnati, where she lives with her husband and dog.



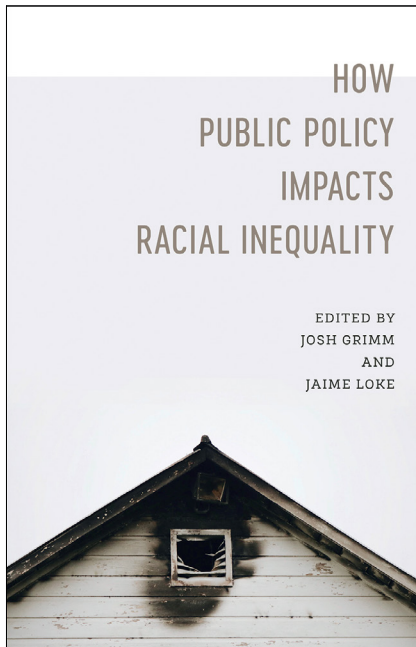
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Media and Public Affairs

Robert Mann, Series Editor

How Public Policy Impacts Racial Inequality

Edited by **JOSH GRIMM** and **JAIME LOKE**

How Public Policy Impacts Racial Inequality, edited by Josh Grimm and Jaime Loke, brings together scholars of political science, sociology, and mass communication to provide an in-depth analysis of race in the United States through the lens of public policy. This vital collection outlines how racial issues such as profiling, wealth inequality, and housing segregation relate to policy decisions at both the local and national levels. Each chapter explores the inherent conflict between policy enactment, perception, and enforcement.

Contributors present original research focused on specific areas where public policy displays racial bias. Josh Grimm places Donald Trump's immigration policies—planned and implemented—in historical perspective, identifying trends and patterns in common between earlier legislation and contemporary debates. Shaun L. Gabbidon considers the role of the American justice system in creating and magnifying racial and ethnic disparities, with particular attention to profiling, police killings, and reform efforts. Jackelyn Hwang, Elizabeth Roberto, and Jacob S. Rugh illustrate the continued presence of residential segregation as a major fixture defining the American racial landscape. As a route to considering digital citizenship and racial justice, Srividya Ramasubramanian examines how race shapes media-related policy in ways that perpetuate inequalities in media access, ownership, and repre-

sentation. Focusing on lead poisoning, tobacco, and access to healthy foods, Holley A. Wilkin discusses solutions for improving overall health equity. In a study of legal precedents, Mary E. Campbell and Sylvia M. Emmanuel detail the extent to which measures aimed at addressing inequality often neglect multiracial individuals and groups. By examining specific policies that created wealth inequality along racial lines, Lori Latrice Martin shows how current efforts perpetuate asset poverty for many African Americans. Shifting focus to media reception, Ismail K. White, Chryl N. Laird, Ernest B. McGowen III, and Jared K. Clemons analyze political opinion formation stemming from mainstream information sources versus those specifically targeting African American audiences.

Presenting nuanced case studies of key topics, *How Public Policy Impacts Racial Inequality* offers a timely and wide-ranging collection on major social and political issues unfolding in twenty-first-century America.

JOSH GRIMM is associate dean of research and strategic initiatives at the Manship School of Mass Communication at Louisiana State University.

JAIME LOKE is assistant professor of journalism at the Bob Schieffer College of Communication at Texas Christian University.

Amazons in America

Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture

KEIRA V. WILLIAMS

With this remarkable study, historian Keira V. Williams shows how fictional matriarchies—produced for specific audiences in successive eras and across multiple media—constitute prescriptive, solution-oriented thought experiments directed at contemporary social issues. In the process, *Amazons in America* uncovers a rich tradition of matriarchal popular culture in the United States.

Beginning with late-nineteenth-century anthropological studies, which theorized a universal prehistoric matriarchy, Williams explores how representations of women-centered societies reveal changing ideas of gender and power over the course of the twentieth century and into the present day. She examines a deep archive of cultural artifacts, both familiar and obscure, including L. Frank Baum's *The Wizard of Oz* series, Progressive-era fiction like Charlotte Perkins Gilman's utopian novel *Herland*, the original 1940s *Wonder Woman* comics, midcentury films featuring nuclear families, and feminist science fiction novels from the 1970s that invented prehistoric and futuristic matriarchal societies. While such texts have, at times, served

as sites of feminist theory, Williams unpacks their cyclical nature and, in doing so, pinpoints some of the premises that have historically hindered gender equality in the United States.

Williams also delves into popular works from the twenty-first century, such as Tyler Perry's *Madea* franchise and DC Comics/Warner Bros.' globally successful film *Wonder Woman*, which attest to the ongoing presence of matriarchal ideas and their capacity for combating patriarchy and white nationalism with visions of rebellion and liberation. *Amazons in America* provides an indispensable critique of how anxieties and fantasies about women in power are culturally expressed, ultimately informing a broader discussion about how to nurture a stable, equitable society.

KEIRA V. WILLIAMS is lecturer in the School of History, Anthropology, Philosophy, and Politics at Queen's University Belfast. She is also the author of *Gendered Politics in the Modern South: The Susan Smith Case and the Rise of a New Sexism*.



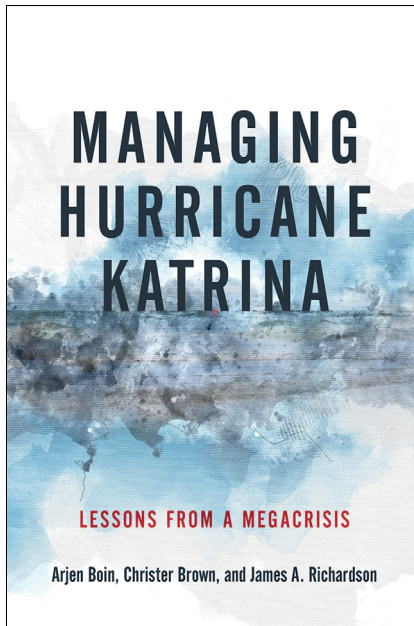
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Public Policy / Environmental History

Managing Hurricane Katrina

Lessons from a Megacrisis

ARJEN BOIN, CHRISTER BROWN, and JAMES A. RICHARDSON

The government's response to Hurricane Katrina, one of the most devastating natural disasters in U.S. history, suffered numerous criticisms. Nearly every assessment pointed to failure, from evaluations of President George W. Bush, FEMA, and the Department of Homeland Security to the state of Louisiana and the city administration of New Orleans. In *Managing Hurricane Katrina: Lessons from a Megacrisis*, Arjen Boin, Christer Brown, and James A. Richardson deliver a more nuanced examination of the storm's aftermath than the ones anchored in public memory, and identify aspects of management that offer more positive examples of leadership than bureaucratic and media reports indicated.

Katrina may be the most extensively studied disaster to date, but the authors argue that many academic conclusions are inaccurate or contradictory when examined in concert. Drawing on insights from crisis and disaster management studies, Boin, Brown, and Richardson apply a clear framework to objectively analyze the actions of various officials and organizations during and after Katrina. They specify critical factors that determine the successes and failures of a societal response to catastrophes and demonstrate how to utilize their framework in future superdisasters.

Going beyond previous assessments, *Managing Hurricane Katrina* reconsiders the role of government in both preparing for a megacrisis and building an effective response network at a time when citizens need it most.

ARJEN BOIN is professor of public institutions and government in the department of political science at Leiden University, the Netherlands. He has published widely on the subject of disaster management and public leadership, and is cofounder of Crisisplan, an international crisis consultancy.

CHRISTER BROWN has extensive crisis management experience from the Swedish Government Offices and other agencies. He currently works for the European Commission in Brussels, Belgium.

JAMES A. RICHARDSON, Alumni Professor of Economics and Public Administration at Louisiana State University, worked with the Financial Services Roundtable, testified before the U.S. Congress on housing and financial issues associated with Hurricane Katrina, and provided information to the state of Louisiana on recovery from Hurricanes Katrina and Rita.

Approaching Civil War and Southern History

WILLIAM J. COOPER

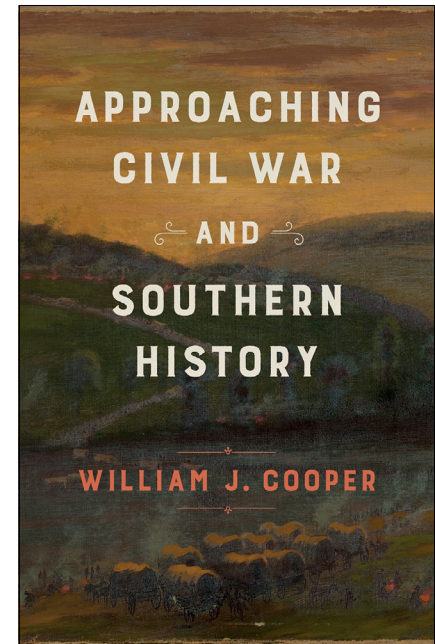
"This splendid collection of essays, the capstone of William J. Cooper's prolific writing career, displays his many strengths as an historian: versatility in selection of topic; vigorous prose; rigorous research; and cogent argumentation. Thus its publication by the Louisiana State University Press is a happy event indeed."—Michael Holt, author of *The Election of 1860: A Campaign Fraught with Consequences*

"These wide-ranging essays, published over a forty-two year period, provide a taste of William J. Cooper's important scholarship. Clearly-written, thoughtful, and accessible, they put forth compelling analyses of major interpretive issues in the political history of the Civil War era."—Peter Kolchin, Henry Clay Reed Professor of History, Emeritus, University of Delaware

Initially published between 1970 and 2012, the essays in *Approaching Civil War and Southern History* span almost the entirety of William J. Cooper's illustrious scholarly career and range widely across a broad spectrum of subjects in Civil War and southern history. Together, they illustrate the broad scope of

Cooper's work. While many essays deal with his well-known interests, such as Jefferson Davis or the secession crisis, others are on lesser-known subjects, such as Civil War artist Edwin Forbes and the writer Daniel R. Hundley. In the new introduction to each chapter, Cooper notes the essay's origins and purpose, explaining how it fits into his overarching interest in the nineteenth-century political history of the South. Combined and reprinted here for the first time, the ten essays in *Approaching Civil War and Southern History* reveal why Cooper is recognized today as one of the most influential historians of our time.

WILLIAM J. COOPER is the author of *Jefferson Davis, American*, winner of the Los Angeles Times Book Prize, as well as numerous other books, including *The Lost Founding Father: John Quincy Adams and the Transformation of American Politics*. He is Boyd Professor of History Emeritus at Louisiana State University.



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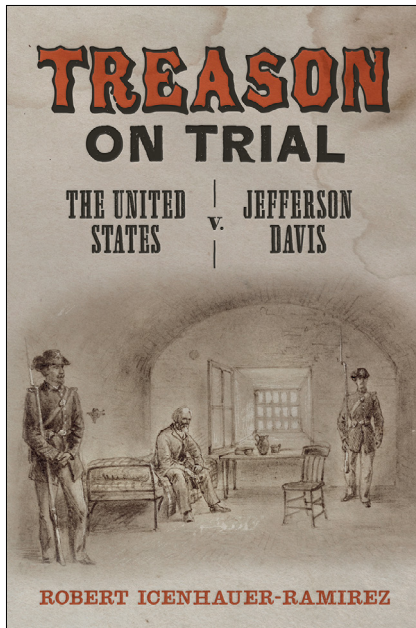
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Legal History / Civil War

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the American Civil War

T. Michael Parrish, Series Editor

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Treason on Trial

The United States v. Jefferson Davis

ROBERT ICENHAUER-RAMIREZ

In the immediate aftermath of the Civil War, federal officials captured, imprisoned, and indicted Jefferson Davis for treason. If found guilty, the former Confederate president faced execution for his role in levying war against the United States. Although the federal government pursued the charges for over four years, the case never went to trial. In this comprehensive analysis of the saga, *Treason on Trial*, Robert Icenhauer-Ramirez suggests that while national politics played a role in the trial's direction, the actions of lesser-known individuals ultimately resulted in the failure to convict Davis.

Early on, two primary factions argued against trying the case. Influential northerners dreaded the prospect of a public trial, fearing it would reopen the wounds of the war and make a martyr of Davis. Conversely, white southerners pointed to the treatment and prosecution of Davis as vindictive on the part of the federal government. Moreover, they maintained, the right to secede from the Union remained within the bounds of the law, effectively linking the treason charge against Davis with the constitutionality of secession.

While Icenhauer-Ramirez agrees that politics played a role in the case, he suggests that focusing exclusively on that aspect obscures the importance of the participants. In the *United States of America v. Jefferson Davis*, preeminent lawyers represented both parties. According to Icenhauer-Ramirez, Lucius H. Chandler, the local prosecuting attorney, lacked the skill and temperament necessary to put the case on a footing that would lead to trial. In addition, Supreme Court Chief Justice Salmon P. Chase had little desire to preside over the divisive case and intentionally stymied the prosecution's efforts. The deft analysis in *Treason on Trial* illustrates how complications caused by Chandler and Chase led to a three-year delay and, eventually, to the dismissal of the case in 1868, when President Andrew Johnson granted blanket amnesty to those who participated in the armed rebellion.

ROBERT ICENHAUER-RAMIREZ is an attorney based in Austin, Texas. He holds a PhD in history from the University of Texas, where he lectures in the department of history.

Civil War Writing

New Perspectives on Iconic Texts

Edited by **GARY W. GALLAGHER** and **STEPHEN CUSHMAN**

Civil War Writing is a collection of new essays that focus on the most significant writing about the American Civil War by participants who lived through it, whether as civilians or combatants, southerners or northerners, women or men, blacks or whites. Collectively, as contributors show, these writings have sustained their influence over generations and include histories, memoirs, journals, novels, and one literary falsehood posing as an autobiographical narrative. Several of the works, such as William Tecumseh Sherman's memoirs or Mary Chesnut's diary, are familiar to scholars, but other accounts, including Charlotte Forten's diary and Loreta Velasquez's memoir, offer new material to even the most omnivorous Civil War reader. In all cases, a deeper look at these writings reveals why they continue to resonate with audiences more than 150 years after the end of the conflict.

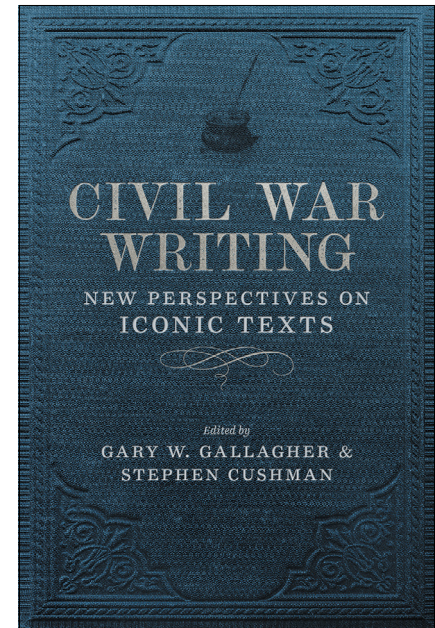
As supporting evidence for historical and biographical narratives and as deliberately designed communications, the writings discussed in this collection demonstrate considerable value. Whether exploring the differences among drafts and editions, listening closely to fluctuations in tone or voice,

or tracing responses in private correspondence or published reviews, the essayists examine how authors wrote to different audiences and out of different motives, creating a complex literary record that offers rich potential for continuing evaluation of the country's greatest national trauma.

Overall, the essays in *Civil War Writing* underscore how participants employed various literary forms to record, describe, and explain aspects and episodes of a conflict that assumed proportions none of them imagined possible at the outset.

GARY W. GALLAGHER is John L. Nau III Professor of History at the University of Virginia and the author or editor of over of forty books on the history of the Civil War, including *Becoming Confederates: Paths to a New National Identity*.

STEPHEN CUSHMAN is Robert C. Taylor Professor of English at the University of Virginia. He is a prolific poet and the author of several works of non-fiction, including *Belligerent Muse: Five Northern Writers and How They Shaped Our Understanding of the Civil War*.



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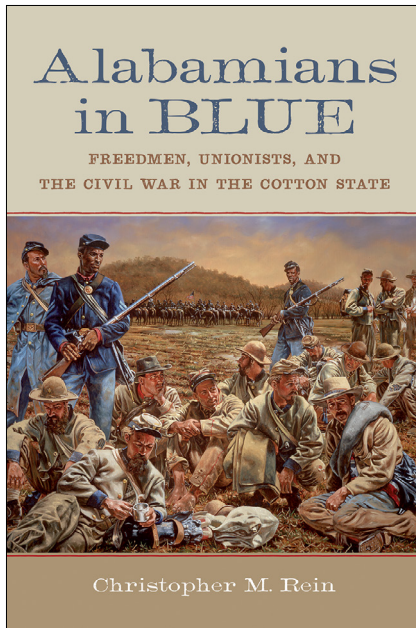
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Civil War / Literary Studies

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Civil War / Southern History

Conflicting Worlds: New Dimensions of
the American Civil War

T. Michael Parrish, Series Editor

Alabamians in Blue

Freedmen, Unionists, and the Civil War in the Cotton State

CHRISTOPHER M. REIN

Alabamians in Blue offers an in-depth scholarly examination of Alabama's black and white Union soldiers and their contributions to the eventual success of the Union army in the western theater. Christopher M. Rein contends that the state's anti-Confederate residents tendered an important service to the North, primarily by collecting intelligence and protecting logistical infrastructure. He highlights an underappreciated period of biracial cooperation, underwritten by massive support from the federal government. Providing a broad synthesis, Rein's study demonstrates that southern dissenters were not passive victims but rather active participants in their own liberation.

Ecological factors, including agricultural collapse under levies from both armies, may have provided the initial impetus for Union enlistment. Federal pillaging inflicted further heavy destruction on plantation agriculture. The breakdown in basic subsistence that ensued pushed Alabama's freedmen and Unionists into federal camps in garrison cities in search of relief and the opportunity for revenge. Once in uniform, Alabama's Union soldiers served alongside northern regiments and frustrated

Confederate General Nathan Bedford Forrest's attempts to interrupt the Union supply efforts in the 1864 Atlanta campaign, which led to the collapse of Confederate arms in the western theater and the eventual Union victory. Rein describes a "hybrid warfare" of simultaneous conventional and guerrilla battles, where each significantly influenced the other. He concludes that the conventional conflict both prompted and eventually ended the internecine warfare that largely marked the state's experience of the war.

A comprehensive analysis of military, social, and environmental history, *Alabamians in Blue* uncovers a past of biracial cooperation in the American South, and in Alabama in particular, that postwar adherents to the "Myth of the Lost Cause" have successfully suppressed until now.

Historian at the United States Army's Combat Studies Institute at Fort Leavenworth, Kansas, **CHRISTOPHER M. REIN** is the author of *The North African Air Campaign: U.S. Army Air Forces from El Alamein to Salerno*.

Marketing the Blue and Gray

Newspaper Advertising and the American Civil War

LAWRENCE A. KREISER, JR.

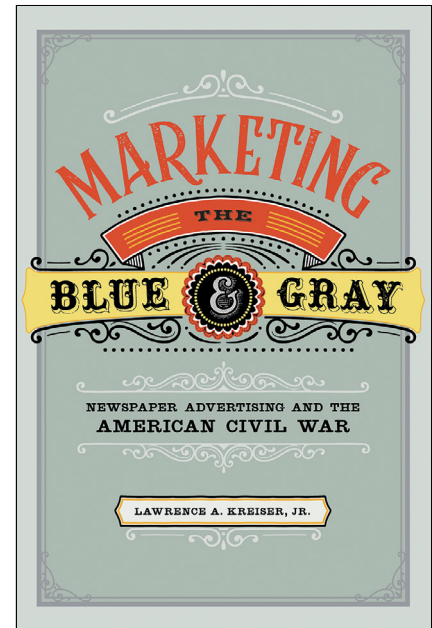
Lawrence A. Kreiser, Jr.'s *Marketing the Blue and Gray* analyzes newspaper advertising during the American Civil War. Newspapers circulated widely between 1861 and 1865, and merchants took full advantage of this readership. They marketed everything from war bonds to biographies of military and political leaders; from patent medicines that promised to cure almost any battlefield wound to “secession cloaks” and “Fort Sumter” cockades. Union and Confederate advertisers pitched shopping as its own form of patriotism, one of the more enduring legacies of the nation’s largest and bloodiest war. However, unlike important-sounding headlines and editorials, advertisements have received only passing notice from historians. As the first full-length analysis of Union and Confederate newspaper advertising, Kreiser’s study sheds light on this often overlooked aspect of Civil War media.

Kreiser argues that the marketing strategies of the time show how commercialization and patriotism became increasingly intertwined as Union and Confederate war aims evolved. Yankees and Rebels believed that buying decisions were an important expression of their civic pride, from “Union forever” groceries to “States Rights” sewing machines. He suggests that the notices helped to expand American democracy by allowing their diverse readership

to participate in almost every aspect of the Civil War. As potential customers, free blacks and white women perused announcements for war-themed biographies, images, and other material wares that helped to define the meaning of the fighting.

Advertisements also helped readers to become more savvy consumers and, ultimately, citizens, by offering them choices. White men and, in the Union after 1863, black men might volunteer for military service after reading a recruitment notice; or they might instead respond to the kind of notice for “draft insurance” that flooded newspapers after the Union and Confederate governments resorted to conscription to help fill the ranks. *Marketing the Blue and Gray* demonstrates how, through their sometimes-messy choices, advertising pages offered readers the opportunity to participate—or not—in the war effort.

LAWRENCE A. KREISER, JR., associate professor of history at Stillman College, is author of *Defeating Lee: A History of the Second Corps, Army of the Potomac*, and coeditor of *The Civil War in Popular Culture: Memory and Meaning*; *Voices of Civil War America: Contemporary Accounts of Daily Life*; and *The Civil War and Reconstruction*.



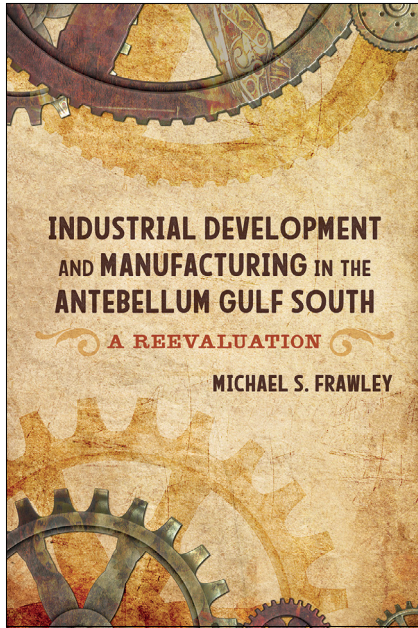
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Civil War / Media Studies



MAY 2019

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Civil War / Economic History

Industrial Development and Manufacturing in the Antebellum Gulf South

A Reevaluation

MICHAEL S. FRAWLEY

In the aftermath of the Civil War, contemporary narratives about the American South pointed to the perceived lack of industrial development in the region to explain why the Confederacy succumbed to the Union. Even after the cliometric revolution of the 1970s, when historians first began applying statistical analysis to reexamine antebellum manufacturing output, the pervasive belief in the region's backwardness prompted many scholars to view slavery, not industry, as the economic engine of the South.

In *Industrial Development and Manufacturing in the Antebellum Gulf South*, historian Michael S. Frawley engages a wide variety of sources—including United States census data, which many historians have underutilized when gauging economic growth in the prewar South—to show how industrial development in the region has been systematically minimized by scholars. In doing so, Frawley reconsiders factors related to industrial production in the prewar South, such as the availability of nat-

ural resources, transportation, markets, labor, and capital. He contends that the Gulf South was far more industrialized and modern than suggested by census records, economic historians like Fred Bateman and Thomas Weiss, and contemporary travel writers such as Frederick Law Olmsted.

Frawley situates the prewar South firmly in a varied and widespread industrial context, contesting the assumption that slavery inhibited industry in the region and that this lack of economic diversity ultimately prevented the Confederacy from waging a successful war. Though southern manufacturing firms could not match the output of northern states, *Industrial Development and Manufacturing in the Antebellum Gulf South* proves that such entities had established themselves as vital forces in the southern economy on the eve of the Civil War.

MICHAEL S. FRAWLEY is assistant professor of history at the University of Texas of the Permian Basin.

The Complete Roster and Service Records of Lee's Army of Northern Virginia during the Overland Campaign

ALFRED C. YOUNG III

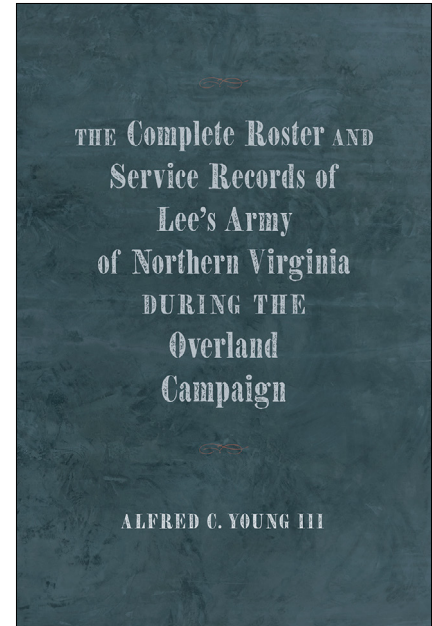
Alfred C. Young III's *Complete Roster and Service Records of Lee's Army of Northern Virginia during the Overland Campaign* is the first compilation of the entire roster and service records for all the various units that composed Robert E. Lee's Army of Northern Virginia during the 1864 Overland Campaign. It is the ultimate reference guide to the more than 120,000 soldiers who served with Lee in Virginia as he led his army into a series of battles against Union General Ulysses S. Grant.

While there are specific guides to several of Lee's units, Young's work is the first comprehensive companion that features data on all of the men who served under the general during this campaign. Using an array of primary source material, from official Confederate records to southern newspapers,

Young provides the enlistment and unit data for each soldier as well as a concise history of their service, including records on their rank, time served, promotion, hospitalization, wounds, capture, desertion, absence without leave, furloughs, and death.

An essential archive for both genealogists and Civil War scholars, the *Complete Roster and Service Records of Lee's Army of Northern Virginia during the Overland Campaign* is the most wide-ranging catalog in existence of each soldier's record during the campaign. This vast array of research is available only as an e-book, enabling ease of search and annotation.

ALFRED C. YOUNG III is the author of *Lee's Army in the Overland Campaign: A Numerical Study*.



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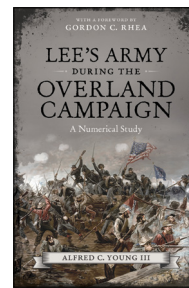
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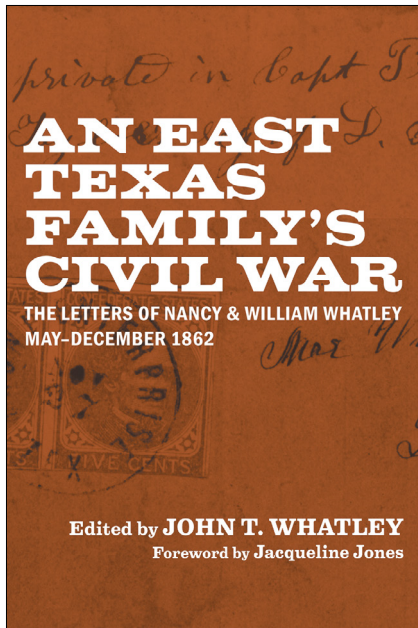
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Civil War / Biography

Library of Southern Civilization

An East Texas Family's Civil War

The Letters of Nancy and William Whatley, May–December 1862

Edited by **JOHN T. WHATLEY**

Foreword by **JACQUELINE JONES**

During six months in 1862, William Jefferson Whatley and his wife, Nancy Falkaday Watkins Whatley, exchanged a series of letters that vividly demonstrate the quickly changing roles of women whose husbands left home to fight in the Civil War. When William Whatley enlisted with the Confederate Army in 1862, he left his young wife Nancy in charge of their cotton farm in East Texas, near the village of Caledonia in Rusk County. In letters to her husband, Nancy describes in elaborate detail how she dealt with and felt about her new role, which thrust her into an array of unfamiliar duties, including dealing with increasingly unruly slaves, overseeing the harvest of the cotton crop, and negotiating business transactions with unscrupulous neighbors. At the same time, she carried on her traditional family duties and tended to their four young children during frequent epidemics of measles and diphtheria. Stationed

hundreds of miles away, her husband could only offer her advice, sympathy, and shared frustration.

In *An East Texas Family's Civil War*, the Whatleys' great-grandson, John T. Whatley, transcribes and annotates these letters for the first time. Notable for their descriptions of the unraveling of the local slave labor system and accounts of rural southern life, Nancy's letters offer a rare window on the hardships faced by women on the home front taking on unprecedented responsibilities and filling unfamiliar roles.

JOHN T. WHATLEY is the former headmaster of St. Mark's School of Texas and has taught history throughout his education career.

JACQUELINE JONES is chair of the department of history at the University of Texas, Austin.

Writing History with Lightning

Cinematic Representations of Nineteenth-Century America

Edited by **MATTHEW CHRISTOPHER HULBERT** and **JOHN C. INSCOE**

Films possess virtually unlimited power for crafting broad interpretations of American history. Nineteenth-century America has proven especially conducive to Hollywood imaginations, producing indelible images like the plight of Davy Crockett and the defenders of the Alamo, Pickett's doomed charge at Gettysburg, the proliferation and destruction of plantation slavery in the American South, Custer's fateful decision to divide his forces at Little Big Horn, and the onset of immigration and industrialization that saw Old World lifestyles and customs dissolve amid rapidly changing environments. Balancing historical nuance with passion for cinematic narratives, *Writing History with Lightning* confronts how movies about nineteenth-century America influence the ways in which mass audiences remember, understand, and envision the nation's past.

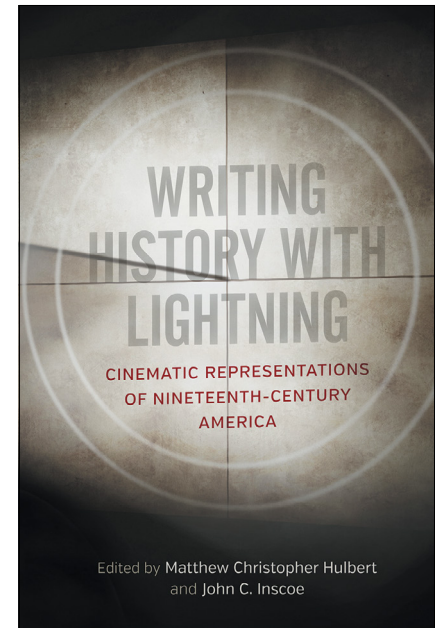
In these twenty-six essays—divided by the editors into sections on topics like frontiers, slavery, the Civil War, the Lost Cause, and the West—notable historians engage with films and the historical events they ostensibly depict. Instead of just separating fact from fiction, the essays contemplate the extent to which movies generate and promulgate collective memories of American history. Along with new takes on familiar classics like *Young Mr. Lincoln* and *They Died with Their Boots On*, the volume covers several films released in recent years, including

The Revenant, *12 Years a Slave*, *The Birth of a Nation*, *Free State of Jones*, and *The Hateful Eight*. The authors address Hollywood epics like *The Alamo* and *Amistad*, uncovering how these movies flatten the historical record to promote nationalist visions. The contributors also examine overlooked films like *Hester Street* and *Daughters of the Dust*, considering their portraits of marginalized communities as transformative perspectives on American culture.

By surveying films about nineteenth-century America, *Writing History with Lightning* analyzes how movies create popular understandings of American history and why those interpretations change over time.

MATTHEW CHRISTOPHER HULBERT is a historian of American violence and memory, with a specific interest in the Civil War era. He is the author of *The Ghosts of Guerrilla Memory: How Civil War Bushwhackers Became Gunslingers in the American West*, winner of the 2017 Wiley-Silver Prize.

JOHN C. INSCOE is Albert B. Saye Professor of History and University Professor at the University of Georgia. His books include *Writing the South through the Self: Explorations in Southern Autobiography*; *Race, War, and Remembrance in the Appalachian South*; and *Mountain Masters: Slavery and the Sectional Crisis in Western North Carolina*.



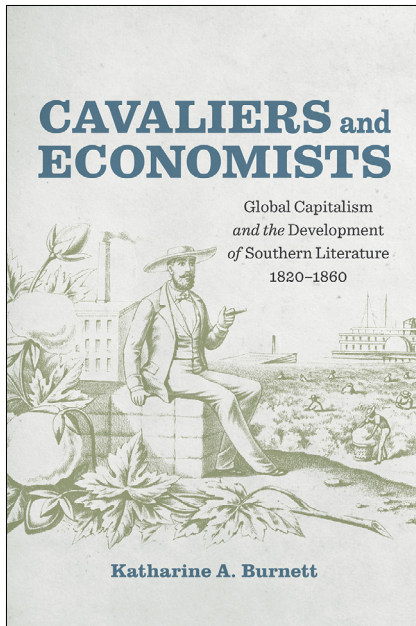
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Literary Studies / Southern History

Southern Literary Studies

Scott Romine, Series Editor

Cavaliers and Economists

Global Capitalism and the Development of
Southern Literature, 1820–1860

KATHARINE A. BURNETT

Offering a compelling intervention in studies of antebellum writing, Katharine A. Burnett's *Cavaliers and Economists: Global Capitalism and the Development of Southern Literature, 1820–1860* examines how popular modes of literary production in the South emerged in tandem with the region's economic modernization. In a series of deeply historicized readings, Burnett positions southern literary form and genre as existing in dialogue with the plantation economy's evolving position in the transatlantic market before the Civil War.

The antebellum southern economy comprised part of a global network of international commerce driven by a version of *laissez-faire* liberal capitalism that championed unrestricted trade and individual freedom to pursue profit. Yet the economy of the U.S. South consisted of large-scale plantations that used slave labor to cultivate staple crops, including cotton. Each individual plantation functioned as a racially and socially repressive community, a space that seemingly stood apart from the international economic networks that fueled southern capitalism. For writers from the South, fiction became a way to imagine the region as socially and culturally progressive, while still retaining hallmarks of “traditional” southern culture—namely plantation slavery—in the context of a rapidly changing global economy.

Burnett excavates an elaborate network of transatlantic literary exchange, operating concurrently with the region's economic expansion, in which southern writers adopted popular British genres, such as the historical romance and the seduction novel, as models for their own representations of the U.S. South. Each chapter focuses on a different genre, pairing largely under-studied southern texts with well-known British works. Ranging from the humorous sketch to the imperial adventure tale and the social problem novel, *Cavaliers and Economists* reveals how southern writers like Augusta Jane Evans, Johnson Jones Hooper, Maria McIntosh, William Gilmore Simms, and George Tucker reworked familiar literary forms to reinvent the South through fiction.

By considering the intersection of economic history and literary genre, *Cavaliers and Economists* provides an expansive study of the means by which authors created southern literature in relation to global free market capitalism, showing that, in the process, they renegotiated and rejustified the institution of slavery.

KATHARINE A. BURNETT is assistant professor of English at Fisk University, where she also coordinates the gender studies program.

The Worlds of James Buchanan and Thaddeus Stevens

Place, Personality, and Politics in the Civil War Era

Edited by **MICHAEL J. BIRKNER, RANDALL M. MILLER, and JOHN W. QUIST**

The Worlds of James Buchanan and Thaddeus Stevens examines the political interests, relationships, and practices of two of the era's most prominent politicians as well as the political landscapes they inhabited and informed. Both men called Lancaster County, Pennsylvania, their home, and both were bachelors. During the 1850s, James Buchanan tried to keep the Democratic Party alive as the slavery debate divided his peers and the political system. Thaddeus Stevens, meanwhile, as Whig turned Republican, invested in the federal government to encourage economic development and social reform, especially antislavery and Republican Reconstruction.

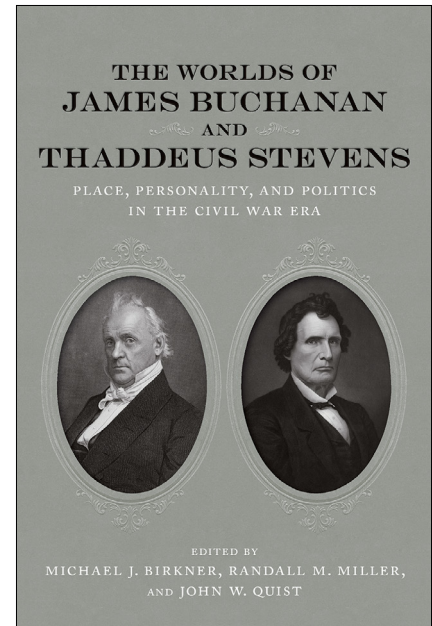
Considering Buchanan and Stevens's divergent lives alongside their political and social worlds reveals the dynamics and directions of American politics, especially northern interests and identities. While focusing on these individuals, the contributors also explore the roles of parties and patronage in informing political loyalties and behavior. They further track personal connections across lines of gender and geography and underline the importance of details like who regularly dined and conversed with whom, the complex social milieu of Washington, the role of rumor in determining political allegiances, and the ways personality and failing relationships mattered in a hothouse of national politics fueled by slavery and expansion.

The essays in *The Worlds of James Buchanan and Thaddeus Stevens* collectively invite further consideration of how parties, personality, place, and private lives influenced the political interests and actions of an age affected by race, religion, region, civil war, and reconstruction.

MICHAEL J. BIRKNER is professor of history at Gettysburg College and author or editor of numerous books, including *Samuel L. Southard: Jeffersonian Whig, McCormick of Rutgers: Scholar, Teacher, Public Historian*, and *The Governors of New Jersey*.

RANDALL M. MILLER is professor of history at St. Joseph's University and the author, coauthor, or coeditor of numerous books, including *The Northern Home Front during the Civil War; Lincoln and Leadership: Military, Political, and Religious Decision Making*; and *The Birth of the Grand Old Party: The Republicans' First Generation*.

JOHN W. QUIST is professor of history at Shippensburg University and the author of *Michigan's War: The Civil War in Documents* and *Restless Visionaries: The Social Roots of Antebellum Reform in Alabama and Michigan*.



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Literary Studies / Civil War

The Scars We Carve

Bodies and Wounds in Civil War Print Culture

ALLISON M. JOHNSON

In *The Scars We Carve: Bodies and Wounds in Civil War Print Culture*, Allison M. Johnson considers the ubiquitous images of bodies—white and black, male and female, soldier and civilian—that appear throughout newspapers, lithographs, poems, and other texts circulated during and in the decades immediately following the Civil War. Rather than dwelling on the work of well-known authors, *The Scars We Carve* uncovers a powerful archive of Civil War-era print culture in which the individual body and its component parts, marked by violence or imbued with rhetorical power, testify to the horrors of war and the lasting impact of the internecine conflict.

The Civil War brought about vast changes to the nation's political, social, racial, and gender identities, and Johnson argues that print culture conveyed these changes to readers through depictions of nonnormative bodies. She focuses on images portrayed in the pages of newspapers and jour-

nals, in the left-handed writing of recent amputees who participated in penmanship contests, and in the accounts of anonymous poets and storytellers. Johnson reveals how allegories of the feminine body as a representation of liberty and the nation carved out a place for women in public and political realms, while depictions of slaves and black soldiers justified black manhood and citizenship in the midst of sectional crisis.

By highlighting the extent to which the violence of the conflict marked the physical experience of American citizens, as well as the geographic and symbolic bodies of the republic, *The Scars We Carve* diverges from narratives of the Civil War that stress ideological abstraction, showing instead that the era's print culture contains a literary and visual record of the war that is embodied and individualized.

ALLISON M. JOHNSON is assistant professor of American literature at San Jose State University.

Wharton, Hemingway, and the Advent of Modernism

Edited by LISA TYLER

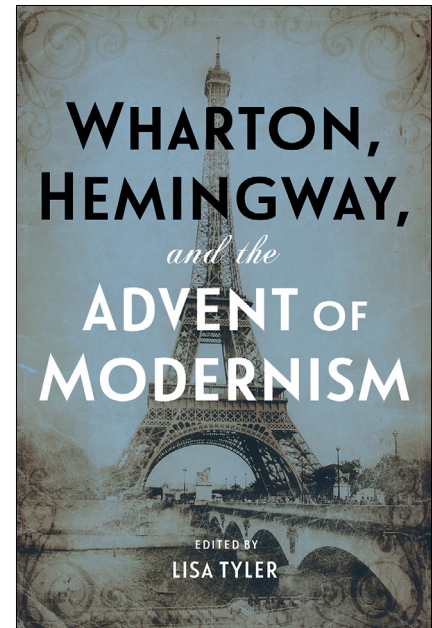
Wharton, Hemingway, and the Advent of Modernism is the first book to examine the connections linking two major American writers of the twentieth century, Edith Wharton and Ernest Hemingway. In twelve critical essays, accompanied by a foreword from Wharton scholar Laura Rattray and a critical introduction by volume editor Lisa Tyler, contributors reveal the writers' overlapping contexts, interests, and aesthetic techniques.

Thematic sections highlight modernist trends found in each author's works. To begin, Peter Hays and Ellen Andrews Knodt argue for reading Wharton as a modernist writer, noting how her works feature characteristics that critics customarily credit to a younger generation of writers, including Hemingway. Since Wharton and Hemingway each volunteered for humanitarian medical service in World War I, then drew upon their experiences in subsequent literary works, Jennifer Haytock and Milena Radeva-Costello analyze their powerful perspectives on the cataclysmic conflict traditionally viewed as marking the advent of modernism in literature. In turn, Cecilia Macheski and Sirpa Salenius consider the authors' passionate representations of Italy, informed by personal sojourns there, in which they

observed its beautiful landscapes and culture, its liberating contrast with the United States, and its period of fascist politics. Linda Wagner-Martin, Lisa Tyler, and Anna Green focus on the complicated gender politics embedded in the works of Wharton and Hemingway, as evidenced in their ideas about female agency, sexual liberation, architecture, and modes of transportation. In the collection's final section, Dustin Faulstick, Caroline Chamberlin Hellman, and Parley Ann Boswell address suggestive intertextualities between the two authors with respect to the biblical book of Ecclesiastes, their serialized publications in *Scribner's Magazine*, and their affinities with the literary and cinematic tradition of *noir*.

Together, the essays in this engaging collection prove that comparative studies of Wharton and Hemingway open new avenues for understanding the pivotal aesthetic and cultural movements central to the development of American literary modernism.

LISA TYLER is professor of English at Sinclair Community College and the editor of *Teaching Hemingway's "A Farewell to Arms."*



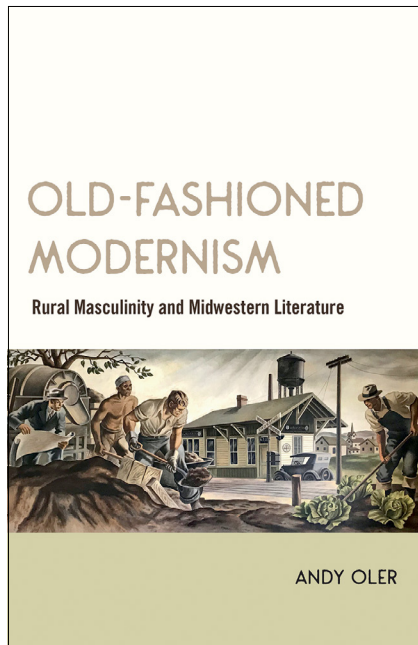
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Literary Studies



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Literary Studies / Gender Studies

Old-Fashioned Modernism

Rural Masculinity and Midwestern Literature

ANDY OLER

The Midwest holds two conflicting positions in the American cultural imagination, both of which rob the region of its distinctiveness. Often, it is seen as the “heartland,” a pastoral ideal standing in for all of American culture. Alternatively, the Midwest can represent “flyover country,” part of an expansive, undifferentiated mass between the coasts. In *Old-Fashioned Modernism: Rural Masculinity and Midwestern Literature*, Andy Oler challenges both views by pairing fiction and poetry from the region with cultural and material texts that illustrate the processes by which regional modernism both opposes and absorbs prevailing models of twentieth-century manhood.

Although it acknowledges a tradition of Midwestern urban literature, *Old-Fashioned Modernism* focuses on representations of life on farms and in small towns that generate specific forms of rural modernity. Oler considers a series of male protagonists who both fulfill and resist conventional American narratives of economic advancement, spatial experience, and gender roles. The writers he studies portray the onset of socioeconomic and mechanical modernity by merging realist and naturalist narratives with upwellings of modernist form and style. His analysis charts a trajectory in which Midwestern literature depicts experiences that appear dependent

on nostalgic pastoralism but actually foreground the ongoing fragmentation and emerging anxieties of the countryside. In detailed readings of novels by Sherwood Anderson, William Cunningham, Langston Hughes, Wright Morris, and Dawn Powell, as well as the poetry of Lorine Niedecker, Oler highlights images of men from the rural Midwest who face the tensions between agricultural production and mass industrialization. These works of literature, which Oler examines alongside pieces of material culture like advertisements for farm implements and record labels, feature communities that support self-made as well as corporate identities. As portraits of the Midwest that resist the totalizing trajectory of industrialization, these texts generate spaces that meld rural and urban economics, land use, and affective experiences.

Old-Fashioned Modernism reveals how Midwestern regionalism negotiates the anxieties and dominant narratives of early- and midcentury rural masculinities, as regional literature and culture alter the forms and spaces of literary modernism.

ANDY OLER, assistant professor of humanities at Embry-Riddle Aeronautical University, grew up on a farm in the Midwest. He is the editor of *Pieces of the Heartland: Representing Midwestern Places*.

WINNER OF THE JULES AND FRANCES LANDRY AWARD

Three Hundred Years of Decadence

New Orleans Literature and the Transatlantic World

ROBERT AZZARELLO

New Orleans's reputation as a decadent city stems in part from its environmental precariousness, its Francophilia, its Afro-Caribbean connections, its Catholicism, and its litany of alleged "vices," encompassing prostitution, miscegenation, homosexuality, and any number of the seven deadly sins. An evocative work of cultural criticism, Robert Azzarello's *Three Hundred Years of Decadence* argues that decadence can convey a more nuanced meaning than simple decay or decline conceived in physical, social, or moral terms. Instead, within New Orleans literature, decadence possesses a complex, even paradoxical relationship with concepts like beauty and health, progress, and technological advance.

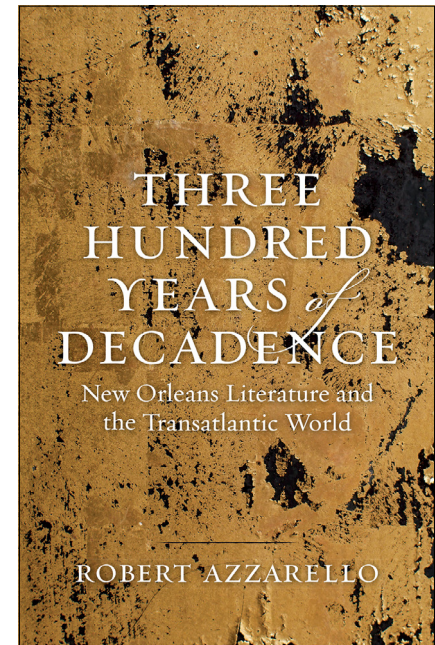
Azzarello presents the concept of decadence, along with its perception and the uneasy social relations that result, as a suggestive avenue for decoding the long, shifting story of New Orleans and its position in the transatlantic world. By analyzing literary works that span from the late seventeenth century to contemporary speculations about the city's future, Azzarello uncovers how decadence often names a transfiguration of values, in which ideas about supposed good and bad cannot maintain their stability and end up morphing into one another. These evolving representations of a decadent New Orleans, which Azzarello traces with attention to both details of local history and insights from

critical theory, reveal the extent to which the city functions as a contact zone for peoples and cultures from Europe, Africa, and the Americas.

Drawing on a deep and understudied archive of New Orleans literature, Azzarello considers texts from multiple genres (fiction, poetry, drama, song, and travel writing), including many written in languages other than English. His analysis includes such works of transcription and translation as George Washington Cable's "Creole Slave Songs" and Mary Haas's *Tunica Texts*, which he places in dialogue with canonical and recent works about the city, as well as with neglected texts like Ludwig von Reizenstein's German-language serial *The Mysteries of New Orleans* and Charles Chesnut's novel *Paul Marchand, F.M.C.*

With its careful analysis and focused scope, *Three Hundred Years of Decadence* uncovers the immense significance—historically, politically, and aesthetically—that literary imaginings of a decadent New Orleans hold for understanding the city's position as a multicultural, transatlantic contact zone.

ROBERT AZZARELLO, associate professor of English at Southern University at New Orleans, is the author of *Queer Environmentality: Ecology, Evolution, and Sexuality in American Literature*.



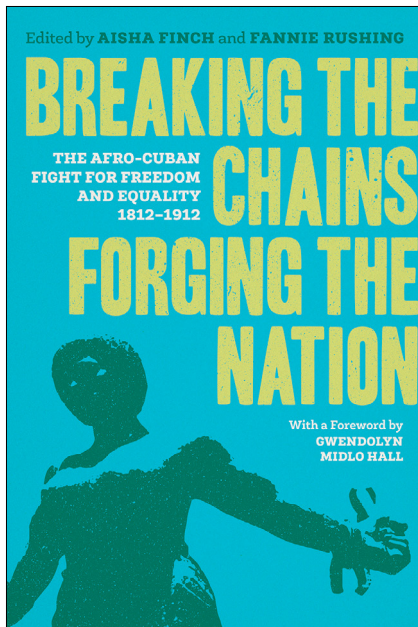
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Literary Studies / Louisiana Studies



APRIL 2019

344 pages, 6 x 9

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Slavery Studies / Caribbean History

Breaking the Chains, Forging the Nation

The Afro-Cuban Fight for Freedom and Equality, 1812–1912

Edited by **AISHA FINCH** and **FANNIE RUSHING**

Foreword by **GWENDOLYN MIDLO HALL**

Breaking the Chains, Forging the Nation offers a new perspective on black political life in Cuba by analyzing the period between two hallmark Cuban events, the Aponte Rebellion of 1812 and the Race War of 1912. In so doing, this anthology provides fresh insight into the ways in which Cubans practiced and understood black freedom and resistance, from the aftermath of the Haitian Revolution to the early years of the Cuban republic. Bringing together an impressive range of scholars from the field of Cuban studies, the volume examines, for the first time, the continuities between disparate forms of political struggle and racial organizing during the early years of the nineteenth century and traces them into the early decades of the twentieth.

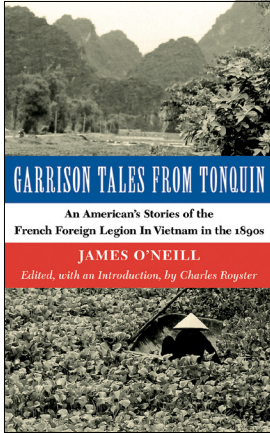
Matt Childs, Manuel Barcia, Gloria García, and Reynaldo Ortiz-Minayo explore the transformation of Cuba's nineteenth-century sugar regime and the ways in which African-descended people responded to these new realities, while Barbara Danzie León and Matthew Pettway examine the intellectual and artistic work that captured the politics of this period. Aisha Finch, Ada Ferrer, Michele Reid-Vazquez, Jacqueline Grant, and Joseph Dorsey consider new ways to think about the categories of resistance and agency, the gendered investments of traditional resistance histories, and the continu-

ities of struggle that erupted over the course of the mid-nineteenth century. In the final section, Fannie Rushing, Aline Helg, Melina Pappademos, and Takkara Brunson delve into Cuba's early nationhood and its fraught racial history. Isabel Hernández Campos and W. F. Santiago-Valles conclude the book with reflections on the process of history and commemoration in Cuba.

Together, the contributors rethink the ways in which African-descended Cubans battled racial violence, created pathways to citizenship and humanity, and exercised claims on the nation state. Utilizing rare primary documents on the Afro-Cuban communities in the nineteenth and twentieth centuries, *Breaking the Chains, Forging the Nation* explores how black resistance to exploitative systems played a central role in the making of the Cuban nation.

AISHA FINCH is associate professor of gender studies and African American studies at the University of California at Los Angeles and the author of *Rethinking Slave Rebellion in Cuba: La Escalera and the Insurgencias of 1841–1844*.

FANNIE RUSHING is professor of history at Benedictine University.



NEW IN PAPER

Garrison Tales from Tonquin

An American's Stories of
the French Foreign Legion
in Vietnam in the 1890s

JAMES O'NEILL

Edited by **CHARLES ROYSTER**

The thought of enlisting in the French Foreign Legion held a tantalizing allure for young nineteenth-century American boys in search of adventure. Born in Bridgeport, Connecticut, James O'Neill enlisted in the legion in 1887, at the age of twenty-seven. In 1890, deployed to Tonquin in French Indochina (more familiar today as Tonkin, Vietnam), O'Neill faced tropical heat, infectious disease, and sudden death. Like his contemporary Stephen Crane, O'Neill's ability to recount an engaging story and his keen sense for telling details provide a unique record of his time in this exotic world.

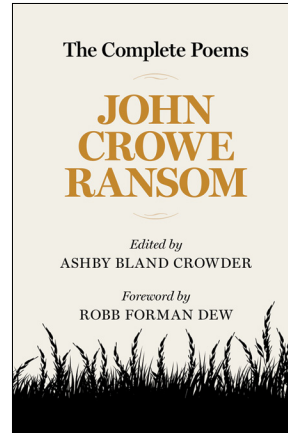
In these thirteen "tales," O'Neill shows—with surprising subtlety—that France's efforts to conquer and govern Indochina were foolhardy. Although the only American in his stories is the narrator, it is clear the tales are aimed at readers in the United States and intended to caution against the construction of empires abroad. Far from polemical tirades, these absorbing, unadorned stories read as remarkably contemporary in both style and substance.

Historian Charles Royster provides a short biography of O'Neill and the text of two long-forgotten essays O'Neill published in magazines of the time, one a description of a Buddhist temple in Hanoi and the other an appreciation of the Hungarian novelist Maurus Jókai. Whether read for historical value, literary merit, or political insights, *Garrison Tales from Tonquin* is a true discovery.

CHARLES ROYSTER is Boyd Professor Emeritus of History at Louisiana State University and the author of many books including *A Revolutionary People at War: The Continental Army and American Character, 1775–1783*.

MARCH 2019 | 184 pages, 5 x 8 | 978-0-8071-7175-2 | Paper \$19.95s

West European History / Military History



The Complete Poems

JOHN CROWE RANSOM

Edited by **ASHBY BLAND CROWDER**

Foreword by **ROBB FORMAN DEW**

The Complete Poems contains every poem that John Crowe Ransom wrote, including his three books—*Poems About God, Chills and Fever*, and *Two Gentlemen in Bonds*—as well as the additional poems that appeared in the three editions of his *Selected Poems*. The volume also collects poems that were published only in newspapers and magazines, as well as a handful of poems that Ransom left in manuscript at the time of his death.

This variorum edition establishes the definitive text of each poem, collating Ransom's elaborate revisions, which he carried out throughout his lifetime. Detailed annotations identify sources, parse obscure allusions, and highlight the archaic language central to Ransom's poetic technique. Edited by Ashby Bland Crowder, this volume constitutes an authoritative scholarly edition of Ransom's poetry, providing an essential resource for the study of twentieth-century American literature.

JOHN CROWE RANSOM (1888–1974) taught at Vanderbilt University and Kenyon College, where he founded the *Kenyon Review*. The author of many books of poetry and essays, Ransom won the National Book Award for his *Selected Poems* in 1964.

ASHBY BLAND CROWDER is the author or editor of several books, including *Wakeful Anguish: A Literary Biography of William Humphrey* and two volumes of *The Complete Works of Robert Browning*. He lives in Richmond, Virginia.

JUNE 2019 | 448 pages, 6 1/8 x 9 1/4, 2 halftones | 978-0-8071-7174-5

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WINNER OF THE 2019 L. E. PHILLABAUM POETRY AWARD

My Lookalike at the Krishna Temple

Poems

JACQUELINE OSHEROW

PRAISE FOR JACQUELINE OSHEROW

"Osherow dazzles. . . . There is proof in Osherow's deft, musical language that a female Jewish poet can find a voice to contest, improve or revise tradition."—*Prairie Schooner*

In *My Lookalike at the Krishna Temple*, Jacqueline Osherow considers expressions of spirituality from cultures all over the world and investigates previously unexplored aspects of her relationship to Judaism and Jewish history. While some poems reflect on practitioners of self-imposed isolation, from the monks in Fra Angelico's frescoed cells to Emily Dickinson to the Kotzker Rebbe, others explore topics as varied as architecture, geometry, faith, war, and genocide. Osherow finds beauty in Joseph's dreams, the euphony of crickets, and the gamut of symmetries on display in the Alhambra. The scent of lindens serves as a meditative bridge between Darmstadt, Germany, alien and unnerving, and a familiar front porch in Salt Lake City, where the poet freely engages with the natural world: "Don't worry, moon; we all lose our bearings. / You don't have to rise. Stay here instead. / I'll spot you; we could both use an ally / and rumor has it disorientation / is the least resistant pathway to what's holy." Osherow takes readers on a journey as tourists and global citizens, trying to find meaning in an often painful and chaotic world.

JACQUELINE OSHEROW is Distinguished Professor of English and Creative Writing at the University of Utah and the author of seven previous books of poems. She has won many honors for her work, including a fellowship from the John Simon Guggenheim Foundation and the Witter Bynner Prize from the American Academy and Institute of Arts and Letters.

Counting My Losses

One by fire,
four at will
(one who'd hang,
one who'd pull

the plug on his
own ventilator,
one who'd hit
the crowded water

just beneath
the Golden Gate,
one who learned
to operate

a shotgun
bought an hour past),
one too slowly,
one too fast,

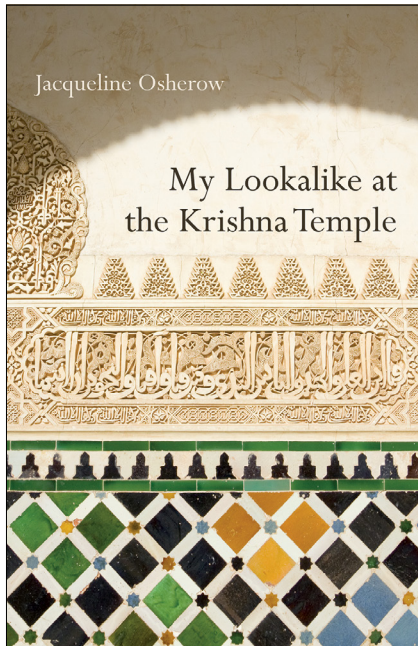
two from age
(one broken hip,
one too weak
to wake from sleep),

one who'd slip
(a cliff-side path),
one surgery's
botched aftermath,

one who wept,
one who prayed,
one heart, alas,
ineptly made,

one who moved
a single thumb
(ALS
her conundrum:

brain intact
while body withers),
cancer of course
for all the others.



MARCH 2019

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

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Poetry

As If It Were

Poems

FRED CHAPPELL

Inspired by ancient, modern, and contemporary writings, Fred Chappell's sprightly new collection of verse, *As If It Were*, presents tales, anecdotes, pointed stories, and aphorisms to spark the conscience of readers young and old. Playful and even zany, the humor in these poems pulls readers into a world filled with noble lions, crafty foxes, predatory wolves, longsuffering asses, and fashionable peacocks. Chappell illustrates how the fable offers a timeless form of wisdom, surprising us with revelations that challenge what we think we already know, along with fresh observations of daily experiences. With its informal, even nonchalant tone of address and lush, polished language, *As If It Were* endows homespun materials with alchemical insights.

FRED CHAPPELL is the author of more than thirty volumes of poetry and prose. He has received the Bollingen Prize, the T. S. Eliot Award, and the Thomas Wolfe Prize. His fiction has been trans-

lated into more than a dozen languages and received the Best Foreign Book Award from the Académie Française. He was the poet laureate of North Carolina from 1997 to 2002.

When Peacock tires of plumage he wore this year

He strips it off and lets it lie

Wherever,

Anywhere,

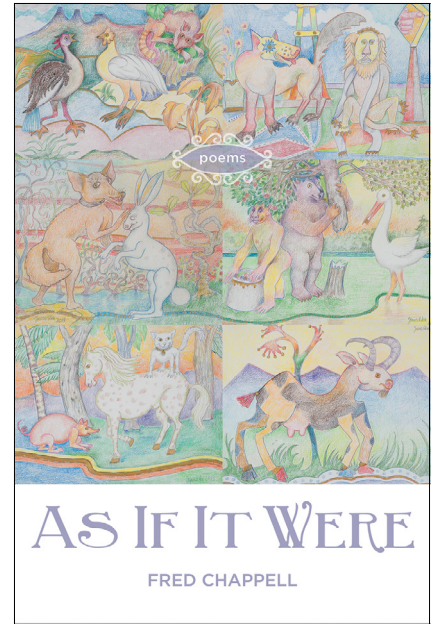
While he awaits the advent of the new.

We uppity Human Beings are not so clever,

Unsheathing credit cards to shop and buy,

Replenishing our glitz supply.

—from "The Jay Adorned with Peacock Feathers"



APRIL 2019

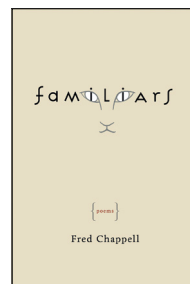
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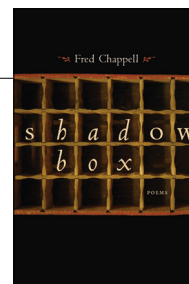
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Poetry

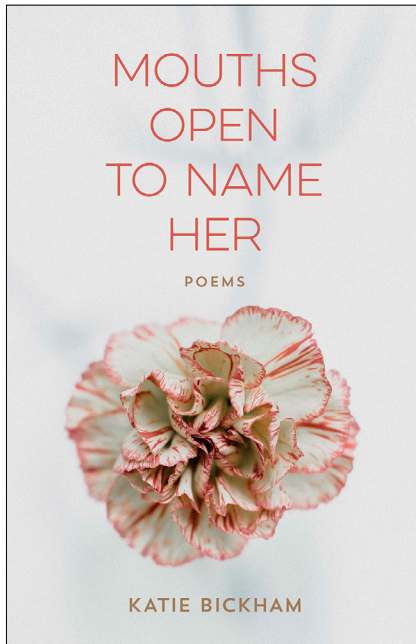


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ALSO BY THIS AUTHOR



FEBRUARY 2019

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Poetry

Barataria Poetry

Ava Leavell Haymon, Series Editor

Mouths Open to Name Her

Poems

KATIE BICKHAM

Mouths Open to Name Her, Katie Bickham's dazzling new collection, resounds with the intensity of new motherhood and confronts the relationship between mothers and their children, as she explores what it means to carry a child, even one conceived by rape or "a child born from no place, from the flame of her forgetting, / bracket of blank pages. The boy, too, was destined to forget— / a bird from no tree branch, fish from no river, sword from no forge." Moving from the mid-1800s to 2017, these finely wrought poems grapple with how war, violence, and enslavement can disrupt our innocence. Bickham emphasizes the power of creation in spite of this: "Just picture them all," she writes, "350,000 babies, together at once, / a city's worth of them in a row or a circle or wrapped / in an acres-wide blanket, an army of innocence yawning / their first breaths over the globe, and the promise / that it will all happen again, just like this, just as imperfectly, / no matter what, / tomorrow." *Mouths Open to Name Her* calls forth a global sisterhood that extends from Charleston, South Carolina, and Shreveport, Louisiana, to Nice, France; Buenos Aires, Argentina; and the Serengeti District, Tanzania.

KATIE BICKHAM is the author of *The Belle Mar*, winner of the Lena-Miles Wever Todd Prize. Her work has appeared in *Rattle*, *The Missouri Review*, *Prairie Schooner*, *Deep South Magazine*, and elsewhere. She is assistant professor of English and creative writing at Bossier Parish Community College.

She slit her uterus and found the child's ankle, pulled him into the world. He cried. He cried and she inhaled it like a drug. She named him, had barely time to love him, and she lay him at her side, sliced the cord that joined them, and began pressing her organs back inside her the best she could. Her vision flickered in and out. The candle died in the night.

Later, after the tailor came and sewed her, after she was carried in the hills to a lorry, her insides still contracting, after the hours in the dark, after the doctor at last, she saw the boy open his eyes and knew it would be a long time before grief would visit her again, knew that her body, which had been a coffin, an ocean, a tomb, was also a doorway, a candle, a weapon, a ship.

—from "Unnamed Hamlet, Oaxaca, Mexico, 2004"

Memoria

Poems

ORLANDO RICARDO MENES

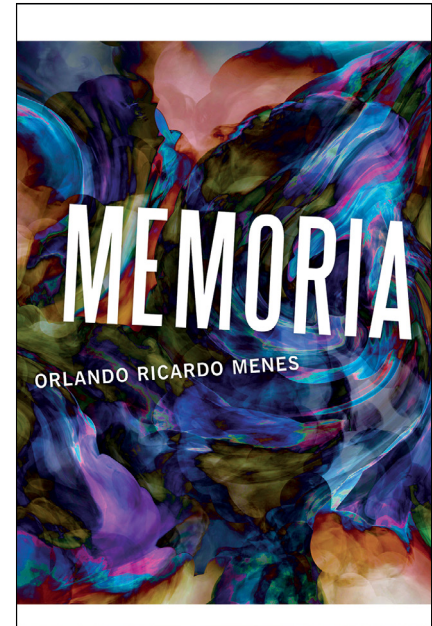
Born to Cuban parents in Lima, Perú, raised in Miami among political exiles, and having spent two years in Francoist Spain, Orlando Ricardo Menes pays tribute to the resilience and tradition that shape Hispanic culture across the globe while critiquing the hypermasculine characteristics embedded within. Ripe with pride and shame, beauty and aversion, *Memoria* relays the personal path one takes while navigating the complexities of heritage.

Throughout his life, the ever-present concept of *machismo* has created turmoil and grief for Menes, who aligns his sensibilities with a more compassionate expression of masculinity. In poems about the Franco dictatorship and the Spanish Civil War, Menes assails the fascists' preoccupation with violence and domination as tokens of manliness. Meditations on the music of Menes's youth also underscore a young man's desire for alternative versions of manhood. Alice Cooper and Lou Reed offer examples of self-liberation from the repressive regime: "Cropped head, whitewashed face, O Lou, our goth-butch apostle / In skintight leather pants, eagle's-head buckle on a rhinestone belt . . . Our mothers horrified to have borne sons so twisted, so perverse, / Their mop sticks primed to beat us into Marlboro Men."

Menes balances these unflinching criticisms with celebratory lines for España as a mother country: "We . . . sailed in silence on the asphalt currents / to Madrid's Puerta del Sol, our little car / gliding like a caravel to this Gate of the Sun, / Spain's navel, point zero, her alpha and omega, / where the empire was born and died, / where every road and every life begins and ends." Menes's honest embrace of his heritage includes fond remembrance of his mother, "we talked about your house in / Havana, so close to the bay your young eyes winced / in salt air," and sincere expressions of cultural reckoning, "Nations die but blood lives forever in *la memoria*, / So pray to your Abuelo as you would God Himself / Who made earth, sky, and water from the void."

At once rich with sensorial memories and rife with conflicts of identity, *Memoria* expands representations of Hispanic culture while drawing on universal themes of love, belonging, and rebellion.

ORLANDO RICARDO MENES is a Cuban-American writer who was born in Lima, Perú. A professor of English at the University of Notre Dame, he is author of six poetry collections and the poetry editor of the *Notre Dame Review*.



FEBRUARY 2019

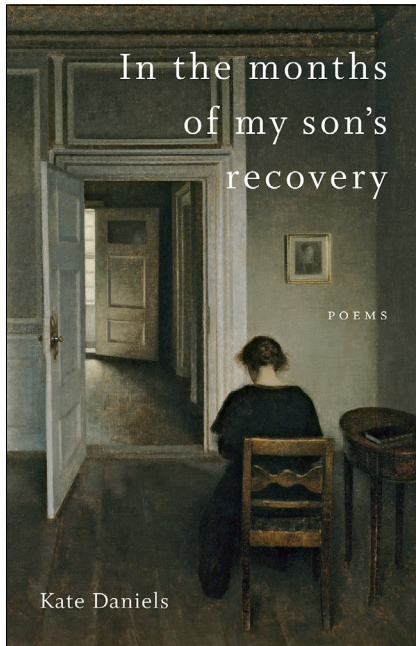
88 pages, 6 x 9

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Poetry



In the Months of My Son's Recovery

Poems

KATE DANIELS

PRAISE FOR KATE DANIELS

"Kate Daniels's poems deploy two faculties which are usually segregated: an unstoppable and exhaustive analytic intelligence and a poet's deep allegiance to sensuousness and mystery. . . . Reading them, I often felt the alarmed mixture of shock and relief that the first readers of Plath must have felt. Brace yourself."—Tony Hoagland

"Whether her subject is manmade or natural catastrophe, the terrors of history or the struggles of private life, Daniels irradiates with hard won, often unbearable, but always artful clarity the horrible contingencies of human life."—Alan Shapiro

The poems of *In the Months of My Son's Recovery* inhabit the voice and point of view of the mother of a heroin addict who enters recovery. With clear perception and precise emotional tones, Kate Daniels explores recovery experiences from multiple, evolving vantage points, including active addiction, 12-step treatment, co-occurring mental illness and addiction (known as dual diagnosis), and relapse. These intimately voiced, harrowing poems reveal the collateral damage that addiction inflicts on friends and families, in addition to the primary damage sustained by addicts themselves. Offering bold descriptions of medical processes, maternal love, and the

potential for hope as an antidote to despair, this timely collection offers a firsthand account of the many crises at the heart of the opioid epidemic.

KATE DANIELS is the Edwin Mims Professor of English at Vanderbilt University, a former Guggenheim fellow in poetry, and a member of the Fellowship of Southern Writers. She also teaches writing at the Washington Baltimore Center for Psychoanalysis. Her previous collections of poetry include *A Walk in Victoria's Secret* and *Four Testimonies*.

In the rooms, there was infinite suffering.
It had 3 minutes each to describe itself.

A little timer went off, or someone waved
A cardboard clock face in the air. One Suffering
Stopped talking. Then the next Suffering started up.

A lot of suffering in the world, is the first clear thought
Most people have when they come here.

—from "Support Group"

MAY 2019

104 pages, 5 ½ x 8 ½

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Poetry

Southern Messenger Poets

Dave Smith, Series Editor

Still Life with Mother and Knife

Poems

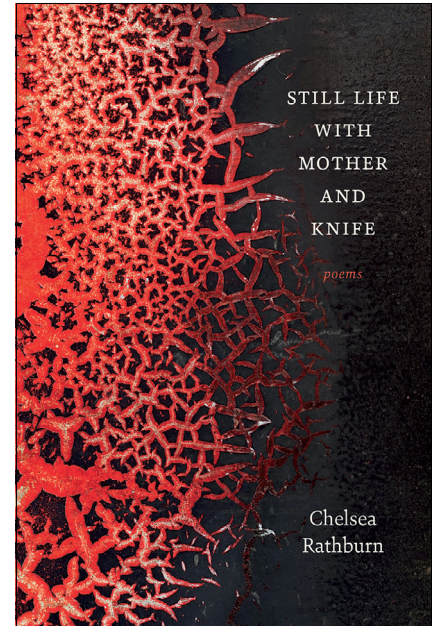
CHELSEA RATHBURN

In this powerful collection, Chelsea Rathburn seeks to voice matters once deemed unspeakable, from collisions between children and predators to the realities of postpartum depression. *Still Life with Mother and Knife* considers the female body, “mute and posable,” as object of both art and violence. Once an artist’s model, now a mother, Rathburn knows “how hard / it is to be held in the eyes of another.” Intimate and fearless, her poems move in interlocking sections between the pleasures and dangers of childhood, between masterpieces of art and magazine centerfolds, and—in a gripping sequence in dialogue with Delacroix’s paintings and sketches of Medea—between the twinned ferocities of maternal love and rage. With singular vision and potent poetic form, Rathburn crafts a complex portrait of girlhood and motherhood from which it is impossible to look away.

CHELSEA RATHBURN is the author of two previous poetry collections, *The Shifting Line*, winner of the 2005 Richard Wilbur Award, and *A Raft of Grief*. A native of Miami, Florida, she now lives in the mountains of Georgia with her husband, the poet James Davis May, and their daughter.

And I looked nothing like the women
splayed across *Art through the Ages*,
my body narrow, small-breasted, nothing
like those virgin mothers, bathers,
and concubines, all of them busty
and glowing, all of them inviting
or avoiding the viewer’s eye. Who was
to be my model? I who never
knew exactly where to look, or what
to do with all my grief and anger,
or where to put my restless hands.

—from “Introduction to Art History”



FEBRUARY 2019

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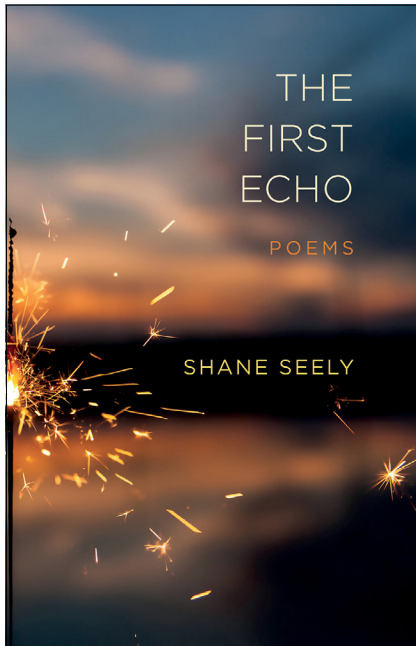
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Poetry

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Poetry

The First Echo

Poems

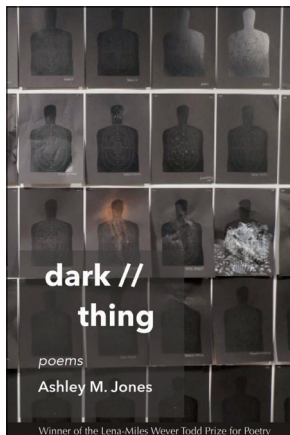
SHANE SEELY

The First Echo meditates on the comings and goings of midlife—births and deaths, losses and gains, despairs and hopes. In poems that range from rigorous formalism to breathless free verse, Shane Seely reaches for instruction, understanding, and comfort. He finds solace in works of art—including paintings, literature, and film—as well as in nature, human relationships, and memory. He suggests that, like the bat or the whale, we humans understand ourselves through echo, through the sounds we send out and the sounds that come back. That returning voice, like our own and yet not quite ours, reminds us that to be alone is to be with a self that is at once strange and familiar. Evocative and engaging, *The First Echo* offers poems on memory, illness, and grief—reflecting on the sadness and knowledge attached to each.

SHANE SEELY is the author of two previous books of poetry, *The Surface of the Lit World* and *The Snowbound House*. He is associate professor of English at the University of Missouri–St. Louis, where he directs the MFA program in creative writing.

It was only after,
in that after meant to be
life as we know it,
that he, walking behind her—
she was, and can't we
understand this, angry
with him—called out
to her about the high cliff
they were approaching,
which appeared to mark
the end of the traversable
landscape, and a moment later
heard a voice return: someone
was calling, the voice distant
and fading, calling *stop* saying
please saying *please come back*.

—from “The First Echo”



dark // thing

poems

ASHLEY M. JONES

“dark // thing explores the operating costs incurred when blackness—black hair, black bottom, black diction and excellence—is perceived, but not uniquely seen. Ashley Jones has penned towns like Birmingham, Alabama, and Flint, Michigan; penned America through the lens of Harriet Tubman, Dwayne Wayne, and the Emancipation Proclamation in a pitch tuned for everyone, whether you’re jonesing for sonnets, sestinas, or mathematical proofs. It is imperative that you read these poems, teach these poems, breathe deep this gift of a book.”—Marcus Wickers

dark // thing is a multifaceted work that explores the darkness/otherness by which the world sees Black people. Ashley M. Jones stares directly into the face of the racism that allows people to be seen as dark things, as objects that can be killed/enslaved/oppressed/devalued. This work, full as it is of slashes of all kinds, ultimately separates darkness from thingness, affirming and celebrating humanity.

ASHLEY M. JONES, a faculty member in the creative writing department of the Alabama School of Fine Arts, received an MFA in Poetry from Florida International University. Her debut poetry collection, *Magic City Gospel*, won the silver medal in poetry in the 2017 Independent Publishers Book Awards. A winner of the 2015 Rona Jaffe Foundation Writer’s Award, Jones authored poems appearing or forthcoming in a number of publications, including the *Academy of American Poets*, *Tupelo Quarterly*, *Prelude*, *Steel Toe Review*, *Fjords Review*, *Quiet Lunch*, *Poets Respond to Race Anthology*, and *The Harvard Journal of African American Public Policy*.

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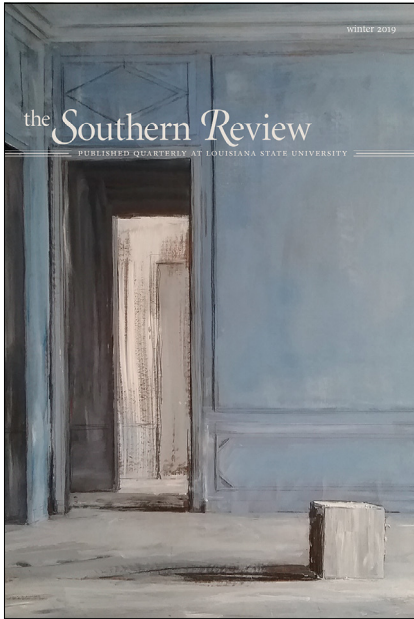
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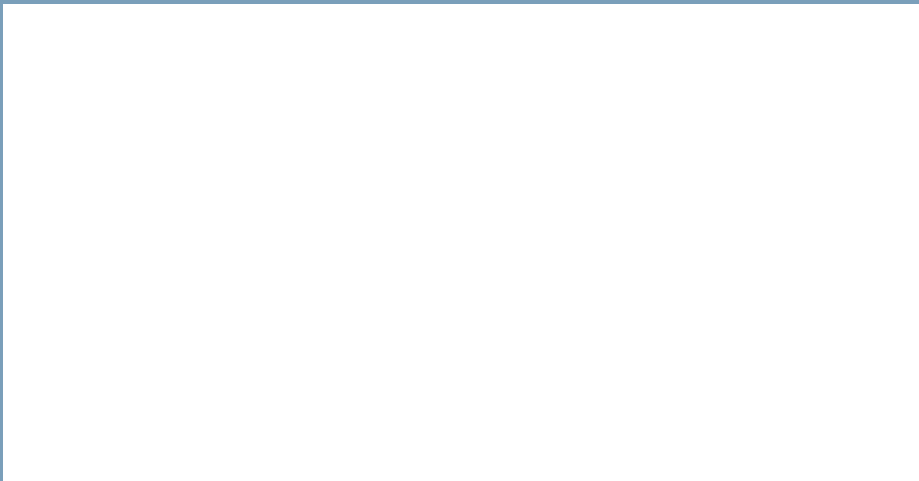
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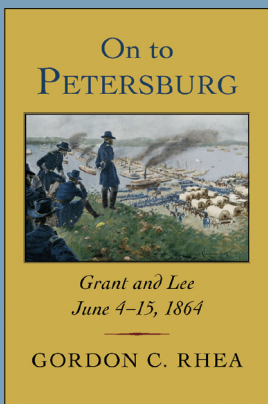


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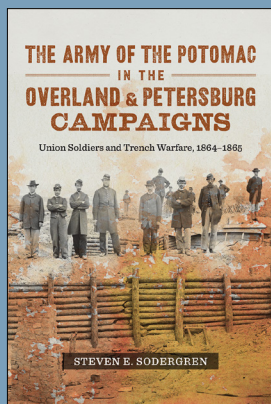
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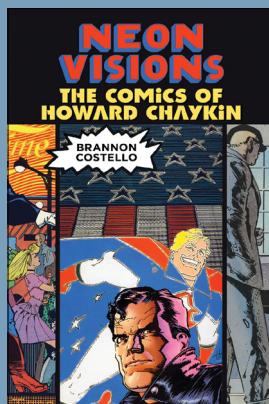
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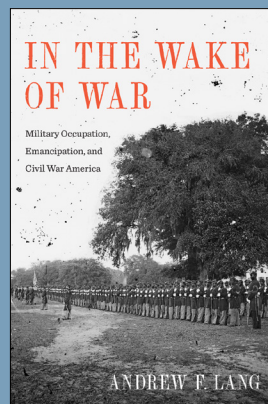
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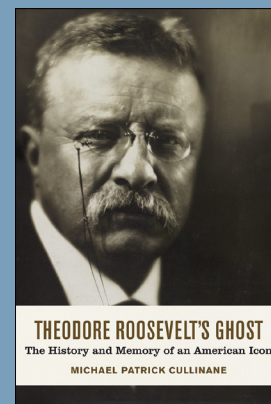
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