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Front Cover: Ernest Gaines and Reese Spooner, *Cherie Quarters*, February 1982.
 Photo courtesy Philip Gould. Copyright © Philip Gould.

Norman Mailer at 100

Conversations, Correlations, Confrontations

ROBERT J. BEGIEBING

“Writing with an unmatched understanding of the rich, deep, and illuminating parallels (and stubborn discordances) between the life and work of Norman Mailer and seven iconic writer-thinkers, Robert J. Begiebing has produced a magisterial work of permanent value, not only for Mailer’s admirers but for all who are alarmed at the gap between the millennial promise of American life and its current divided and parlous condition. Especially powerful in this regard is his brilliant evocation of Mailer and Whitman in conversation, and an equally delicious dialogue with Hemingway.”—**J. Michael Lennon**, author of *Norman Mailer: A Double Life*

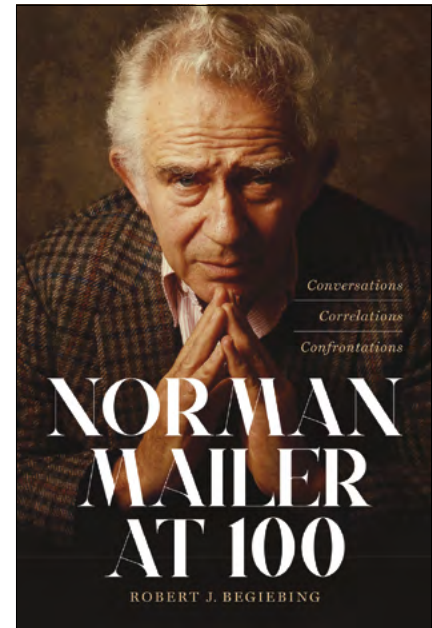
“This groundbreaking study is a crisp, cogent examination of the American legacy of Norman Mailer within the spheres of such towering figures as Hemingway, Didion, Whitman, and Emerson. This colloquy reveals timeless, essential discussions in the stream of seminal American intellectual and aesthetic forces.”—**Phillip Sipiora**, editor of the *Mailer Review*

Norman Mailer at 100 celebrates the author’s centenary in 2023 and the seventy-fifth anniversary of the publication of his bestselling debut novel, *The Naked and the Dead*, by illustrating how Mailer remains a provocative presence in American letters. Novelist and Mailer scholar Robert J. Begiebing lays out how

this polymath author’s work makes vital contributions to the larger American literary landscape, encompassing the debates of the nation’s founders, the traditions of Western Romanticism, and the juggernaut of twentieth-century modernism.

The book includes six critical essays, two creative dialogues featuring Walt Whitman and Ernest Hemingway, and Begiebing’s own interview with Mailer from 1983. Each piece pairs Mailer with a critical interlocutor whose work offers telling revelations about his ideas and art, among them Ralph Waldo Emerson, Carl Jung, Kate Millett, and Joan Didion. By encouraging a reconsideration of his career from its beginnings to his final books in the early twenty-first century, *Norman Mailer at 100* forges a new path toward appreciating the author’s achievements that underscores the extent to which his work can help us confront the challenges of today.

ROBERT J. BEGIEBING is the author of nine previous books, including two studies of Norman Mailer and four novels. He is professor emeritus of English at Southern New Hampshire University.



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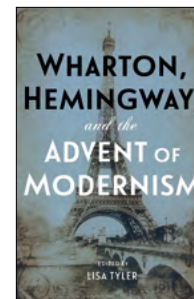
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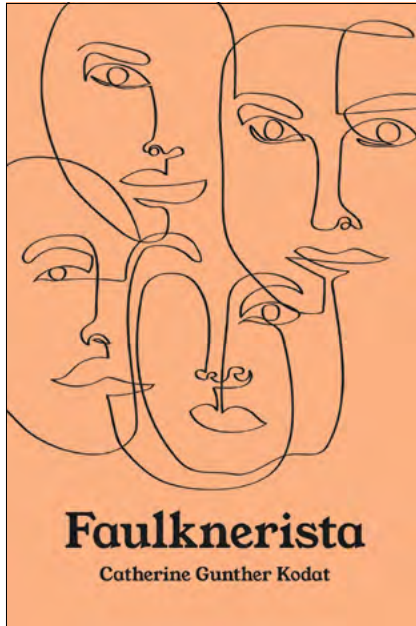
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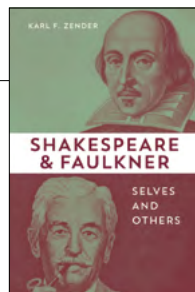
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Faulknerista

CATHERINE GUNTHER KODAT

“Opening with a stirring introduction that acknowledges the central role and legacy of women scholars in the field of Faulkner studies, *Faulknerista* is essential reading for anyone interested in the twentieth-century intellectual and cultural scene.”—Sarah Gleeson-White, editor of *William Faulkner at Twentieth-Century Fox: The Annotated Screenplays*

“Catherine Gunther Kodat stakes out a position that is a part of and yet apart from the traditions of single-author scholarship. Her *Faulknerista* reads the Nobel Laureate’s dense and difficult prose for the way it enables engagements with modernist and contemporary culture, as well as the culture industry.”—John N. Duvall, author of *Race and White Identity in Southern Fiction: From Faulkner to Morrison*

Faulknerista collects more than twenty years of critically influential scholarship by Catherine Gunther Kodat on the writings of one of the most important American authors of the twentieth century, William Faulkner. Initially composed as freestanding essays and now updated and revised, the book’s nine chapters place Faulkner’s work in the context of current debates concerning the politics of white authors who write about race, queer sexualities, and the use of the N-word in literature and popular culture. The

Faulknerista of the title is a critic who tackles these debates without fear or favor, balancing admiration with skepticism in a manner that establishes a new model for single-author scholarship that is both historically grounded (for women have been writing about Faulkner, and talking back to him, since the beginning of his career) and urgently contemporary.

Beginning with an introduction that argues for the critical importance of women’s engagement with Faulkner’s fiction, through comparative discussions pairing it with works by Toni Morrison, Jean-Luc Godard, Quentin Tarantino, and David Simon, *Faulknerista* offers a valuable resource for students, scholars, and general readers, written in an accessible style and aimed at stimulating discussions of Faulkner’s work and the rich interpretive challenges it continues to present.

CATHERINE GUNTHER KODAT is the author of *Don’t Act, Just Dance: The Metapolitics of Cold War Culture*. A member of the faculty at Hamilton College for nearly twenty years, she has held senior administrative posts at the University of the Arts, Lewis & Clark College, and Lawrence University of Wisconsin.

Rip Van Winkle's Republic

Washington Irving in History and Memory

Edited by **ANDREW BURSTEIN** and **NANCY ISENBERG**

Two centuries ago, native New Yorker Washington Irving exploded onto the literary scene of Europe with the publication of his breakout collection of stories, *The Sketch Book of Geoffrey Crayon, Gent.* Published in England and America in 1819–1820, and universally praised for its inventive characters and soul-searching qualities, including the immortal tales “Rip Van Winkle” and “The Legend of Sleepy Hollow,” the volume enjoyed remarkable transatlantic success, allowing Irving to become the first of his nation to support himself as a professional author.

In this distinctive collection, historians and literary scholars come together to reassess Irving’s imaginative world and complex cultural legacy. Alternately a satirist and a nostalgia merchant, Irving was ever absorbed in reconstituting a lost past, which the volume dubs “Rip Van Winkle’s Republic.” The assembled scholars explore issues of Anglo-American culture, the power of imagery, race, and the treatment of time and history in Irving’s vast body of literature, as well as his status as a bibliophile, an antiquarian, and a prominent figure in an age of literary celebrity.

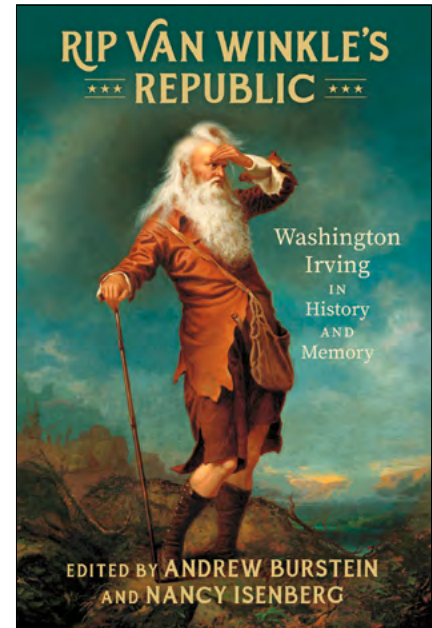
Edited by acclaimed historians Andrew Burstein and Nancy Isenberg, *Rip Van Winkle’s Republic* marks a rediscovery of this marvelous author of social satire and fabled tales of the past.

ANDREW BURSTEIN is the Charles P. Manship Professor of History at Louisiana State University and the author of *The Original Knickerbocker: The Life of Washington Irving*, along with many other books on early US history.

NANCY ISENBERG is the T. Harry Williams Professor of History at Louisiana State University and the author of the *New York Times* bestseller *White Trash: The 400-Year Untold History of Class in America*. Her other books include *Fallen Founder: The Life of Aaron Burr*.

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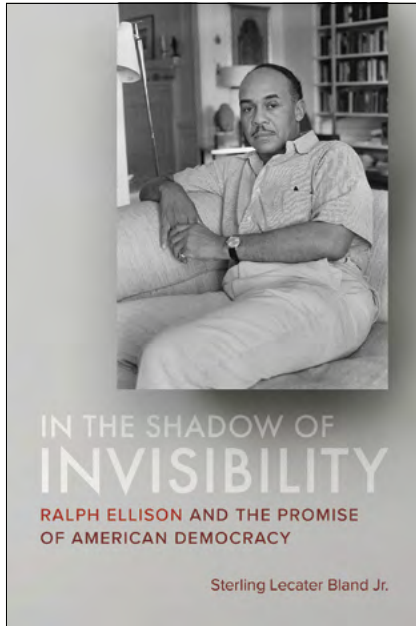
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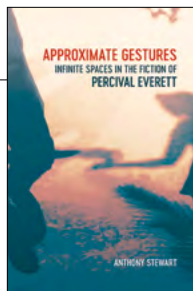
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In the Shadow of Invisibility

Ralph Ellison and the Promise of American Democracy

STERLING LECATER BLAND JR.

With *In the Shadow of Invisibility*, Sterling Lecater Bland Jr. offers a long-overdue reconsideration of Ralph Ellison, examining the trajectory of his intellectual thought in relation to its resonances in twenty-first-century American culture. Bland charts Ellison's evolving attitudes on several central topics including democracy, race, identity, social community, place, and political expression. This compelling new exploration of Ellison's legacy stresses the perpetual need to reexamine the intersections of race, literature, and American culture, with particular attention to how the democratic principle has grown increasingly urgent in the nation's ongoing, and often contentious, conversations about race.

Arguing that Ellison saw racial and social identity as being inseparable from the nation's past and its complicated history of racial anxiety, *In the Shadow of Invisibility* traces the growth and transformation of Ellison's ideas across his life and work, from his early apprentice writing that culminated in his groundbreaking first novel, *Invisible Man*, through the posthumous publication of his unfinished second novel, *Three Days before the Shooting* . . . Focused on his mythic vision of the promise of America, this book

firmly situates Ellison in the sociopolitical environments from which his ideas arose, with close consideration of his published writings, including his influential essays on literature and jazz, as well as his working notes and correspondence. Bland foregrounds Ellison's thinking on the responsibilities of Black writers to examine democratic ideals, the legacies of slavery and Jim Crow, and the impacts of civil rights movements.

Interweaving biography, history, and literary criticism, and drawing from extensive archival research, *In the Shadow of Invisibility* reveals the extent to which Ellison's work exposes the contradictions inherent in American culture, arguing anew for the importance and immediacy of his writings in the broader context of American intellectual thought.

STERLING LECATER BLAND JR. is professor of English, African American studies, and American studies at Rutgers University–Newark. He is the author of *Voices of the Fugitives: Runaway Slave Stories and Their Fictions of Self-Creation* and the editor of *Understanding 19th-Century Slave Narratives* and the three-volume *African American Slave Narratives: An Anthology*.

Cherie Quarters

The Place and the People That Inspired Ernest J. Gaines

RUTH LANEY

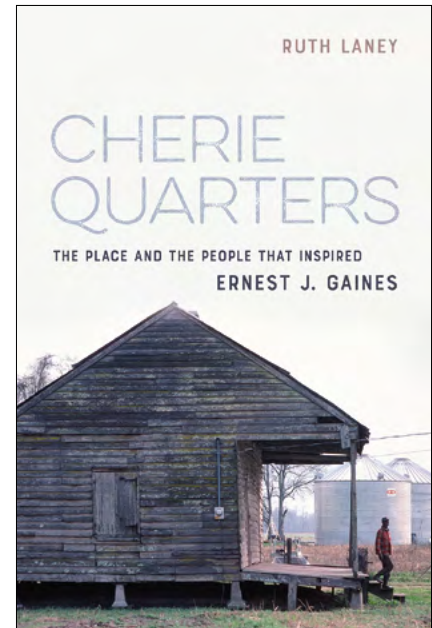
Cherie Quarters combines personal interviews, biography, and social history to tell the story of a plantation quarter and its most famous resident, renowned Louisiana writer and Pulitzer Prize nominee Ernest J. Gaines. In clear and vivid prose, this original and vital book illuminates the birthplace of a preeminent Black author and the lives of the people who inspired his work.

Before he became an award-winning writer, Gaines was the son of sharecroppers in Cherie Quarters, a small Black community in Pointe Coupee Parish, Louisiana. Drawing on decades of interviews and archival research, Ruth Laney explores the lives and histories of the families, both kin and not, who lived in a place where “everybody was everybody’s child.” Built as slave cabins for the nearby River Lake Plantation in the 1840s, the houses of Cherie Quarters were cold in winter, hot in summer, filled with mosquitoes, and overflowing with people. Even so, the residents made these houses into homes. Laney describes aspects of their daily lives—work, food, entertainment, religion, and education—then expands her focus to

the white families who built River Lake Plantation, enslaved its people, and later directed the lives of its Black sharecroppers.

The twenty-first century saw the demise of Cherie Quarters. Like many landmarks of Black American life and history, the few remaining structures were razed or fell into ruin. Laney recounts the ultimately unsuccessful efforts of a small, dedicated group to preserve the vestiges of the community—two slave cabins, the church/schoolhouse, and a shed. Engaging and rich in detail, *Cherie Quarters* highlights the voices of those who called this special place home and shares the story of a lost way of life in South Louisiana.

RUTH LANEY is a journalist who has written about Ernest J. Gaines for the *Southern Review*, *Louisiana Life*, *Louisiana Cultural Vistas*, *Country Roads*, *Emerge*, *The Root*, and other publications. She wrote and coproduced the television documentary *Ernest J. Gaines: Louisiana Stories*.



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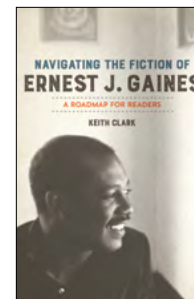
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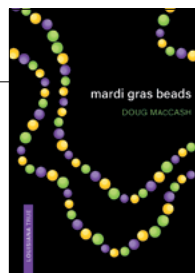
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LOUISIANA TRUE

Mardi Gras Indians

NIKESHA ELISE WILLIAMS

“The origins of the Mardi Gras Indians, like the origins of Creole New Orleans itself, are found in the kinship connections between Africans and the Indigenous people of the Gulf Coast and Mississippi River delta. Nikesha Elise Williams wades into that murky history, offering a useful commentary on Afro-Indigeneity as a mechanism of survival and cultural continuity in the face of European (and American) colonization.”—Darryl Barthé Jr., author of *Becoming American in Creole New Orleans, 1896–1949*

“There are certain stories, cultures, and communities whose formation could only come from the matrices of cultural intimacies in the place we now call Louisiana. Williams leads readers into the Afro-Indigenous masking traditions of Bulbancha (New Orleans), where ‘it is not the origin story that is the most important.’ At its heart, this is a book about survival, adaptability, and resistance. It tells the stories, memories, and continuity of a people, place, culture, and practice that ‘won’t bow down / down on the ground.’”—Rain Prud’homme-Cranford, author of *Miscegenation Round Dance: Poèmes Historiques* and coeditor of *Louisiana Creole Peoplehood: Afro-Indigeneity and Community*

“*Mardi Gras Indians* explains a history between Indigenous and Black Americans that has usually been dismissed. Even better, it provides an appreciation for the traditions the Black masking Indians of New Orleans hold close and that make this book possible.”—Ronda Racha Penrice, author of *Black American History for Dummies*

Mardi Gras Indians explores how sacred and secular expressions of Carnival throughout the African diaspora came together in a gumbo-sized melting pot to birth one of the most unique traditions celebrating African culture, Indigenous peoples, and Black Americans. Williams ties together the fragments of the ancient traditions with the expressed experiences of the contemporary. From the *sangamentos* of the Kongolese and the calumets of the various tribes of the lower Mississippi River valley to one-on-one interviews with today’s Black masking tribe members, this book highlights the spirit of resistance and rebellion upon which this culture was built.

NIKESHA ELISE WILLIAMS is an award-winning author and the producer and host of the *Black & Published* podcast. She has received two Suncoast Regional Emmy awards for her work as a news producer. Williams is currently a freelance writer for the *Washington Post*, *Essence*, and *Vox*, among other publications. She lives in Jacksonville, Florida, with her family.

Drumsville!

The Evolution of the New Orleans Beat

ROBERT H. CATALIOTTI

Foreword by **HERLIN RILEY**

"Drumsville! is a fantastic dive into the joys of New Orleans drumming and the rhythms that contribute to the music and culture that keep the city alive. Deeply researched and full of many great stories by and about the most important drummers of New Orleans, Drumsville! inspires, educates, and entertains."—Stanton Moore, master drummer, educator, and author of *Take It to the Street* and *Groove Alchemy*

"The story of New Orleans music has usually been told from afar, framed as an accident, a magical mistake. This book is a rare opportunity to hear the voices of those who provided the groove anchoring American popular music for more than three centuries."—Connie Zeanah Atkinson, professor emeritus at the University of New Orleans and editor of *Wavelength* magazine

"Robert H. Cataliotti and the New Orleans Jazz Museum have knocked it out of the park with Drumsville! If you play the drums, you're going to love this book."—Ricky Sebastian, master drummer, educator, and author of *Independence on the Drumset: Coordination Studies for Drummers in All Styles*

"New Orleans's innovative drummers laid the foundation for much of American popular music. Finally, Drumsville! is here to tell that story, one we should all know. It is a remarkably researched and reverent history of these drummers, both past and present, as well as a robust document of the rich culture, community, and heartbeat of the city."—Melissa A. Weber, curator of the Hogan Archive of New Orleans Music, Tulane University

Drumsville! The Evolution of the New Orleans Beat traces the history of drums and drumming in the Crescent City, exploring more than three centuries of the instrument and the art form that transformed New Orleans into the musical powerhouse it is today. Created as a companion to the New Orleans Jazz Museum exhibit of the same name, *Drumsville!* examines the drummer's role in the evolution of brass bands, Black masking Indians, traditional and modern jazz, rhythm and blues, rock and roll, and funk.

ROBERT H. CATALIOTTI is a music critic and historian who teaches at Coppin State University in Baltimore. A contributing writer for *Living Blues* magazine, he has also published two books, *The Music in African American Fiction* and *The Songs Became the Stories: The Music in African-American Fiction, 1970–2005*. He is the producer and annotator of *Classic Sounds of New Orleans* from Smithsonian Folkways (2010).

HERLIN RILEY is a preeminent drummer on the contemporary New Orleans music scene. He has released four albums: *Watch What You're Doing* (2000), *Cream of the Crescent* (2005), *New Direction* (2016), and *Perpetual Optimism* (2019). Riley is the coauthor of *New Orleans Jazz and Second Line Drumming* and is adjunct drum instructor at the University of New Orleans, Northwestern University, and The Juilliard School.



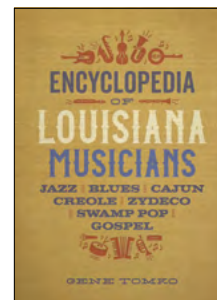
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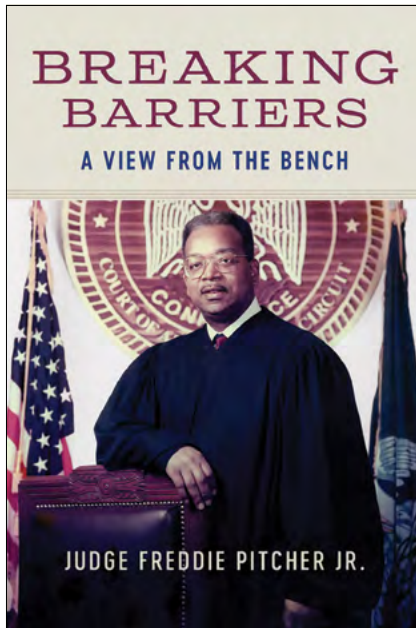
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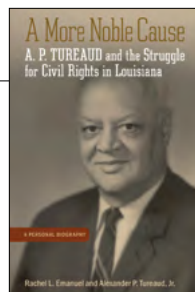
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Breaking Barriers

A View from the Bench

JUDGE FREDDIE PITCHER JR.

In *Breaking Barriers*, Judge Freddie Pitcher Jr. describes how he made history in Baton Rouge by becoming the first African American to be elected to judge-ships at three different levels of the court system. Pitcher recounts his early years in Valley Park—a segregated and semi-rural neighborhood—where one of his cousins, a civil rights attorney, served as his role model and inspired him to become both a lawyer and an agent of change. Pitcher depicts what it was like to grow up in the segregated South and how racial discrimination fueled his drive to challenge the norms of the Baton Rouge judiciary later in life.

Pitcher discusses how he forged together Black political organizations, the Black church community, and a group of white attorneys into a campaign coalition that ultimately helped him overcome the racial barriers that prevented Black people from ascending to the judiciary in Baton Rouge. He details the strategy used to win seats on both the Baton Rouge City Court and the 19th Judicial District Court at a time when many said a Black candidate could not win a city- or parish-wide election. He describes many of the challenges he faced as the first and only Black judge in Baton Rouge while highlighting some of the notable cases he tried and sharing his beliefs about judging and the judicial process.

Pitcher's story of rising from “the bench to the bar to the bench”—from the bench outside the local grocery store that he and his friends frequented as young boys, to the Louisiana bar, to the judicial bench—is informative and inspiring, shedding light on the perseverance and determination required of early African American candidates to overcome the many roadblocks to full participation in the political process related to the judiciary.

With his election to City Court, **FREDDIE PITCHER JR.** was the first African American elected to a judgeship in Baton Rouge. He was also the first Black person elected to both the 19th Judicial District Court and the Louisiana First Circuit Court of Appeal. Upon his retirement from the bench in 1997, and after a six-year stint as a partner in a major law firm, he served as Chancellor of the Southern University Law Center from 2003 until 2015. Pitcher is the recipient of numerous honors and awards, including the G. Leon Netterville Award for Outstanding Achievement in Law from Southern University and the Lifetime Achievement Award from the Greater New Orleans Louis A. Martinet Legal Society.

Moving the Chains

The Civil Rights Protest That Saved the Saints and Transformed New Orleans

ERIN GRAYSON SAPP

We remember the 1966 birth of the New Orleans Saints as a shady quid pro quo between the NFL commissioner and a Louisiana congressman. *Moving the Chains* is the untold story of the athlete protest that necessitated this backroom deal, as New Orleans scrambled to respond to a very public repudiation of the racist policies that governed the city.

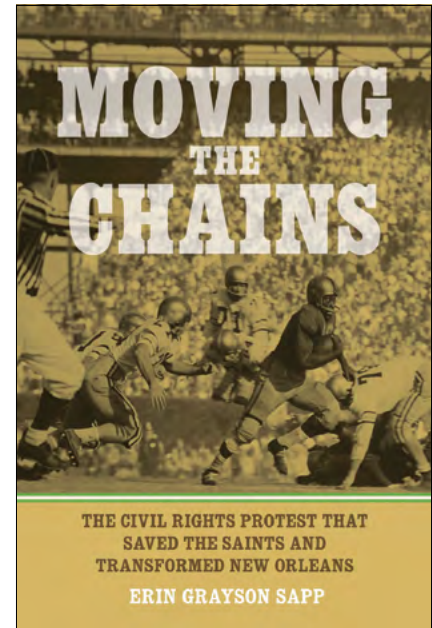
In the decade that preceded the 1965 athlete walk-out, a reactionary backlash had swept through Louisiana, bringing with it a host of new segregation laws and enough social strong-arming to quash any complaints, even from suffering sports promoters. Nationwide protests assailed the Tulane Green Wave, the Sugar Bowl, and the NFL's preseason stop-offs, and only legal loopholes and a lot of luck kept football alive in the city.

Still, live it did, and in January 1965, locals believed they were just a week away from landing their own pro franchise. All they had to do was pack Tulane Stadium for the city's biggest audition yet, the AFL All-Star game. Ultimately, all fifty-eight Black and white teammates walked out of the game to protest the town's lingering segregation practices and public abuse of Black players. Following that, love

of the gridiron prompted and excused something out of sync with the city's branding: change. In less than two years, the Big Easy made enough progress to pass a blitz inspection by Black and white NFL officials and receive the long-desired expansion team.

The story of the athletes whose bravery led to change quickly fell by the wayside. Locals framed desegregation efforts as proof that the town had been progressive and tolerant all along. Furthermore, when a handshake between Pete Rozelle and Hale Boggs gave America its first Super Bowl and New Orleans its own club, the city proudly clung to that version of events, never admitting the cleanup even took place. As a result, *Moving the Chains* is the first book to reveal the ramifications of the All-Stars' civil resistance and to detail the Saints' true first win.

ERIN GRAYSON SAPP holds a PhD in English and American history from Tulane University. She has served as a scholar-in-residence for the Historic New Orleans Collection, writing for their magazine, giving talks on local athletics, and researching the Sugar Bowl and Saints-related topics.



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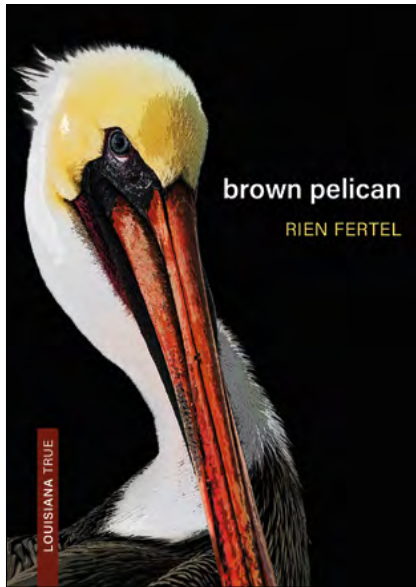
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**LOUISIANA TRUE**

Brown Pelican

RIEN FERTEL

In this compelling book, Rien Fertel tells the story of humanity's complicated and often brutal relationship with the brown pelican over the past century. This beloved bird with the mythically bottomless belly—to say nothing of its prodigious pouch—has been deemed a living fossil and the most dinosaur-like of creatures. The pelican adorns the Louisiana state flag, serves as a religious icon of sacrifice, and stars in the famous parting shot of *Jurassic Park*, but, most significantly, spotlights our tenuous connection with the environment in which it flies, feeds, and roosts—the coastal United States.

In 1903, Theodore Roosevelt inaugurated the first national wildlife refuge at Pelican Island, Florida, in order to rescue the brown pelican, among other species, from the plume trade. Despite such protections, the ubiquity of synthetic “agents of death,” most notably DDT, in the mid-twentieth century sent the brown pelican to the list of endangered species. By the mid-1960s, not one viable pelican nest remained in all of Louisiana. Authorities declared the state bird locally extinct.

Conservation efforts—including an outlandish but well-planned birdnapping—saved the brown

pelican, generating one of the great success stories in animal preservation. However, the brown pelican is once again under threat, particularly along Louisiana's coast, due to land loss and rising seas. For centuries, artists and writers have portrayed the pelican as a bird that pierces its breast to feed its young, symbolizing saintly piety. Today, the brown pelican gives itself in other ways, sacrificed both by and for the environment as a bellwether bird—an indicator species portending potential disasters that await.

Brown Pelican combines history and first-person narrative to complicate, deconstruct, and reassemble our vision of the bird, the natural world, and ourselves.

RIEN FERTEL is a writer and teacher who lives in New Orleans. He is the author of three previous books: *Drive-By Truckers' Southern Rock Opera*, *The One True Barbecue: Fire, Smoke, and the Pitmasters Who Cook the Whole Hog*, and *Imagining the Creole City: The Rise of Literary Culture in Nineteenth-Century New Orleans*.

Bayou D'Arbonne Swamp

A Naturalist's Memoir of Place

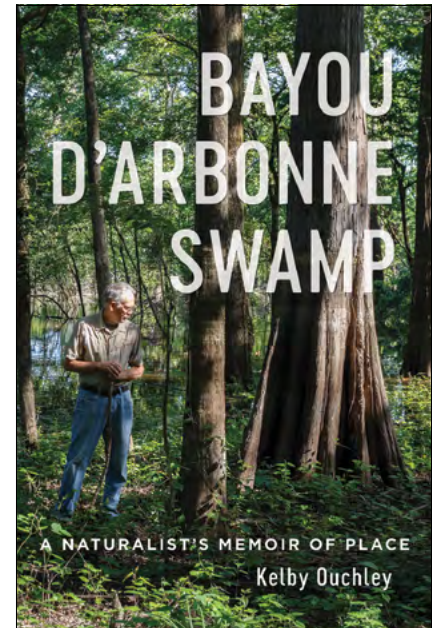
KELBY OUCHLEY

Bayou D'Arbonne Swamp addresses the vibrant natural, cultural, and social history of a north Louisiana swamp. Kelby Ouchley grew up near Bayou D'Arbonne Swamp, and he later spent much of his professional life as a wildlife biologist and naturalist overseeing the national wildlife refuge created from much of the area. His deep personal and professional connections to the landscape give him valuable insight into the enormous changes that have struck the swamp over the last century and the reasons behind this transformation. In this fascinating narrative, Ouchley offers a kaleidoscopic view of Bayou D'Arbonne Swamp that reveals its unique past and distinctive flora, fauna, and people.

Although these are stories of a particular swamp, they tell us much about issues facing other wet-

lands, as well as prairies, mountains, and deserts, when viewed through an ecological, social, and historical lens. Ouchley aims to foster an awareness of the environmental impacts of human decisions that encourages readers to consider ecological choices in their daily lives. The result is a work that presents an intimate and multilayered natural history of Bayou D'Arbonne Swamp that extends beyond the edges of the ever-changing Louisiana wetland, informing the environmental history of Louisiana, conservation, and ecological change.

KELBY OUCHLEY is a former US Fish & Wildlife Service biologist. He is the author of several books concerning natural history, including *Bayou-Diversity: Nature and People in the Louisiana Bayou Country*.



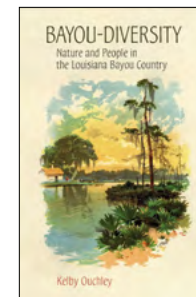
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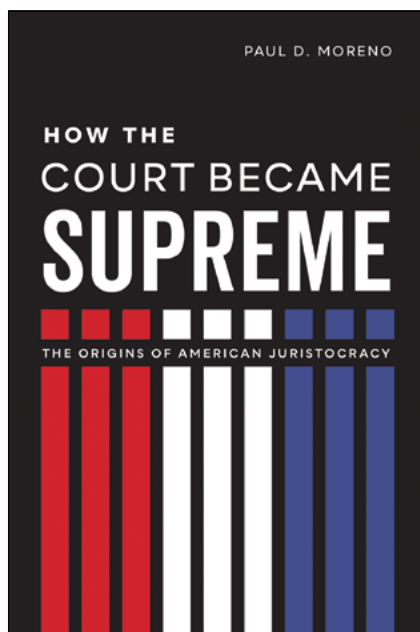
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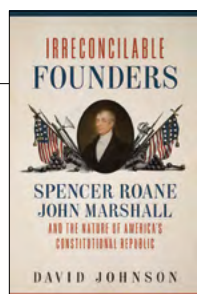
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How the Court Became Supreme

The Origins of American Juristocracy

PAUL D. MORENO

Over the course of its history, the United States Supreme Court has emerged as the most powerful judiciary unit the world has ever seen. Paul D. Moreno's *How the Court Became Supreme* offers a deep dive into its transformation from an institution paid little notice by the American public to one whose decisions are analyzed and broadcast by major media outlets across the nation. The Court is supreme today not just within the judicial branch of the federal government but also over the legislative and executive branches, effectively possessing the ability to police elections and choose presidents. Before 1987, nearly all nominees to the Court sailed through confirmation hearings, often with little fanfare, but these nominations have now become pivotal moments in the minds of voters. Complaints of judicial primacy range across the modern political spectrum, but little attention is given to what precisely that means or how it happened. What led to the ascendancy of America's highest court?

Moreno seeks to answer this question, tracing the long history of the Court's expansion of influence and

examining how the Court envisioned by the country's Founders has evolved into an imperial judiciary. The US Constitution contains a multitude of safeguards to prevent judicial overreach, but while those measures remain in place today, most have fallen into disuse. Many observers maintain that the Court exercises legislative or executive power under the guise of judicial review, harming rather than bolstering constitutional democracy. *How the Court Became Supreme* tells the story of the origin and development of this problem, proposing solutions that might compel the Court to embrace its more traditional role in our constitutional republic.

PAUL D. MORENO is professor of history at Hillsdale College and the author of several books, including *The American State from the Civil War to the New Deal: The Twilight of Constitutionalism and the Triumph of Progressivism*.

Letters from the Southern Home Front

The American South Responds to the Vietnam War

Edited by **JOSEPH A. FRY**

"Letters from the Southern Home Front amplifies the voices of average Americans during the Vietnam War and takes the reader on an emotional rollercoaster. The letters in this volume are taut with feeling, and collectively they reflect the racial, class, and other distinctive cultural and economic markers that distinguish the American South. Ranging from hostile to pleading, desperate to grief-stricken, the anguished expressions that fill this book provide a valuable and intimate look at the cost of this tragic conflict."—Kari Frederickson, author of *Cold War Dixie: Militarization and Modernization in the American South*

"In this unique and extraordinary collection, Joseph A. Fry expertly highlights the contours and complexities of the South's broad engagement with the Vietnam War from every side of the debate. A remarkable achievement."—Andrew L. Johns, author of *Vietnam's Second Front: Domestic Politics, the Republican Party, and the War*

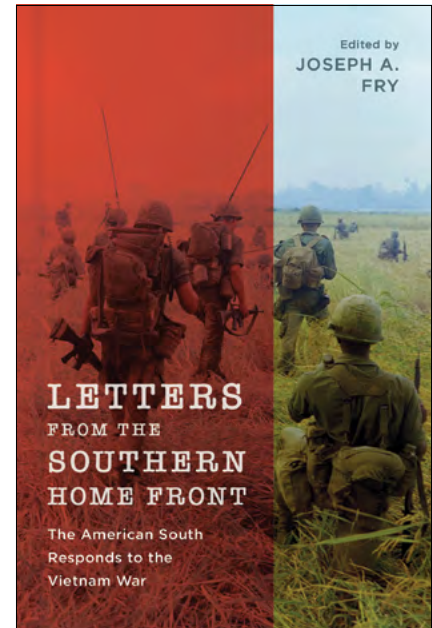
"A riveting new portrait of southern feelings about the Vietnam War drawn from letters of everyday citizens written amid that tortuous experience."—Tennant S. McWilliams, author of *The New South Faces the World: Foreign Affairs and the Southern Sense of Self, 1877–1950*

"Letters from the Southern Home Front is an indispensable primary-source guide to the divided America of the Vietnam War era. Fry's careful curation of the correspondence

sheds light on the complexities of both international affairs and lingering regional distinctions within the United States."—Tore C. Olsson, author of *Agrarian Crossings: Reformers and the Remaking of the US and Mexican Countryside*

Joseph A. Fry's *Letters from the Southern Home Front* explores the diversity of public opinion on the Vietnam War within the American South. Fry examines correspondence sent by hundreds of individuals, of differing ages, genders, racial backgrounds, political views, and economic status, reflecting a broad swath of the southern population. These letters, addressed to high-profile political figures and influential newspapers, took up a myriad of war-related issues. Their messages enhance our understanding of the South and the United States as a whole as we continue to grapple with the significance of this devastating and divisive conflict.

JOSEPH A. FRY is Distinguished Professor of History Emeritus at the University of Nevada, Las Vegas. He is the author of numerous books, including *The American South and the Vietnam War: Belligerence, Protest, and Agony in Dixie* and *Lincoln, Seward, and US Foreign Relations in the Civil War Era*.



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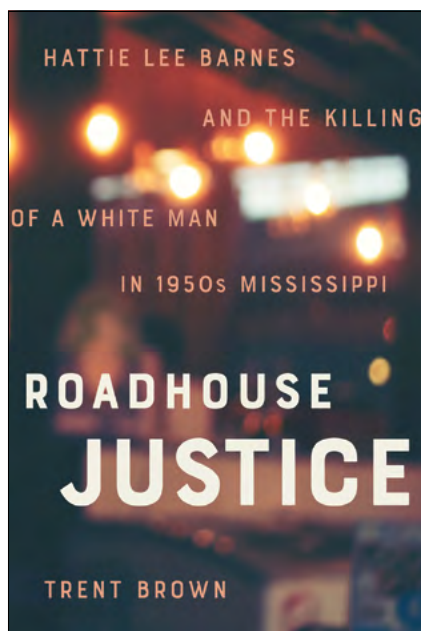
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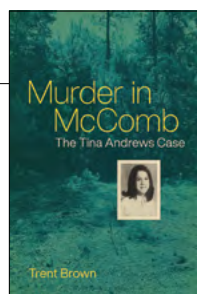
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Roadhouse Justice

Hattie Lee Barnes and the Killing of a White Man
in 1950s Mississippi

TRENT BROWN

“Brown’s meticulous research tracks with precision a complex and bewildering series of events across three counties in southwest Mississippi on the eve of the civil rights movement. Readers will find in *Roadhouse Justice* a true crime narrative that seems at once familiar and mystifying; an authentic and fascinating reveal of the strange interplay of race, class, and sex in the segregated South.”—Stephanie R. Rolph, author of *Resisting Equality: The Citizens’ Council, 1954–1989*

“This diligently researched, absorbing, and clearly written study tells the story of Hattie Lee Barnes on its own terms, clarifying its linkages to the modern civil rights movement. It is the byproduct of a painstaking research process that takes us to the scene of the crime she allegedly committed in 1951, killing a white man attempting to rape her, while also taking its readers on a journey back in time to the local community where it happened. Brown draws portraits of all the key players, while clarifying insurgent practices in law and journalism that helped to establish truth in a time when justice was so frequently denied to Black people, whose lives and experiences were less likely to be documented. This fine study’s methodology illustrates historiography at its best.”—Riché Richardson, author of *Emancipation’s Daughters: Reimagining Black Femininity and the National Body*

In 1951, a young Black woman, working as an overnight caretaker at a county-line beer joint in southwestern Mississippi, shot and killed a white intruder who was likely intending to assault her. Hattie Lee Barnes’s killing of Lamar Craft threw the courts into a whirlwind of conflicting stories and murder attempts, illuminating the capriciousness of Mississippi justice, in which race, personal connections, and community expectations mattered a great deal.

In *Roadhouse Justice*, Trent Brown examines the long-forgotten circumstances surrounding this case, revealing not only the details of Craft’s death and the lengthy court proceedings that followed, but also the precarious nature of Black lives under the 1950s southern justice system. Told here in full for the first time, the story of Barnes’s tribulations and ultimate victory demonstrates her intense determination and refusal to buckle under the enormous pressures she faced.

TRENT BROWN is professor of American studies at Missouri University of Science and Technology. Brown is the author of multiple books, including *Murder in McComb: The Tina Andrews Case*.

Shantyboats and Roustabouts

The River Poor of St. Louis, 1875–1930

GREGG ANDREWS

“In *Shantyboats and Roustabouts*, Gregg Andrews reveals what Hank Williams called ‘a picture from life’s other side.’ The human stories he brings to light from the silty banks of the Mississippi are both heartbreaking and heroic, salvaged from the American nexus of poverty and freedom.”—T. R. C. Hutton, author of *Bloody Breathitt: Politics and Violence in the Appalachian South*

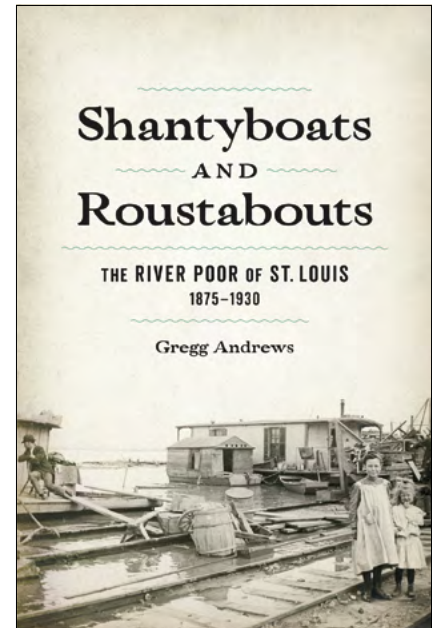
“Andrews sensitively tells of the toil, racism, pain, joy, music, and preaching on the river. The reader benefits from a seamless narrative filled with unforgettable people. The river poor will enter your soul and you will not be able to lose them.”—Noralee Frankel, author of *Freedom’s Women: Black Women and Families in Civil War Era Mississippi*

“Andrews continues his remarkable stream of intimate writings about poor and working-class people. His empathetic, colorful, and masterful account opens a new genre of ‘history from the river bottoms up.’”—Michael K. Honey, author of *To the Promised Land: Martin Luther King and the Fight for Economic Justice*

“Andrews knows and understands the hard-working people of the Mississippi River bottoms. *Shantyboats and Roustabouts*, with admirable research and lucid prose, affirms their place in America’s urban waterfront landscape.”—Bonnie Stepenoff, author of *Working the Mississippi: Two Centuries of Life on the River*

Shantyboat dwellers and steamboat roustabouts formed an organic part of the cultural landscape of the Mississippi River bottoms during the rise of industrial America and the twilight of steamboat packets from 1875 to 1930. Nevertheless, both groups remain understudied by scholars of the era. Most of what we know about these laborers on the river comes not from the work of historians but from travel accounts, novelists, songwriters, and early film producers. As a result, images of these men and women are laden with nostalgia and minstrelsy. Gregg Andrews’s *Shantyboats and Roustabouts* uses the waterfront squatter settlements and Black entertainment district near the levee in St. Louis as a window into the world of the river poor in the Mississippi Valley, exploring their daily struggles and experiences and vividly describing people heretofore obscured by classist and racist caricatures.

GREGG ANDREWS is Distinguished Professor Emeritus of History at Texas State University and the author of several books, including *Thyra J. Edwards: Black Activist in the Global Freedom Struggle*.



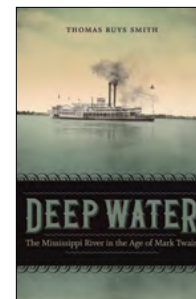
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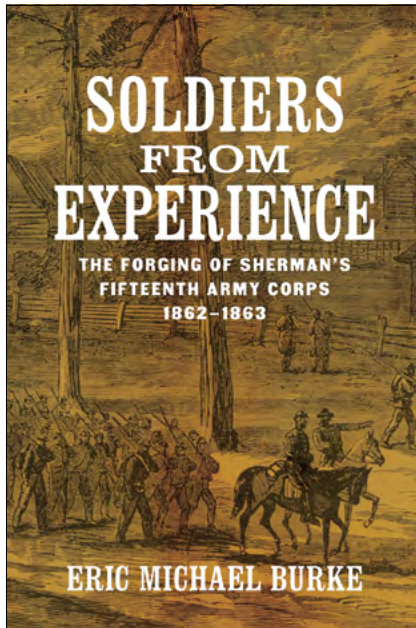
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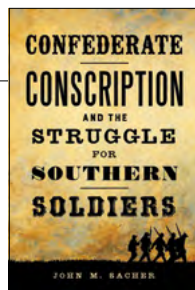
Conflicting Worlds: New Dimensions
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Soldiers from Experience

The Forging of Sherman's Fifteenth Army Corps, 1862–1863

ERIC MICHAEL BURKE

In *Soldiers from Experience*, Eric Michael Burke examines the tactical behavior and operational performance of Major General William T. Sherman's Fifteenth US Army Corps during its first year fighting in the Western Theater of the American Civil War. Burke analyzes how specific experiences and patterns of meaning-making within the ranks led to the emergence of what he characterizes as a distinctive corps-level tactical culture. The concept—introduced here for the first time—consists of a collection of shared, historically derived ideas, beliefs, norms, and assumptions that play a decisive role in shaping a military command's particular collective approach on and off the battlefield.

Burke shows that while military historians of the Civil War frequently assert that generals somehow imparted their character upon the troops they led, Sherman's corps reveals the opposite to be true. Contrary to long-held historiographical assumptions, he suggests the physical terrain itself played a much more influential role than rifled weapons in necessitating tactical changes. At the same time, Burke argues, soldiers' battlefield traumas and regular interactions with southern civilians, the enslaved, and freedpeople during raids inspired them to em-

brace emancipation and the widespread destruction of Rebel property and resources. An awareness and understanding of this culture increasingly informed Sherman's command during all three of his most notable late-war campaigns.

Burke's study serves as the first book-length examination of an army corps operating in the Western Theater during the conflict. It sheds new light on Civil War history more broadly by uncovering a direct link between the exigencies of nineteenth-century land warfare and the transformation of US wartime strategy from "conciliation," which aimed to limit armed combat and casualties, to "hard war." Most significantly, *Soldiers from Experience* introduces a new theoretical construct of small unit-level tactical principles wholly absent from the rapidly growing interdisciplinary scholarship on the intricacies and influence of culture on military operations.

ERIC MICHAEL BURKE is a historian at the US Army Combined Arms Center in Fort Leavenworth, Kansas. He earned a PhD in history from the University of North Carolina after serving as an infantry sergeant in the US Army in Iraq and Afghanistan.

Civil War Field Artillery

Promise and Performance on the Battlefield

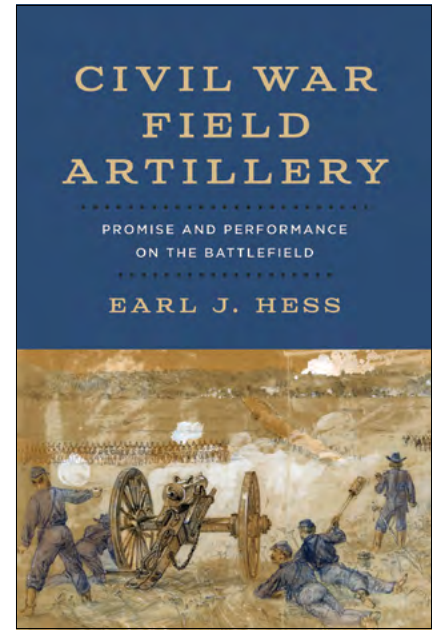
EARL J. HESS

The American Civil War saw the creation of the largest, most potent artillery force ever deployed in a conflict fought in the Western Hemisphere. It was as sizable and powerful as any raised in prior European wars. Moreover, Union and Confederate artillery included the largest number of rifled pieces fielded in any conflagration in the world up to that point. Earl J. Hess's *Civil War Field Artillery* is the first comprehensive general history of the artillery arm that supported infantry and cavalry in the conflict. Based on deep and expansive research, it serves as an exhaustive examination with abundant new interpretations that reenvision the Civil War's military.

Hess explores the major factors that affected artillerymen and their work, including the hardware, the organization of artillery power, relationships between artillery officers and other commanders, and the influence of environmental factors on battlefield effectiveness. He also examines the lives of artillerymen, the use of artillery horses, manpower replacement practices, effects of the widespread construction of field fortifications on artillery performance, and the

problems of resupplying batteries in the field. In one of his numerous reevaluations, Hess suggests that the early war practice of dispersing guns and assigning them to infantry brigades or divisions did not inhibit the massing of artillery power on the battlefield, and that the concentration system employed during the latter half of the conflict failed to produce a greater concentration of guns. In another break with previous scholarship, he shows that the efficacy of fuzes to explode long-range ordnance proved a problem that neither side was able to resolve during the war. Indeed, cumulative data on the types of projectiles fired in battle show that commanders lessened their use of the new long-range exploding ordnance due to bad fuzes and instead increased their use of solid shot, the oldest artillery projectile in history.

EARL J. HESS is professor emeritus of history at Lincoln Memorial University and the author of more than two dozen books on the American Civil War, including *Civil War Supply and Strategy: Feeding Men and Moving Armies*.



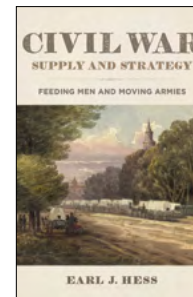
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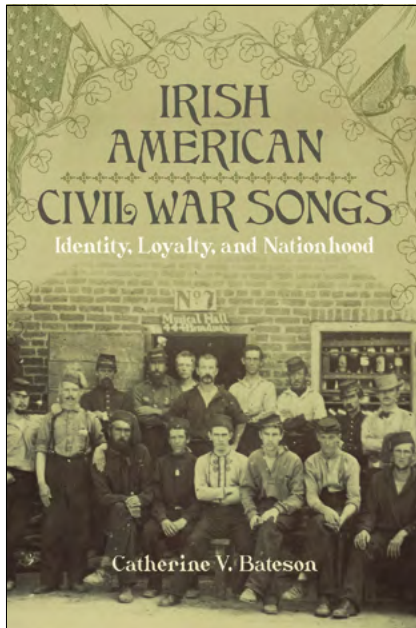
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Irish American Civil War Songs

Identity, Loyalty, and Nationhood

CATHERINE V. BATESON

Irish-born and Irish-descended soldiers and sailors were involved in every major engagement of the American Civil War. Throughout the conflict, they shared their wartime experiences through songs and song lyrics, leaving behind a vast trove of ballads in songbooks, letters, newspaper publications, wartime diaries, and other accounts. Taken together, these songs and lyrics offer an underappreciated source of contemporary feelings and opinions about the war.

Catherine V. Bateson's *Irish American Civil War Songs* provides the first in-depth exploration of Irish Americans' use of balladry to portray and comment on virtually every aspect of the war as witnessed by the Irish on the front line and home front. Bateson considers the lyrics, themes, and sentiments of wartime songs produced in America but often originat-

ing with those born across the Atlantic in Ireland and Britain. Her analysis gives new insight into views held by the Irish migrant diaspora about the conflict and the ways those of Irish descent identified with and fought to defend their adopted homeland.

Bateson's investigation of Irish American song lyrics within the context of broader wartime experiences enhances our understanding of the Irish contribution to the American Civil War. At the same time, it demonstrates how Irish songs shaped many American balladry traditions as they laid the foundation of the Civil War's musical soundscape.

CATHERINE V. BATESON is an associate lecturer in American history at the University of Kent.

Engineering in the Confederate Heartland

LARRY J. DANIEL

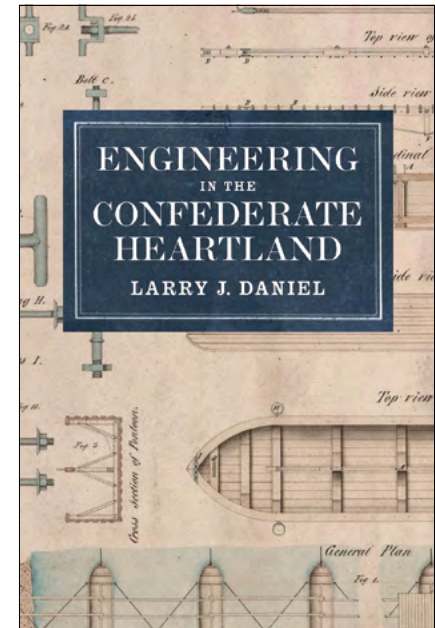
While engineers played a critical role in the performance of both the Union and Confederate armies during the Civil War, few historians have examined their experiences or impact. Larry J. Daniel's *Engineering in the Confederate Heartland* fills a gap in that historiography by analyzing the accomplishments of these individuals working for the Confederacy in the vast region between the Appalachian Mountains and the Mississippi River, commonly referred to as the Western Theater. Though few in number, the members of the western engineer corps were vital in implementing Confederate strategy and tactics.

Most Confederate engineers possessed little to no military training, transitioning from the civilian tasks of water drainage, railroad construction, and land surveys to overseeing highly technical war-related projects. Their goal was simple in mission but complex in implementation: utilize their specialized skills to defeat, or at least slow, the Union juggernaut. The geographical diversity of the Heartland further complicated their charge. The expansive area featured elevations reaching over six thousand feet, sandstone bluffs cut by running valleys on the Cumberland

Plateau, the Nashville basin's thick cedar glades and rolling farmland, and the wind-blown silt soil of the Loess Plains of the Mississippi Valley. Regardless of the topography, engineers encountered persistent flooding in all sectors.

Daniel's study challenges the long-held thesis that the area lacked adept professionals. Engineers' expertise and labor, especially in the construction of small bridges and the laying of pontoons, often proved pivotal. Lacking sophisticated equipment and technical instruments, they nonetheless achieved numerous successes: the Union army never breached the defenses at Vicksburg or Atlanta, and by late 1864, the Army of Tennessee boasted a pontoon train sufficient to span the Tennessee River. Daniel uncovers these and other essential contributions to the war effort made by the Confederacy's western engineers.

LARRY J. DANIEL is the author of numerous books about the American Civil War, including *Conquered: Why the Army of Tennessee Failed* and *Days of Glory: The Army of the Cumberland, 1861–1865*.



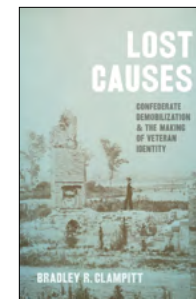
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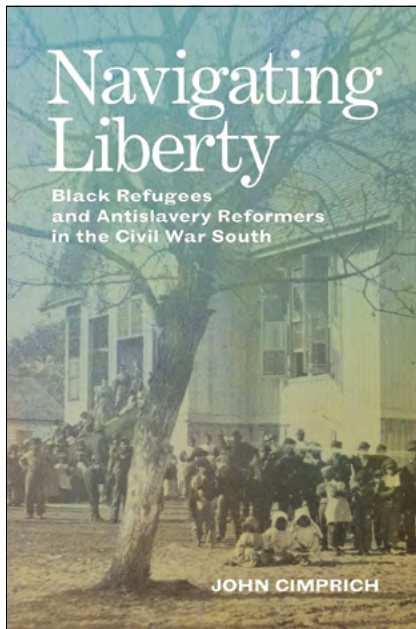
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Conflicting Worlds: New Dimensions of
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Navigating Liberty

Black Refugees and Antislavery Reformers in the Civil War South

JOHN CIMPRICH

“John Cimprich has produced a deeply researched, sophisticated, and clearly written study of the relationship between white northern antislavery activists and freedom-seeking African Americans during the American Civil War. This book will be important to anyone interested in race relations, the Civil War era, and African American history.”—Stanley Harrold, author of *Subversives: Antislavery Community in Washington, D.C., 1828–1865*

“Cimprich delivers a thoroughly explored and sensitively analyzed examination of the complicated interaction of southern African Americans emerging from slavery and northern philanthropists who attempted to assist them during the Civil War. His book details how freedpeople’s lofty aspirations collided with well-intentioned but sometimes unenlightened visions that whites held about the postwar racial order.”—John R. Kaufman-McKivigan, editor of *The Frederick Douglass Papers* and author of *Forgotten Firebrand: James Redpath and the Making of Nineteenth-Century America*

When thousands of African Americans freed themselves from slavery during the American Civil War and launched the larger process of emancipation, hundreds of northern antislavery reformers traveled to the federally occupied South to assist them. The two groups brought views and practices from their backgrounds that both helped and hampered

the transition out of slavery. While enslaved, many Blacks assumed a certain guarded demeanor when dealing with whites. In freedom, they resented northerners’ paternalistic attitudes and preconceptions about race, leading some to oppose aid programs—including those related to education, vocational training, and religious and social activities—initiated by whites. Some interactions resulted in constructive cooperation and adjustments to curriculum, but the frequent disputes more often compelled Blacks to seek additional autonomy.

In an exhaustive analysis of the relationship between the formerly enslaved and northern reformers, John Cimprich shows how the unusual circumstances of emancipation in wartime presented new opportunities and spawned social movements for change yet produced intractable challenges and limited results. *Navigating Liberty* serves as the first comprehensive study of the two groups’ collaboration and conflict, adding an essential chapter to the history of slavery’s end in the United States.

JOHN CIMPRICH is professor of history at Thomas More University and author of *Slavery’s End in Tennessee, 1861–1865* and *Fort Pillow, a Civil War Massacre, and Public Memory*.

Civil Wars and Reconstructions in the Americas

The United States, Mexico, and Argentina, 1860–1880

EVAN C. ROTHERA

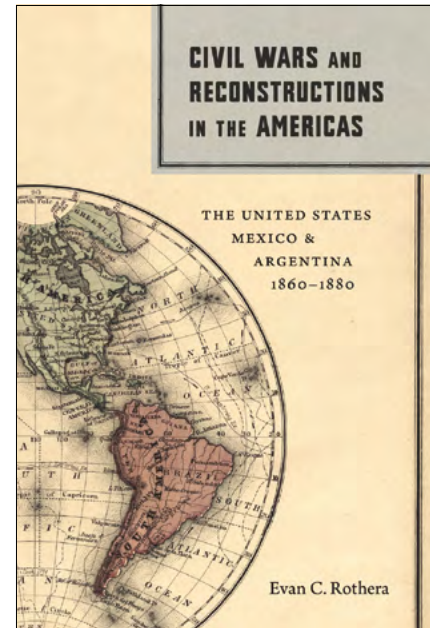
“Evan C. Rothera has cast the familiar history of the US Civil War into a new framework that encompasses Latin America. He gives readers an exciting, multifaceted view of the tumultuous decades that shook the Americas from Argentina to Mexico and the United States.”—Don H. Doyle, author of *The Cause of All Nations: An International History of the American Civil War*

“In this landmark study, Rothera makes a powerful case that to understand the US Civil War requires an intimate grasp of a nineteenth-century Western Hemisphere at war with itself. He tells a compelling story of Pan-American conflict and cooperation, as Argentina, Mexico, and the United States all shared in what Abraham Lincoln deemed humankind’s ‘eternal struggle’ between the forces of liberty and despotism.”—Andrew F. Lang, author of *In the Wake of War: Military Occupation, Emancipation, and Civil War America*

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In the latter half of the nineteenth century, three violent national conflicts rocked the Americas: the Wars of Unification in Argentina, the War of the Reform and French Intervention in Mexico, and the Civil War in the United States. The recovery efforts that followed reshaped the Western Hemisphere. In *Civil Wars and Reconstructions in the Americas*, Evan C. Rothera uses both transnational and comparative methodologies to highlight similarities and differences among the wars and reconstructions in the US, Mexico, and Argentina. In doing so, he uncovers a new history that stresses the degree to which cooperation and collaboration, rather than antagonism and discord, characterized the relationships among the three countries. This study serves as a unique assessment of a crucial period in the history of the Americas and speaks to the perpetual battle between visions of international partnership and isolation.

EVAN C. ROTHERA is assistant professor of history at the University of Arkansas–Fort Smith. He is co-editor of *The War Went On: Reconsidering the Lives of Civil War Veterans*.



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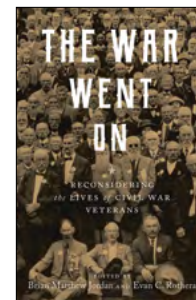
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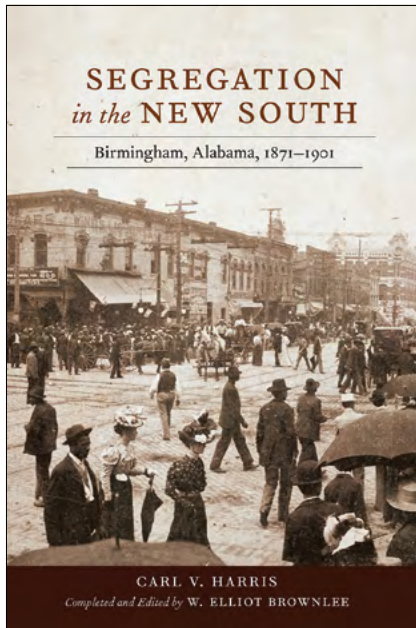
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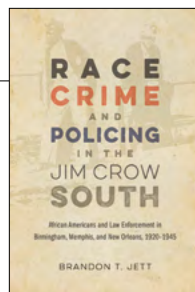
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Segregation in the New South

Birmingham, Alabama, 1871–1901

CARL V. HARRIS

Completed and Edited by W. ELLIOT BROWNLEE

“In this thorough and thoughtful study, Harris reaches beyond the usual scholarship to delve into the interplay of emotional factors and the creation of a caste society.”—Orville Vernon Burton, author of *The Age of Lincoln: A History* and coauthor of *Justice Deferred: Race and the Supreme Court*

“Harris’s reconstruction of the tactics of Birmingham’s Black political leaders to resist white supremacy is remarkable, and his analyses of the discrimination in education and housing are careful, impressive, and original.”—Henry M. McKiven Jr., author of *Iron and Steel: Class, Race, and Community in Birmingham, Alabama, 1875–1920*

“Harris’s study, based on extraordinarily careful and impressive research, reveals in rich detail the structures of white supremacy in late nineteenth-century Birmingham.”—J. Mills Thornton III, author of *Dividing Lines: Municipal Politics and the Struggle for Civil Rights in Montgomery, Birmingham, and Selma*

“Harris walks the reader not just down Birmingham’s streets, but even through its sewer system, to demonstrate the city’s layers of segregation.”—Robert C. Kenzer, author of *Enterprising Southerners: Black Economic Success in North Carolina, 1865–1915*

Carl V. Harris’s *Segregation in the New South*, completed and edited by W. Elliot Brownlee, explores the rise of racial exclusion in late nineteenth-century Birmingham, Alabama. In the 1870s, African Americans

in this crucial southern industrial city were eager to exploit the disarray of slavery’s old racial lines, assert their new autonomy, and advance toward full equality. However, most southern whites worked to restore the restrictive racial lines of the antebellum South or invent new ones that would guarantee the subordination of Black residents. From Birmingham’s founding in 1871, color lines divided the city, and as its people strove to erase the lines or fortify them, they shaped their futures in fateful ways.

Social segregation is at the center of Harris’s history. He shows that from the beginning of Reconstruction southern whites engaged in a comprehensive program of assigning social dishonor to African Americans—the same kind of dishonor that whites of the Old South had imposed on Black people while enslaving them. In the process, southern whites engaged in constructing the meaning of race in the New South.

CARL V. HARRIS was professor of history at the University of California, Santa Barbara, and is the author of *Political Power in Birmingham, 1871–1921*.

W. ELLIOT BROWNLEE is professor emeritus of history at the University of California, Santa Barbara, and the author of *Federal Taxation in America: A History*.

The Last Fire-Eater

Roger A. Pryor and the Search for a Southern Identity

WILLIAM A. LINK

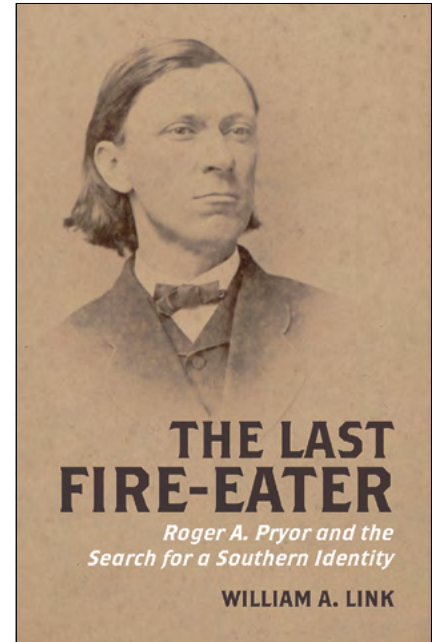
In *The Last Fire-Eater*, renowned historian of the American South William A. Link examines the life of Roger A. Pryor, a Virginia secessionist, Confederate general, and earnest proponent of postwar sectional reconciliation whose life involved a series of remarkable transformations. Pryor's journey, Link reveals, mirrored that of the South. At times, both proved puzzling and contradictory.

Pryor recast himself during a crucial period in southern history between the 1850s and the close of the nineteenth century. An archetypal southern-rights advocate, Pryor became a skilled practitioner in the politics of honor. As a politician and newspaper editor, he engaged in duels and viewed the world through the cultural prism of southern honor, assuming a more militant and aggressive stance on slavery than most of his regional peers. Later, he served in the Confederate army during the Civil War, rising to the rank of brigadier general and seeing action across the Eastern Theater. Captured late in the conflict, Pryor soon after abandoned his fiery persona

and renounced extremism. He then moved to New York City, where he emerged as a prominent lawyer and supporter of the sort of intersectional detente that stood as a central facet of what southern boosters labeled the "New South."

Dramatic change characterized Pryor's long life. Born in 1828, he died four months after the end of World War I. He witnessed fundamental shifts in the South that included the destruction of slavery, the defeat of the Confederacy, and the redefinition of manhood and honor among elite white men who relied less on violence to resolve personal grievances. With Pryor's lifetime of remakings as its focus, *The Last Fire-Eater* serves as a masterful history of transformation in the South.

WILLIAM A. LINK is Richard J. Milbauer Chair in Southern History at the University of Florida. He is the author of numerous books on the history of the South, including *Frank Porter Graham: Southern Liberal, Citizen of the World*.



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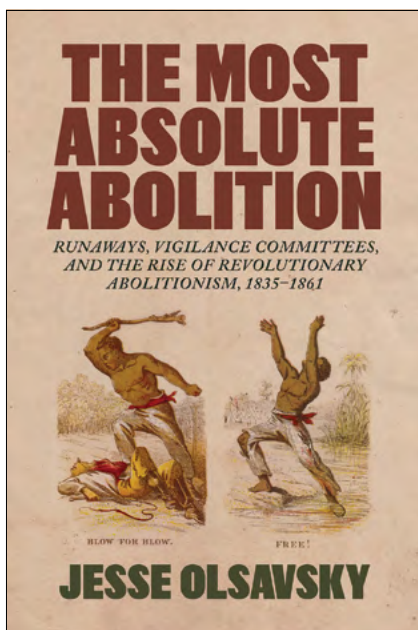
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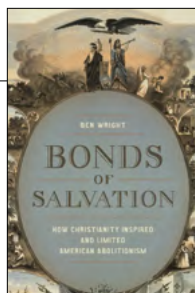
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The Most Absolute Abolition

Runaways, Vigilance Committees, and the Rise of Revolutionary Abolitionism, 1835–1861

JESSE OLSAVSKY

“This engaging and meticulously researched book offers the first comprehensive look at how runaways and former maroons were both the drivers and teachers of the radical abolition movement through their work with vigilance committees. Jesse Olsavsky shines a new and revealing light on the extraordinary courage, heroism, and vision of the thousands who delivered themselves from bondage and those who assisted them.”—Sylviane A. Diouf, author of *Slavery's Exiles: The Story of the American Maroons*

“A brilliant and theoretically ambitious book that unearths the abolitionist underground. This important history of fugitivity, resistance, and their long afterlives is a cut above the rest.”—Manisha Sinha, author of *The Slave's Cause: A History of Abolition*

“Olsavsky reveals an urban, radical Black politics driven by refugees and their allies on the Underground Railroad. The result was a community-based revolutionary abolitionism with lessons for today.”—Graham Russell Gao Hodges, author of *David Ruggles: A Radical Black Abolitionist and the Underground Railroad in New York City*

“This stirring history of the self-defense of the emancipated reveals the effectiveness of direct action. Filled with arresting sources, judiciously analyzed, it is a most important study of how social movements work.”—David Roediger, author of *Seizing Freedom: Slave Emancipation and Liberty for All*

Jesse Olsavsky's *The Most Absolute Abolition* tells the dramatic story of how vigilance committees organized the Underground Railroad and revolutionized the abolitionist movement. These groups, based primarily in northeastern cities, defended Black neighborhoods from police and slave catchers. As the urban wing of the Underground Railroad, they helped as many as ten thousand refugees, building an elaborate network of like-minded sympathizers across boundaries of nation, gender, race, and class.

Olsavsky reveals how the committees cultivated a movement of ideas animated by a motley assortment of agitators and intellectuals, including famous figures such as Frederick Douglass, Harriet Tubman, and Henry David Thoreau, who shared critical information with one another. Formerly enslaved runaways—who grasped the economy of slavery, developed their own political imaginations, and communicated strategies of resistance to abolitionists—serve as the book's central focus. The dialogues between fugitives and abolitionists further radicalized the latter's tactics and inspired novel forms of feminism, prison reform, and utopian constructs. These notions transformed abolitionism into a revolutionary movement, one at the heart of the crises that culminated in the Civil War.

JESSE OLSAVSKY is assistant professor of history at Duke Kunshan University in China.

WINNER OF THE JULES AND FRANCES LANDRY AWARD

Mad with Freedom

The Political Economy of Blackness, Insanity, and
Civil Rights in the U.S. South, 1840–1940

ÉLODIE EDWARDS-GROSSI

“A work of stunning originality, smart, deeply researched in both primary and secondary sources, and well written and accessible to readers inside and outside the academy.”
—Randy J. Sparks, author of *Africans in the Old South: Mapping Exceptional Lives across the Atlantic World*

“*Mad with Freedom* is a pathbreaking work that speaks to readers today about the significant intersectionality of race and medicine.”—Catherine Clinton, author of *Harriet Tubman: The Road to Freedom*

“This well-crafted study demonstrates that the politics of psychiatry cannot be disentangled from the history of Black freedom struggles.”—Rana A. Hogarth, author of *Medicalizing Blackness: Making Racial Difference in the Atlantic World, 1780–1840*

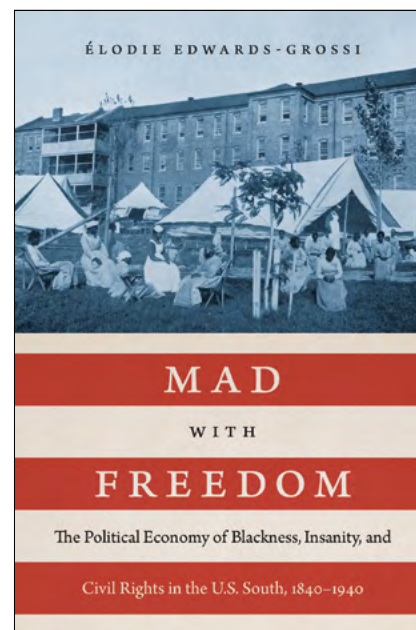
“Edwards-Grossi smartly crosses disciplinary boundaries in her examination of anti-Blackness pervasiveness in psychiatry. This brilliant book should be read by those persons interested in understanding the political legacies of medical racism.”—Deirdre Cooper Owens, author of *Medical Bondage: Race, Gender, and the Origins of American Gynecology*

“In examining diverse institutions, physicians, and racial theorists across the South, *Mad with Freedom* provides a temporal and geographic breadth that separates it from previous books on constructions of Black people’s mental

health. In short, Edwards-Grossi has written a historiographic touchstone for the study of racism and psychiatry in the United States.”—Christopher D. E. Willoughby, coeditor of *Medicine and Healing in the Age of Slavery*

The use of race in studies of insanity in the 1840s and 1850s gave rise to politically charged theories on the differential biology and pathologies of brains in whites and Blacks. In *Mad with Freedom*, Élodie Edwards-Grossi explores the largely unknown social history of these racialized theories on insanity in the segregated South. She unites an institutional history of psychiatric spaces in the South that housed Black patients with an intellectual history of early psychiatric theories that defined the Black body as a locus for specific pathologies. Edwards-Grossi also reveals the subtle, localized techniques of resistance later employed by Black patients to confront medical power. Her work shows the continuous politicization of science and theories on insanity in the context of Reconstruction and the Jim Crow South.

ÉLODIE EDWARDS-GROSSI is associate professor of sociology and American studies at IRISSO, Paris Dauphine University, France.



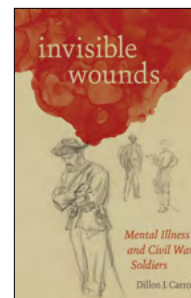
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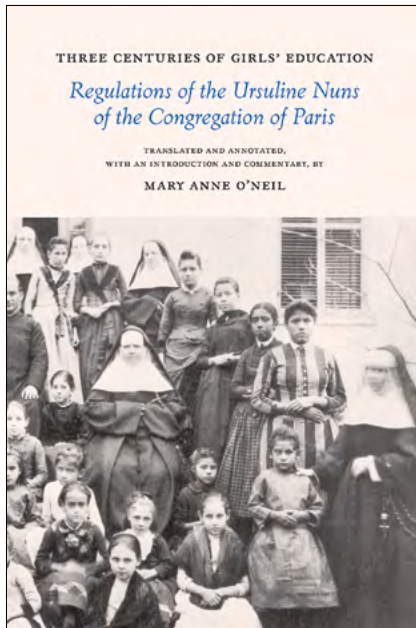
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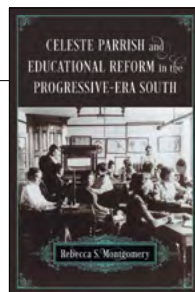
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Three Centuries of Girls' Education

Regulations of the Ursuline Nuns of the Congregation of Paris

Translated and Annotated, with an Introduction and Commentary, by **MARY ANNE O'NEIL**

"Mary Anne O'Neil's study of *Les Règlements des religieuses Ursulines*, a foundational document in French pedagogy, will be of great value for cultural and intellectual historians as well as educators."—Catharine Savage Brosman, Tulane University

"O'Neil's book gives educators, historians, and Francophiles an opportunity to discover the Ursuline nuns' 'motherly' teaching method that encourages girls to develop their intellectual gifts as they prepare to become wives, mothers, and contributing members of society."—Dolliann Hurtig, Louisiana Tech University

"In this cogent and elegantly written study, Mary Anne O'Neil expertly situates these guidelines in their original context and chronicles their evolution over a period of more than three centuries. Crowning the volume is O'Neil's highly readable translation of the 1705 edition of the *Regulations*. Touching on everything from preparation for First Communion to organization of the lunchroom, this crisp English rendering of the *Regulations* gives us precious insight into the lives of the girls and women who were part of the Ursuline convent schools."—John R. Iverson, Whitman College

In *Three Centuries of Girls' Education*, Mary Anne O'Neil offers both an examination and the first English translation of *Les Règlements des religieuses Ursulines de la Congrégation de Paris*. Published in 1705,

Regulations is the first pedagogical system explicitly designed for the education of girls. It is also one of the few surviving documents describing the day-to-day operations of early Ursuline schools.

O'Neil traces the history of the document from the writings of the Italian foundress of the Ursulines, to the establishment of the religious order in Paris in 1612, to the changes in the organization of Ursuline schools in nineteenth-century France, and, finally, to Mother Marie de St. Jean Martin's spirited defense of the traditional French Ursuline method after World War II. In the eighteenth century, New Orleans Ursulines used the *Regulations* as a guide to establish their schools and teaching methods. Overall, O'Neil's history and translation recover a vital source for historians of the early modern era but will also interest scholars in the fields of education history and female religious life.

MARY ANNE O'NEIL is professor emerita of French at Whitman College and author of *La France et la francophonie: Conversations with Native Speakers* and *From Babel to Pentecost: The Poetry of Pierre Emmanuel*.

Imaginary Empires

Women Writers and Alternative Futures in Early US Literature

MARIA O'MALLEY

"This book is an important contribution to the expanding field of research about the ways women participated in the work of empire-building in early America. The chapters are engaging, providing nuanced readings of a range of texts as well as strategies for thinking about how women authors and characters proffered alternative futures for the United States."—Mary McAleer Balkun, author of *The American Counterfeit: Authenticity and Identity in American Literature and Culture*

"Maria O'Malley sees women writing a different kind of history, one that remembers rather than represses the founding violence of America, and then imagines a future beyond that reckoning."—Gretchen Murphy, author of *New England Women Writers, Secularity, and the Federalist Politics of Church and State*

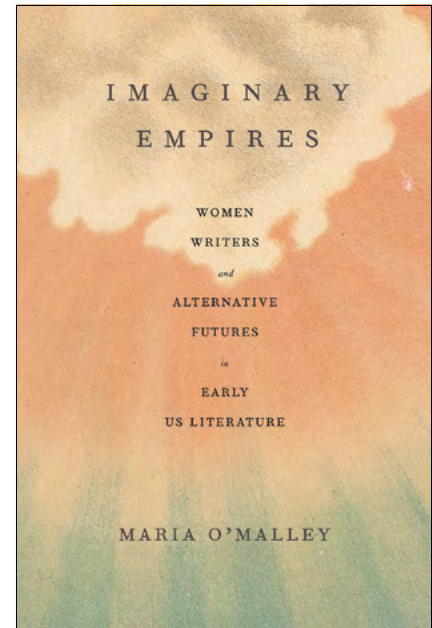
In *Imaginary Empires*, Maria O'Malley examines early American texts published between 1767 and 1867 whose narratives represent women's engagement in the formation of empire. Her analysis unearths a variety of responses to contact, exchange, and cohabitation in the early United States, stressing the possibilities inherent in the literary to foster participation, resignification, and rapprochement.

New readings of *The Female American*, Leonora Sansay's *Secret History*, Catharine Maria Sedgwick's

Hope Leslie, Lydia Maria Child's *A Romance of the Republic*, and Harriet Jacobs's *Incidents in the Life of a Slave Girl* confound the metaphors of ghosts, haunting, and amnesia that proliferate in many recent studies of early US literary history. Instead, as O'Malley shows, these writings foreground acts of foundational violence involved in the militarization of domestic spaces, the legal impediments to the transfer of property and wealth, and the geopolitical standing of the United States. Racialized and gendered figures in the texts refuse to die, leave, or stay silent. In imagining different kinds of futures, these writers reckon with the ambivalent role of women in empire-building as they negotiate between their own subordinate position in society and their exertion of sovereignty over others.

By tracing a thread of virtual history found in works by women, *Imaginary Empires* explores how reflections of the past offer a means of shaping future sociopolitical formations.

MARIA O'MALLEY is professor of English at the University of Nebraska at Kearney, where she teaches American literature. She coedited *Beyond 1776: Globalizing the Cultures of the American Revolution*.



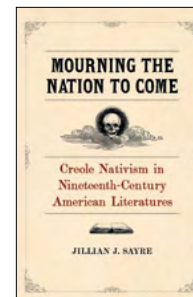
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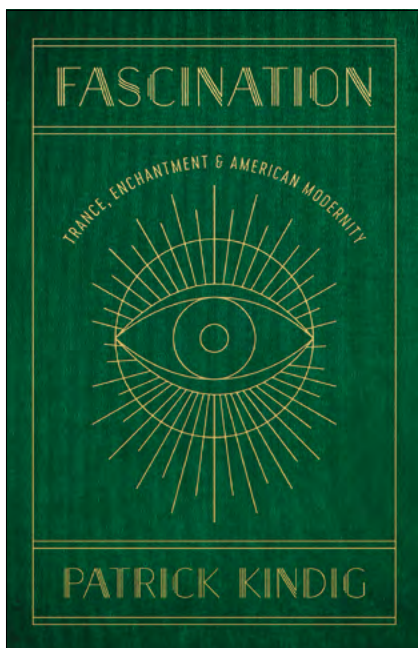
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Fascination

Trance, Enchantment, and American Modernity

PATRICK KINDIG

“This is historicist cultural criticism at its sharpest and will appeal to anyone interested in modernity, secularism, affect theory, or the complicated relations between race and aesthetic performance.”—Nicholas Gaskill, author of *Chromographia: American Literature and the Modernization of Color*

“Kindig’s book makes an important contribution to literary and cultural studies through its capacious narrative of how US literature and media historically grappled with attention as not simply an epistemological or political problem but a problem of social embodiment.”—Erica Fretwell, author of *Sensory Experiments: Psychophysics, Race, and the Aesthetics of Feeling*

Most cultural critics theorize modernity as a state of disenchanted distraction, one linked to both the rationalizing impulses of scientific and technological innovation and the kind of dispersed, fragmented attention that characterizes the experience of mass culture. Patrick Kindig’s *Fascination*, however, tells a different story, showing that many fin-de-siècle Americans were in fact concerned about (and intrigued by) the modern world’s ability to attract and fix attention in quasi-supernatural ways. Rather than being distracting, modern life in their view had an

almost magical capacity to capture attention and overwhelm rational thought.

Fascination argues that, in response to the dramatic scientific and cultural changes of the late nineteenth and early twentieth centuries, many American thinkers and writers came to conceive of the modern world as fundamentally fascinating. Describing such diverse phenomena as the electric generator, the movements of actresses, and ethnographic cinema as supernaturally alluring, they used the language of fascination to process and critique both popular ideologies of historical progress and the racializing logic upon which these ideologies were built.

Drawing on an archive of primary texts from the fields of medicine, (para)psychology, philosophy, cultural criticism, and anthropology—as well as creative texts by Harriet Prescott Spofford, Charles Chesnutt, Theodore Dreiser, Paul Laurence Dunbar, Edward S. Curtis, Robert J. Flaherty, and Djuna Barnes—Kindig reconsiders what it meant for Americans to be (and to be called) modern at the turn of the twentieth century.

PATRICK KINDIG teaches in the University Writing Program at Brandeis University.

F. Scott Fitzgerald's *The Beautiful and Damned*

New Critical Essays

Edited by **WILLIAM BLAZEK, DAVID W. ULLRICH, and KIRK CURNUTT**

F. Scott Fitzgerald's second novel, *The Beautiful and Damned*, has frequently been dismissed as an outlier and curiosity in his oeuvre, a transitional work from the coming-of-age plot of *This Side of Paradise* to the masterful critique of American aspiration in *The Great Gatsby*.

The Beautiful and Damned belongs to a genre that is widely misunderstood, the "bright young things" novel in which spoiled and wealthy characters succumb to decay because of their privilege and lack of purpose. Set between 1913 and 1922, Fitzgerald's longest novel touches on many of the decisive issues that mark the passage from the Gilded Age and the Progressive Era into the Jazz Age: conspicuous consumption, income inequality, yellow journalism, the Great War, the rise of the movie industry, automobile travel, Wall Street stock scams, immigration and xenophobia, and the fixation with youth and aging.

Published to coincide with the novel's centennial in 2022, this collection approaches *The Beautiful and Damned* for its insights more than its faults. Prominent Fitzgerald scholars analyze major themes and reveal unappreciated issues with attention to history, biography, literary influence, gender studies, and narratology. While acknowledging the novel's shortcomings, the essayists illustrate that *The Beautiful and Damned* has much more to say about its milieu than previously recognized. This collection provides a guide for understanding Fitzgerald's aims while demonstrating the richness of ideas that this novel explores, alongside the anxieties and ambitions that reverberate within it.

WILLIAM BLAZEK is professor of American literature and modern culture at Liverpool Hope University and serves as vice president of the F. Scott Fitzgerald Society. He edited the 2022 Oxford World's Classics edition of *The Beautiful and Damned* and is a founding coeditor of the *F. Scott Fitzgerald Review*.

DAVID W. ULLRICH is professor of English at Birmingham-Southern College and an editor at the *F. Scott Fitzgerald Review*. His recent publications examine Zelda Fitzgerald, Kurt Vonnegut, and John Cheever.

KIRK CURNUTT is professor of English at Troy University, managing editor of the *F. Scott Fitzgerald Review*, and executive director of the F. Scott Fitzgerald Society. He is the author or editor of numerous books on American literature, including *The Cambridge Introduction to F. Scott Fitzgerald*.

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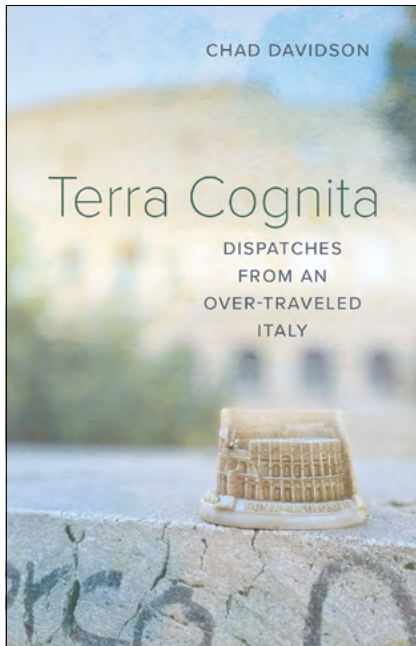
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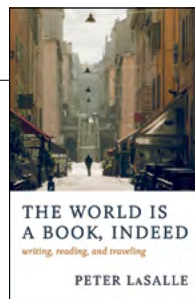
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Terra Cognita

Dispatches from an Over-Traveled Italy

CHAD DAVIDSON

“In *Terra Cognita*, Chad Davidson clears a space for deeper, richer, far more profound questions and insights about Italy by seeing into the very conditions that render our sight dull and conventional.”—Lia Purpura, author of *All the Fierce Tethers* and *Rough Likeness*

“Davidson’s skillful prose, deeply invested with humor and pathos, will complicate what you know—and what you think you know—about Italy.”—Dionne Irving, author of *Quint* and *The Islands*

“*Terra Cognita* will inspire readers to want to travel to Italy, and, by all means, discover their own truths, as well as find the astute meaningfulness that Davidson has wrought.”—Allen Gee, author of *My Chinese-America*

“It’s impossible to imagine a better tour guide than Chad Davidson to show us the riches and ruins of Italy. In each of these bustling essays, Davidson veers through Italian cities and towns, brilliantly exploring not only each boots-on-the-ground place but also what lingers in the tourist’s memory long after returning home.”—Matt Donovan, author of *A Cloud of Unusual Size and Shape: Meditations on Ruin and Redemption*

Twenty-seven years in the making, *Terra Cognita* chronicles the author’s continual travels—and problematic (if still, at times, ecstatic) encounters—in the “bel paese.” Across nine richly evocative essays, Chad Davidson investigates the seemingly never-ending fascination that travelers have with Italy.

As much a meditation on what home and away mean as it is a travel memoir, *Terra Cognita* finds literary predecessors such as Dante and Italo Calvino crowding in alongside more accustomed sights from travel shows, Hollywood films, and tourist guides. Though each essay departs from a particular location in Italy and remains rooted in the author’s own history there, the book ultimately becomes less about those places and more about the placelessness any such journey can engender, how—even after flying across an ocean and landing in a foreign country—we are still hopelessly and fully ourselves.

CHAD DAVIDSON is the author of four collections of poems, most recently *Unearth*. His essays have appeared in *AGNI*, the *Antioch Review*, *Five Points*, and the *Gettysburg Review*. He directs the School of the Arts at the University of West Georgia near Atlanta and codirects Convivio, a summer writing conference in Postignano, Italy.

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“Dave Smith’s poems combine power and heft. The poems take us deeply into the experiences from which they arise, and just as deeply into the minds of the participants.”

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“Over Dave Smith’s distinguished career, the emotionally charged, visceral quality of his poems has somewhat obscured how measured they’ve been, and the fact that he’s one of our most adroit formalists. . . . His is a true language poetry—meaning and sound inextricably fused, pressured into consequence by his disciplined, muscular line.”

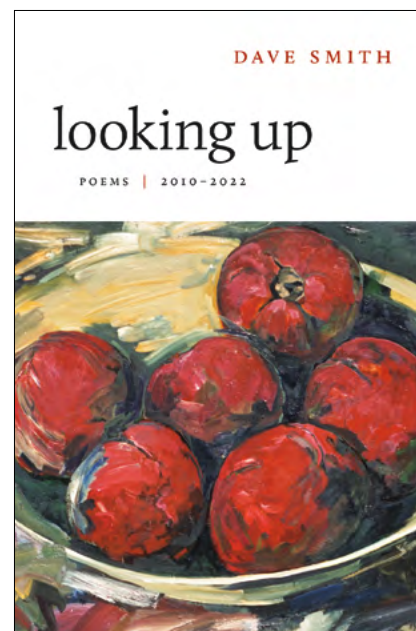
—Stephen Dunn

Looking Up collects more than a decade of new poems by Dave Smith. These include reflections upon events, animals, and people who prove to have a salutary significance to this poet, now approaching his eightieth year. He ponders the substantial changes wrought by retirement, which brings no expectations, no obligations, no role beyond what one has left, which prompts the question, What will you do now? Both the question and its answers are the subject of *Looking Up*, as Smith gives us poems as acts of attention, raptures, comedies, sardonic narratives, vignettes of grief and joy whose testimony shows that love is surely our core reality.

DAVE SMITH lives with his wife, Deloras, in Baton Rouge, Louisiana. The author of more than twenty-five books of poetry, fiction, and literary criticism, he has won two National Endowment for the Arts Fellowships in Poetry, a Lyndhurst Fellowship, a John Simon Guggenheim Fellowship, a Rockefeller Fellowship to Bellagio, and the Virginia Poetry Prize. He retired from Louisiana State University as Boyd Professor of English, then from Johns Hopkins University as Elliott Coleman Professor of Poetry.

I sit inside a wall of hydrangeas, pale heads
jostling against the glass, the thunderstorm
touching the world with its first soft gusts.
The ancients understood what was meant
by the oncoming growl of thunder, steps
hurling down corridors of the gods’ houses.
They’re coming, a brain must have screamed.
So I hunch up as men and women once did,
facing distant dark clouds, words scrambling
like the wrens and finches trying to hold on
where soon rain will knock them to the dirt.

—from “A Personal Baptism”



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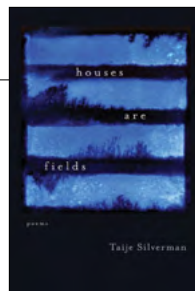
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Now You Can Join the Others

Poems

TAIJE SILVERMAN

PRAISE FOR TAIJE SILVERMAN

“The poems . . . are heartbreaking in their beauty, the depths of emotion seemingly endless, yet elegantly contained in the poet’s precise language, her haunting imagery. Silverman confronts loss with remarkable tenderness.”—**Natasha Trethewey**

Now You Can Join the Others, the second collection of poetry by Taije Silverman, traces the absurdities of desire, the shifting nature of grief, and the concentric circles of history and myth that ripple around motherhood and marriage. Set in cities around the world and on real and metaphorical islands, narratives slip between centuries and spaces: a Philadelphia bedroom and Berlin’s Jewish Museum, a castle in Naples and a Chuck E. Cheese. Scenes of sexual and racial violence force an interrogation of words through a multiplicity of voices, and the othering of self becomes a shared, even reassuring alienation. From a sixteenth-century philosopher to a lecherous innkeeper in Modena, from the founding of Athens to the hatching of cicadas, this book investigates human, geological, and cyclical forms of time, suggesting that they are as material and evasive as language. Intricate, unexpected, and probing, *Now You Can Join the Others* is a radically candid, revelatory collection.

TAIJE SILVERMAN is the author of *Houses Are Fields* and cotranslator of *Selected Poems of Giovanni Pascoli*, which was shortlisted for the John Florio Prize. Silverman’s poems have appeared in *Poetry*, *Ploughshares*, the *Kenyon Review*, and *Best American Poetry*. She lives in Philadelphia.

Poems are handfuls of dirt that you scoop
from the ground near your home,
wrote a poet whose body
has never been found, but it’s handfuls of dirt
that are handfuls of dirt. The blame

is a dome, or a knot. My husband says
we’ll be okay, said a white woman in the gift shop
when I read from my phone that the president
just banned three news outlets from the White House.
How much is this stationery with the swirling.
How much for this one with the cats.

Tell me about your city, the dirt there.
No, tell me about the gold dome
beneath which the American dream
beats wings like fists through the sealed air
of superlatives.

—from “Dome of the Rock, Rock of the Tunnel”

Come Kingdom

Poems

DERRICK HARRIELL

“What a book. It hurts, it redeems, it does not blink.”

—Catherine Pierce

“In *Come Kingdom*, Derrick Harriell constructs a pulsating and provocative world of flesh, memory, and fantasy, where the celestial and the purgatorial come face to face.”—Patrick Rosal

“A mind-blowing experience—a tender reflection of one poet’s life laid bare in the public sphere.”—Randall Horton

“Rich, dynamic, full of invention and wordplay, Harriell’s poetry documents those kingdoms we are given, and the kingdoms we create.”—January Gill O’Neil

Derrick Harriell’s new book, *Come Kingdom*, chronicles a Black man’s journey toward an ever-elusive American Dream with poems anchored in the trenches of personal crossroads ranging from child conception to substance abuse and racism. The collection follows a male speaker as he and his partner family plan, hoping to provide their son with a sibling. Their troubles burst through in bold poems that incorporate both medical and mental hurdles. At the same time, it pays homage to Black musical icons such as Marvin Gaye, Whitney Houston, Tupac Shakur, and Nipsey Hussle.

With spirited vulnerability and gritty lyricism, Harriell reveals the stakes and hauntings of relentless generational traumas. A tour de force of outcry

and courage, *Come Kingdom* confronts shifting social, political, and musical climates. On a more intimate level, it also follows a couple’s desperate attempts to become parents again.

DERRICK HARRIELL is the Otilie Schillig Associate Professor of English and African American Studies at the University of Mississippi. His previous collections of poems include *Stripper in Wonderland*, *Cotton*, and *Ropes*, winner of the 2014 Mississippi Institute of Arts and Letters Poetry Book Award.

if I’m going blind I wonder
if I’ve seen enough / for every compelling
Mt. Hood kingdom-ornament outside
Portland hotel windows I’ve squinted
at the sight of an outlook burned grim / voyeur
of rude suffering when viewing
my granddaddy’s blind resolve crumble
like a burning watchtower / he says he doesn’t mind
not seeing because my grandma’s face fills
the void / I too only see her in darkness /
only see another kind of kingdom
with my eyes shut / this morning my child
burrowed inside my chest and became
another heart / his breathing printed an album as
I blindly studied the darkroom

—from “Optometrist”



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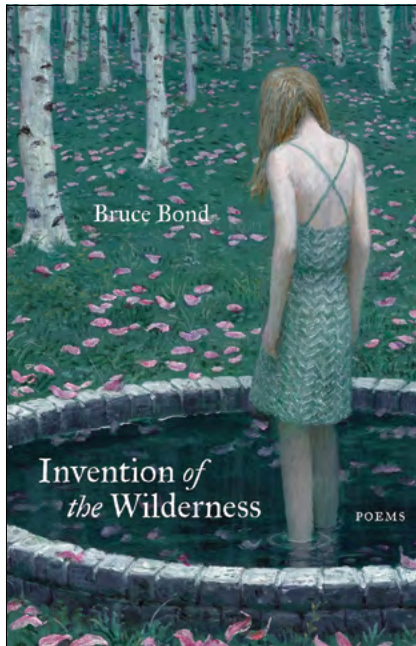
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Invention of the Wilderness

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BRUCE BOND

“Bruce Bond is a poet whose work I have read and loved for many years. There is music in Bond’s poems that is like no one else’s. It is both beautifully traditional and yet innovative, because it responds to the metaphysics of his moment, to the heart of our day.”—Ilya Kaminsky

“Bond’s prescient and searing book speaks to the fact that the earth is in deep peril, even as the poems themselves offer a kind of healing.”—Diane Raptosh

In *Invention of the Wilderness*, Bruce Bond explores the wilderness as a spiritual, psychological, and ecological realm—a territory that, depending on our tolerances and affections, calls out for order, exploitation, expansion, or preservation. Although to talk of “inventing” the wilderness seems paradoxical, the book seeks to reclaim the etymological root of “invention” as a “venturing in.” To invent a wilderness is to go inward by way of attentive engagement in the natural world, to affirm and liberate imaginative expression as no mere mirror of nature, but a force of it. At times meditative and melancholic, though also vibrant and full of life, *Invention of the Wilderness* proposes an embodied and reflective way of being in the world.

BRUCE BOND is the author of thirty books including, most recently, *Behemoth*, *The Calling*, and *Patmos*. His work has appeared in numerous journals and anthologies, including seven editions of *Best American Poetry*. He is the Regents Emeritus Professor of English at the University of North Texas.

Eco

The other member of this conversation
is the forest we are in, the one that is here
and not quite here, not the woods we knew
when we were young and lost and elsewhere.

I too have a new face and the faceless wound
it floats on, the long loneliness for power

to salvage some broken friend or ocean.
Just when I thought I was alone, again,

my limbs take on the look of skies on fire,
as planets do, and monks, and drunken men

whose vague unease is longing to be shared.
Even the best convictions dream the damaged

world that says, I know, I too am worried.
The other voice among us is a certain change

in the wind. And once, when I was young,
I heard it speak. And in its speaking, listen.

Doll Apollo

Poems

MELISSA GINSBURG

“The poems in *Doll Apollo* chart a fascinating constellation of emotional and spiritual intricacy. Melissa Ginsburg’s virtuosic lines sift the fragments of our seemingly divided societal moment to find luminous and enduring connections between technology and faith, mythology and modernity. This book is a marvel of beauty and deep vision.”—Kiki Petrosino

“Melissa Ginsburg’s *Doll Apollo* attends to surfaces, repetitions, threads. The pastoral landscape and the pastoral tradition in poetry overlap and tug at one another: Daphne pulling in one direction, Apollo in another. One of them is part tree and therefore part paper, folded notes, garlands, cutout snowflakes. The other is part sun and therefore part spacecraft, lunar landing vehicle, fuel-spent rocket stage. They are tethered together, bound to repeat like a scene printed on fabric, both becoming and disappearing at the same time, complicating and unraveling.”—D. A. Powell

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MELISSA GINSBURG is the author of the poetry collection *Dear Weather Ghost* and the novels *The House Uptown* and *Sunset City*. Her poems have appeared in the *New Yorker*, *West Branch*, *Fence*, the *Southwest Review*, and other magazines. She teaches creative writing and literature at the University of Mississippi and serves as associate editor of *Tupelo Quarterly*.

Paper Dreams

Rag paper dreams rag dreams,
Newsprint dreams of the wood chipper,

Doll paper dreams tabs-in-slots,
Dreams the sheet

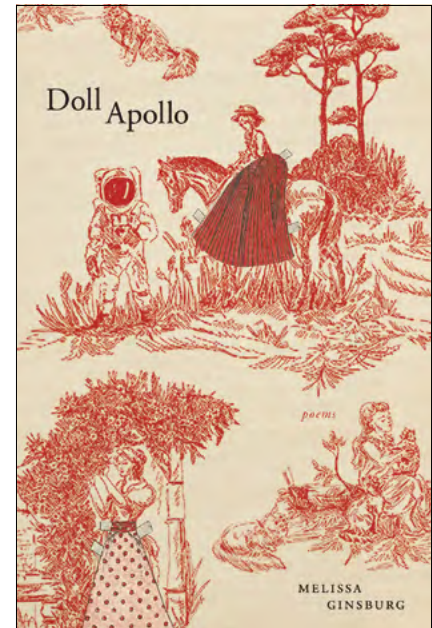
From which
She was punched.

How close it felt to free,
Uniting all those tiny holes

To outline
Her in air.

Dream paper dreams dream dreams,
Forest floor,

How clean it was, the forest
Of chainsaws, how renewable.



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Keep the Feast

Poems

STEPHEN CUSHMAN

"Keep the Feast is a joyride through the vicissitudes, ironies, and ecstasies of just about every precinct of human experience, from the quotidian exigencies of everyday life to the lessons of history to the heights of erotic and spiritual devotion."—Lisa Russ Spaar

"Schooled equally in Thoreau and folklore, the poems in this book are nourishing in their humor, edifying in their precision, and enlivening all around."—Maurice Manning

"Keep the Feast is a remarkable collection of conversational, exquisitely chiseled poems that negotiate among the secular, the physical, the imaginative, and the spiritual."—Ernest Suarez

"[The book's] canny music seduces, its blasphemous word-play titillates and shocks, and its outrageous faith utterly convinces. Cushman's rapture creates new and brilliant poetry."—Jay Rogoff

Stephen Cushman's *Keep the Feast* sings in the tradition of the psalmists and devotional poets, offering an intimate, ecstatic doxology, both exultant and indicting, spiritual and secular. His poems make prodigious and intrepid forays into the realms of history, sexuality, religious ardor, the imperiled planet, and the reasons for making art. At the heart of this three-part book lies the title poem, which takes as a formal

model Psalm 119, the longest psalm in the Bible. In luminous verse, Cushman's speaker rejoices in the commitments of faith, finding in them a way of living with the paradoxes of twenty-first-century life and of holding belief in an often-unfathomable world.

STEPHEN CUSHMAN is a poet and a scholar of American literature and the Civil War. His recent books include *Hothead: A Poem* and *The Generals' Civil War: What Their Memoirs Can Teach Us Today*. He is the Robert C. Taylor Professor of English at the University of Virginia.

Love in the Age of Inattention

What I like best about turning a corner
and seeing a snake, seeing me, coil
is having each other's complete attention.
Nobody saying, What were you saying?
Neither not focused, eyes of both parties
never so locked. Could you hold, please?
That's not happening. Same goes for meeting
a deer, a hawk, a fox, a bear. Everybody stretched
thin toward the other. You prefer animals
because you fear intimacy, she said from the bed
and glanced at her phone.

Polishing the Glass Storm

A Sequence

KATHERINE SONIAT

"I am in awe of Katherine Soniat's latest collection. Her poetic energies and talents are many and fierce—mystery, imagination, story, knowledge, music, and wonder."—**Dannye Powell**

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With *Polishing the Glass Storm*, Katherine Soniat constructs a riveting sequence of verse that explores how archetype can expand both personal vision and narrative perspective as we hone our experiences into an understanding of shared commonality. In poems that weave a linguistic web between the metaphysical and material realms, Soniat reminds us of the many ways in which language can reinforce otherwise frail connections between vision and experience.

KATHERINE SONIAT has taught at the University of New Orleans, Hollins University, the University of North Carolina at Asheville, and Virginia Tech, where she was a faculty member for twenty years. Her previous collections include *Bright Stranger*, *The Swing Girl*, and *A Shared Life*, winner of the Iowa Poetry Prize and selected by Mary Oliver for a Virginia Prize in Poetry.

Migration

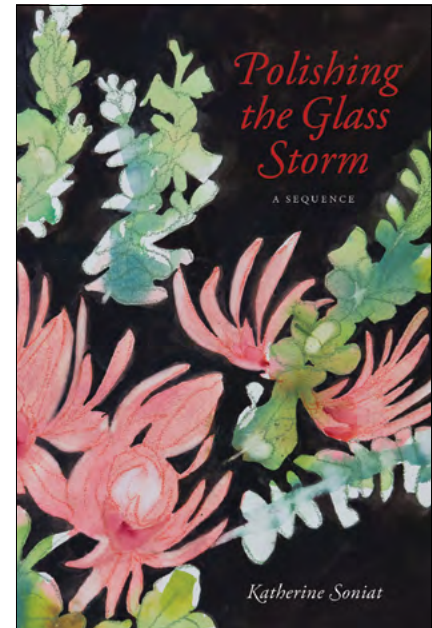
Watch the patterned weather,
the design of the slow, returning
whale.

Clouds roll by, each shape a whole new
species with no purpose yet in mind.

They cast illusion on rhythms in my whale.

By evening, I want a nocturne on a formal
instrument. Wind blows on the bare branch.

It turns me small,
my shadow long.



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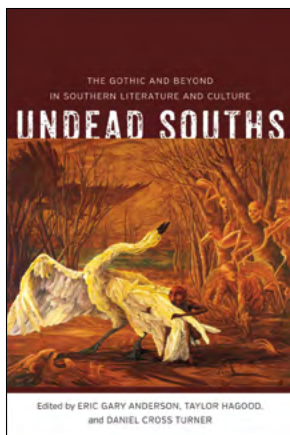
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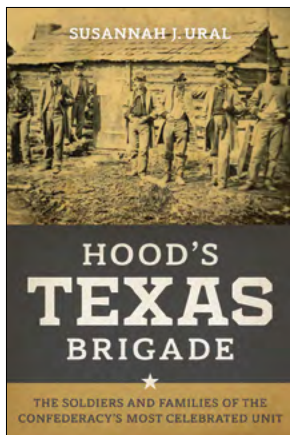
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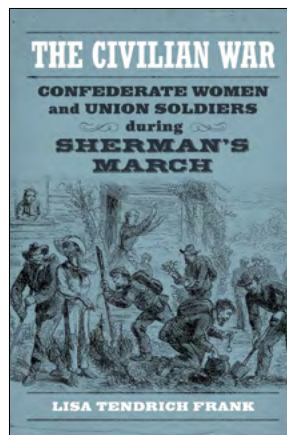
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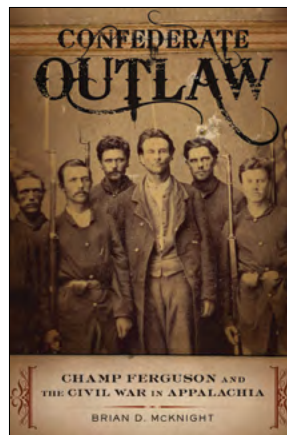
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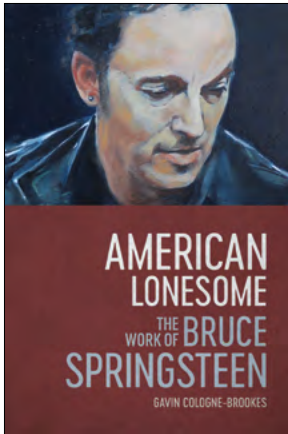
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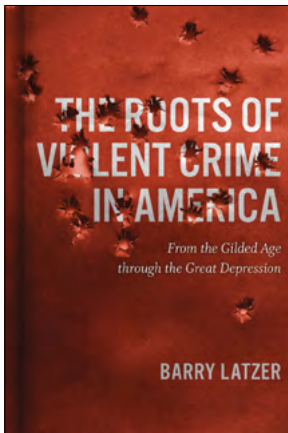
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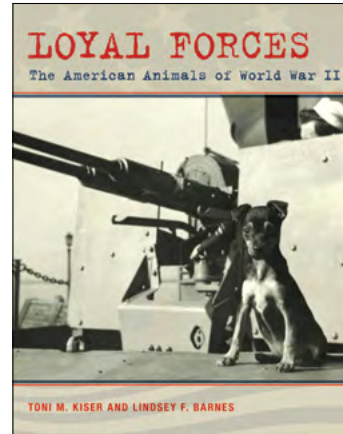
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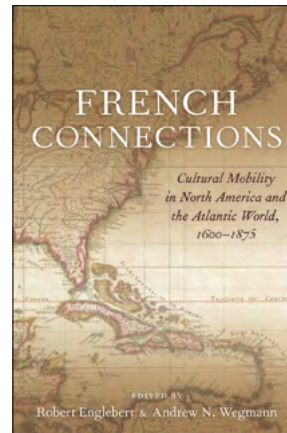
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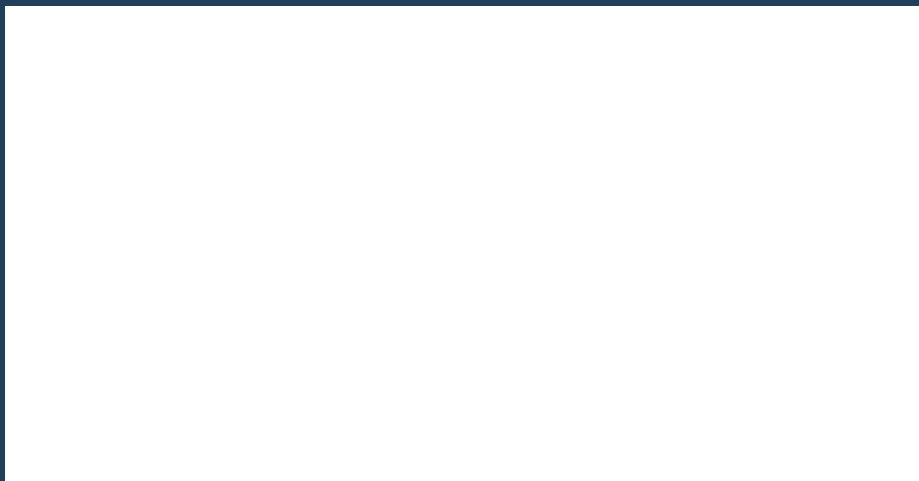
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