

A historical map of New Orleans, Louisiana, showing the city's grid layout and the Mississippi River. The map is titled 'Plan of the City and Environs of New Orleans' and is attributed to Blafon, 1816. The text 'LSU PRESS' is overlaid in large, white, serif capital letters across the center of the map. The map includes various landmarks, streets, and a compass rose. The Mississippi River is labeled 'MISSISSIPPI RIVER' and flows through the city. The map is divided into sections labeled with Roman numerals I through VI. The title 'Plan of the City and Environs of New Orleans' is written in a decorative font at the bottom, with 'Taken from actual Survey' and 'BY BLAFON, 1816' below it. The map also shows the 'Gentilly' and 'Bourbon' areas in the upper left, and the 'Marigny' and 'Land' areas in the center. The 'Mississippi River' is labeled in large letters at the bottom, with an arrow indicating the direction of flow. The map is a detailed representation of the city's layout and the river's course.

# LSU PRESS

SPRING 2023





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# Draining New Orleans

The 300-Year Quest to Dewater the Crescent City

**RICHARD CAMPANELLA**

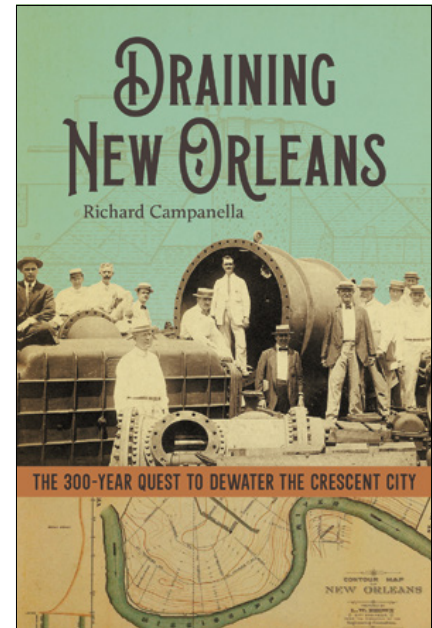
In *Draining New Orleans*, the first full-length book devoted to “the world’s toughest drainage problem,” renowned geographer Richard Campanella recounts the epic challenges and ingenious efforts to dewater the Crescent City. With forays into geography, public health, engineering, architecture, politics, sociology, race relations, and disaster response, he chronicles the herculean attempts to “reclaim” the city’s swamps and marshes and install subsurface drainage for massive urban expansion.

The study begins with a vivid description of a festive event on Mardi Gras weekend 1915, which attracted an entourage of elite New Orleanians to the edge of Bayou Barataria to witness the christening of giant water pumps. President Woodrow Wilson, connected via phonline from the White House, planned to activate the station with the push of a button, effectively draining the West Bank of New Orleans. What transpired in the years and decades that followed can only be understood by examining the large swath of history dating back two centuries earlier—to the geological formation and indigenous

occupation of this delta—and extending through the colonial, antebellum, postbellum, and Progressive eras to modern times.

The consequences of dewatering New Orleans proved both triumphant and tragic. The city’s engineering prowess transformed it into a world leader in drainage technology, yet the municipality also fell victim to its own success. Rather than a story about mud and machinery, this is a history of people, power, and the making of place. Campanella emphasizes the role of determined and sometimes unsavory individuals who spearheaded projects to separate water from dirt, creating lucrative opportunities in the process not only for the community but also for themselves.

**RICHARD CAMPANELLA** is a geographer and associate dean for research at the Tulane School of Architecture. He is the author of fourteen books, including *The West Bank of Greater New Orleans* and *Cityscapes of New Orleans*, as well as hundreds of articles on Louisiana history and geography.



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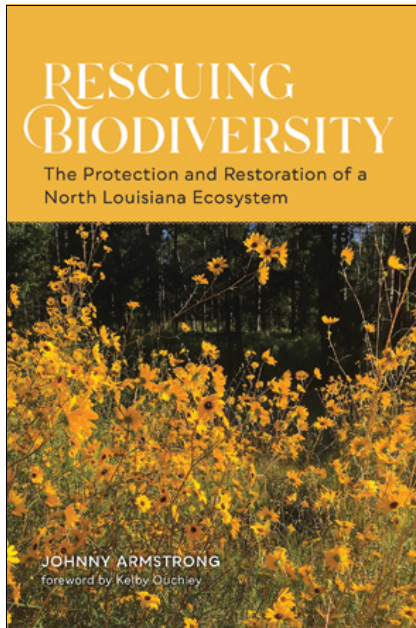
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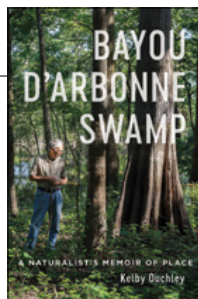
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# Rescuing Biodiversity

The Protection and Restoration of a North Louisiana Ecosystem

**JOHNNY ARMSTRONG**

Foreword by **KELBY OUCHLEY**

“An avowed student of life and restoration ecology, Johnny Armstrong expertly teaches us how to restore an imperiled southern ecosystem based on deep research, firsthand experience, and delighted observation of the species that return to his beloved Wafer Creek Ranch. Driving his devotion is the alarming truth that loss of biodiversity poses a threat on par with climate change and his impassioned belief that society can alter that trajectory, one acre at a time.”—Cindy Brown, executive director of Land Trust for Louisiana

“In *Rescuing Biodiversity*, Armstrong passionately describes global hazards to biodiversity, as well as our interdependence on all, including many rapidly diminishing, species. He calls for urgent action and offers hope through a thoughtful and loving description of the restoration of Wafer Creek Ranch. Armstrong’s detailed information on native plant species helps us envision how we can contribute to biodiversity on Earth, whether it be a backyard garden or efforts on a grander scale.”—Karen Gautreaux, Louisiana state director of the Nature Conservancy

Restoration ecology is a vital tool to mitigate the crisis caused by the global destruction of biodiversity, one of the most powerful existential threats to future generations. Johnny Armstrong’s *Rescuing Biodiversity* tells the story of one man’s attempts to preserve a vanishing Louisiana ecosystem and restore the animal and plant species that once lived there.

As a grandfather and perpetual student, Armstrong witnessed the speed at which the timber industry pillaged local landscapes, and he resolved to protect and revitalize the old-growth forest of Wafer Creek Ranch in north central Louisiana. This fascinating tale recounts his efforts to reclaim the shortleaf pine-oak-hickory woodland ecosystem, once dominant across a wide stretch of land spanning at least four southern states but now virtually extinct. Accessibly written, *Rescuing Biodiversity* acts as a field guide to the historic upland ecology of the region, with descriptions and photographs of its overstory, salient upland grasses, and brilliant wildflowers. Armstrong takes the reader on a journey through this fragile environment, demonstrating what science-based restoration can look like on land that serves as the prime example of a native plant community in the state.

Author, conservationist, and retired medical doctor **JOHNNY ARMSTRONG** lives with his wife, Karen, in an old-growth forest and woodland protected by the Nature Conservancy outside of Ruston, Louisiana.

**KELBY OUCHLEY** is a former U.S. 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*.

# Kingfish U

## Huey Long and LSU

**ROBERT MANN**

“The impact of Huey Long on LSU was enormous and more complicated than most folks realize. *Kingfish U* is both thoroughly researched and great fun to read. Robert Mann masterfully weaves the controversies, visions, and key characters into a compelling narrative.”—Wayne Parent, author of *Inside the Carnival: Unmasking Louisiana Politics*

“Robert Mann has captured how Huey Long used his power and influence to build and promote Louisiana State University through its Fighting Tigers football team. *Kingfish U* is a must-read for political types, academics, football fans, and lovers of history and great writing.”—Dan Borné, voice of LSU’s Tiger Stadium and former aide to U.S. senator Russell Long

No political leader is more closely identified with Louisiana State University than the flamboyant governor and U.S. senator Huey P. Long, who devoted his last years to turning a small, undistinguished state school into an academic and football powerhouse. From 1931, when Long declared himself the “official thief” for LSU, to his death in 1935, the school’s budget mushroomed, its physical plant burgeoned, its faculty flourished, and its enrollment tripled.

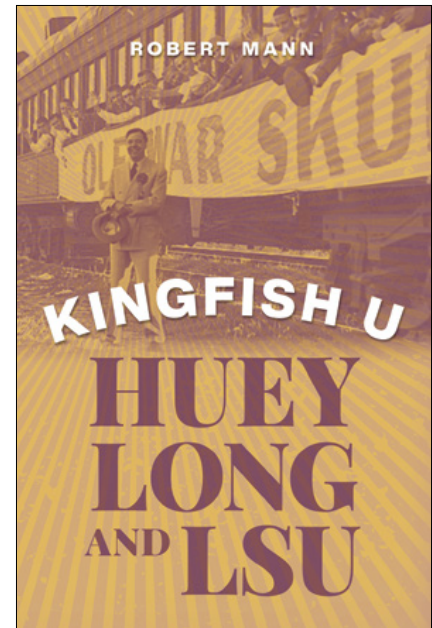
Along with improving LSU’s academic reputation, Long believed the school’s football program and band

were crucial to its success. Taking an intense interest in the team, Long delivered pregame and halftime pep talks, devised plays, stalked the sidelines during games, and fired two coaches. He poured money into a larger, flashier band, supervised the hiring of two directors, and, with the second one, wrote a new fight song, “Touchdown for LSU.”

While he rarely meddled in academic affairs, Long insisted that no faculty member criticize him publicly. When students or faculty from “his school” opposed him, retribution was swift. Long’s support for LSU did not come without consequences. His unrelenting involvement almost cost the university its accreditation. And after his death, several of his allies—including his handpicked university president—went to prison in a scandal that almost destroyed LSU.

Rollicking and revealing, Robert Mann’s *Kingfish U* is the definitive story of Long’s embrace of LSU.

**ROBERT MANN** is the author of numerous books, most recently *Becoming Ronald Reagan: The Rise of a Conservative Icon* and *Backrooms and Bayous: My Life in Louisiana Politics*. He holds the Manship Chair in Journalism at the Manship School of Mass Communication, Louisiana State University.



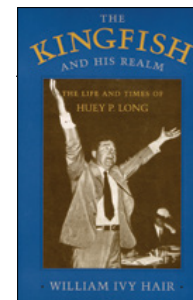
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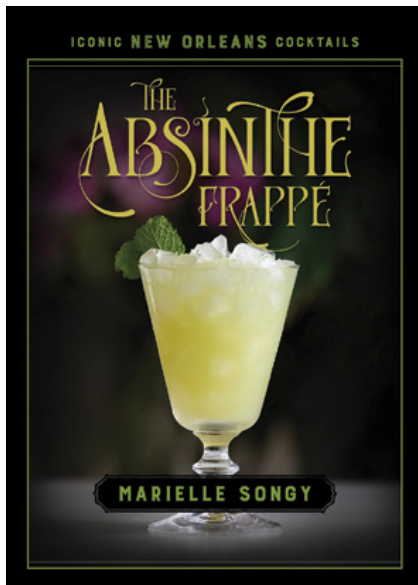


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## ICONIC NEW ORLEANS COCKTAILS

# The Absinthe Frappé

**MARIELLE SONGY**

“History is full of romance and myth, and the history of absinthe is bursting with both qualities. Marielle Songy manages to keep the romance and the mythology alive while revealing for us the true story of absinthe and the absinthe frappé. You couldn’t ask for anything better than that, except maybe an absinthe frappé in your hand as you are reading.”

—Elizabeth M. Williams, founder of the Southern Food and Beverage Museum and author of *Lift Your Spirits: A Celebratory History of Cocktail Culture in New Orleans*

“Songy’s history of absinthe, the most storied of spirits, and the absinthe frappé, a truly essential New Orleans cocktail, is brisk, charming, and well-researched. The cocktail guide in *The Absinthe Frappé* deserves bonus points for including the necromancer, one of my favorite modern absinthe classics. Cheers!”—T. Cole Newton, president of the United States Bartenders’ Guild and author of *Cocktail Dive Bar: Real Drinks, Fake History, and Questionable Advice from New Orleans’s Twelve Mile Limit*

“You can’t tell the story of the absinthe frappé without it being intractably linked to that of absinthe. Separating fact from fiction, Songy brings the reader along for a ride with ‘La Fée verte,’ including how New Orleans became the absinthe epicenter of the U.S. in the nineteenth century and how that led the way to absinthe frappé emerging from this land of cocktails.”—Sue Strachan, author of *The Café Brûlot*

*The Absinthe Frappé* examines the history of absinthe, its origins, and its influences, culminating in the story of the iconic New Orleans cocktail. Marielle Songy reveals how bartender Cayetano Ferrer invented the concoction and delves into the early days of the drink and its first home, the Old Absinthe House in the Crescent City. She explores the ban on absinthe in the United States and Europe and the misguided reasoning behind it, all in the context of New Orleans’s response to national Prohibition more broadly. Finally, Songy discusses the lifting of the restrictions on absinthe in 2007, a move largely spearheaded by New Orleans scientist and master distiller Theodore Breaux, who dispelled long-held notions that the Green Fairy invariably drove its connoisseurs to madness.

**MARIELLE SONGY** is a writer and journalist living in New Orleans.

## ICONIC NEW ORLEANS COCKTAILS

# The Vieux Carré

JOHN DEMERS

*"The Vieux Carré is a great little work that takes you on a journey to the New Orleans of the Prohibition era and beyond. I like to think of the Big Easy as the 'City of Spirits'—both the spirits you can drink and the history that is all around you when you start to explore it. This book has all of the twists and turns of the French Quarter on a foggy night, and you can't help but be drawn into the story of the unique drink that helped make New Orleans one of the world capitals of cocktails."*—Kurt Maitland, author of *Drink* and *The Infused Cocktail Handbook*

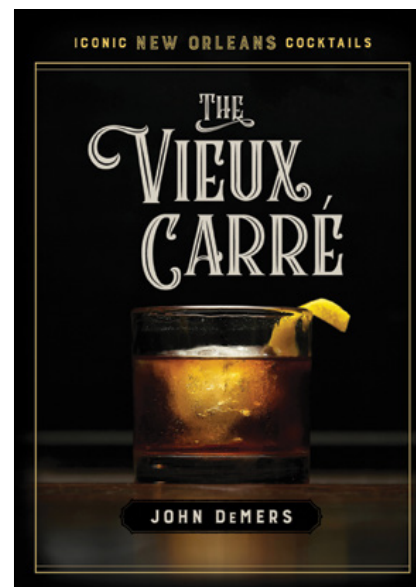
*"New Orleans is never far from John DeMers's heart, and he tackles one of our most beloved drinks in his new book about the Vieux Carré cocktail. DeMers tells the riveting story of the drink's creator, Walter Bergeron, and how his life and creation unfold the rich history of New Orleans in the Prohibition era."*—Neal Bodenheimer, coauthor of *Cure: New Orleans Drinks and How to Mix 'Em*

*"This effervescent ode to one of the greatest American cocktails is one jigger history and two fingers unapologetic promotion. All I know is I need to find a proper bar after reading this."*—Evan D. Turner, sommelier at Krasi Meze & Wine

In this fascinating little book, John DeMers tells the story of the Vieux Carré cocktail against the evolving backdrop of the ever-rich cocktail culture of New Orleans. Mixologist Walter Bergeron created this distinctive drink in the 1930s at the Hotel Monteleone; it was later dubbed "the Cocktail that Spins" in honor of the slowly turning Carousel Bar at the hotel. It's an iconic cocktail that, in recent years, was rarely ordered or prepared, though that is changing as a new generation of cocktail enthusiasts rediscover the old ways.

The Vieux Carré draws on the local proto-cocktail, the Sazerac, as well as several booze-forward classics including the Manhattan, the Old Fashioned, and, from Italy, the Negroni. DeMers tells all that is known of Walter Bergeron's early life and also examines the ingredients in this cocktail and how each of them made its way to the Crescent City.

New Orleans native **JOHN DEMERS** has spent more than half a century as a news reporter, TV and radio host, and editor. He is the author of fifty-eight books of fiction and nonfiction.



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# The Downhome Sound

## Diversity and Politics in Americana Music

**MANDI BATES BAILEY**

**Foreword by GUY DAVIS**

“Good music is often nebulous and hard to define. Americana is like that, and *The Downhome Sound* cleverly avoids forcing the music into a tidy category to study it. Instead, Mandi Bates Bailey focuses on messages and the people, the songwriters and those who enjoy our work, to understand how it affects others. We may seldom see the stadiums full of fans that more commercial musicians enjoy, but we know the impact of our craft, and this book demonstrates that impact can extend beyond our loyal fanbases.”—John Paul White, American singer-songwriter and former member of the Grammy Award–winning duo The Civil Wars

“Using a sophisticated mixed-methods approach, Bailey elevates our understanding of Americana music, its culture and community, and the power of roots music on unfamiliar listeners. An excellent read.”—Adolphus G. Belk Jr., coeditor of *For the Culture: Hip-Hop and the Fight for Social Justice*

“*The Downhome Sound* is extraordinary in its commitment to drawing attention to Americana’s Black roots. This is an invaluable sourcebook on Americana music and a refreshing read on how it resonates as a quintessentially American experience that was born and bred in rurality, racism, poverty, and resilience.”—H. L. T. Quan, author of *Growth against Democracy: Savage Developmentalism in the Modern World*

American roots music, also known as Americana music, can be challenging to categorize, spanning the genres of jazz, bluegrass, country, blues, rock and roll, and an assortment of variations in between. In *The Downhome Sound*, Mandi Bates Bailey explores the messages, artists, community, and appeal of this seemingly disparate musical collective. To understand the art form’s intended meanings and typical audiences, she analyzes lyrics and interviews Americana artists, journalists, and festival organizers to uncover a desire for inclusion and diversity. Bailey also conducts an experiment to assess listener reception relative to more commercial forms of music. The result is an in-depth study of the political and cultural influence of Americana and its implications for social justice.

**MANDI BATES BAILEY** is professor of political science, Africana studies, and women’s and gender studies at Valdosta State University.

**GUY DAVIS** is a Grammy-nominated traditional blues guitarist.



# The Rise and Fall of Paramount Records

A Great Migration Story, 1917–1932

**SCOTT BLACKWOOD**

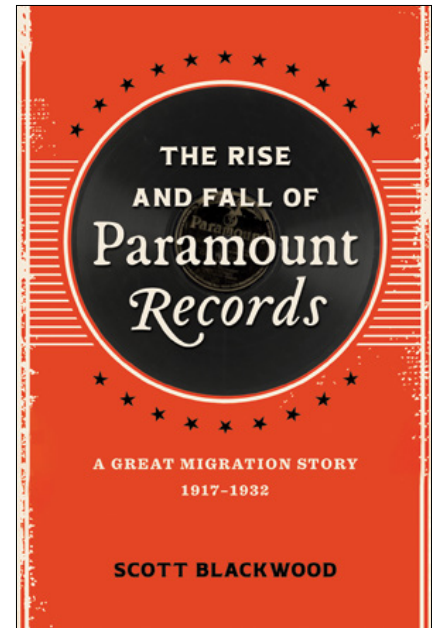
Founded in 1917, Paramount Records incongruously was one of several homegrown record labels of a Wisconsin chair-making company. The company pinned no outsized hopes on Paramount. Its founders knew nothing of the music business, and they had arrived at the scheme of producing records only to drive sales of the expensive phonograph cabinets they had recently begun manufacturing.

Lacking the resources and the interest to compete for top talent, Paramount's earliest recordings gained little foothold with the listening public. On the threshold of bankruptcy, the label embarked on a new business plan: selling the music of Black artists to Black audiences. It was a wildly successful move, with Paramount eventually garnering many of the biggest-selling titles in the "race records" era. Inadvertently, the label accomplished what others could not, making blues, jazz, and folk music performed by Black artists a popular and profitable genre. Paramount featured a deep roster of legendary performers, including Louis Armstrong, Charley Patton, Ethel Waters, Son House, Fletcher Henderson, Skip James, Alberta Hunter, Blind Blake, King Oliver, Blind Lemon Jeffer-

son, Ma Rainey, Johnny Dodds, Papa Charlie Jackson, and Jelly Roll Morton.

Scott Blackwood's *The Rise and Fall of Paramount Records* is the story of happenstance. But it is also a tale about the sheer force of the Great Migration and the legacy of the music etched into the shellacked grooves of a 78 rpm record. With Paramount Records, Black America found its voice. Through creative nonfiction, Blackwood brings to life the gifted artists and record producers who used Paramount to revolutionize American music. Felled by the Great Depression, the label stopped recording in 1932, leaving a legacy of sound pressed into cheap 78s that is among the most treasured and influential in American history.

**SCOTT BLACKWOOD** is Distinguished Professor of Creative Writing at Hollins University and author of the award-winning novel *See How Small*. His fiction and nonfiction have appeared in *Callaloo*, *New England Review*, *New Madrid*, *Arcturus*, *Austin Chronicle*, *Chicago Magazine*, *Gettysburg Review*, *Boston Review*, and *Southwestern Review*.



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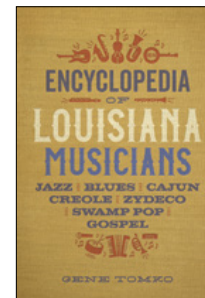
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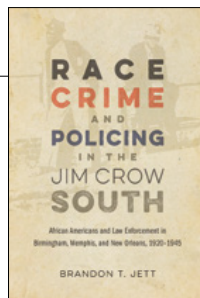
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# White Terror

## The Ku Klux Klan Conspiracy and Southern Reconstruction

**ALLEN W. TRELEASE**

**New Foreword by KAREN L. COX**

“Professor Trelease’s pages stand as a monument to the heroic minority, those freedmen and white Republicans who resisted the seemingly endless Democratic terror and who often paid for their determination with their lives.”—*Journal of American History*

“This splendid study has stripped the Klan of the heroic imagery . . . and has revealed it for what it really was: a vicious organization manned by white Southerners of all classes, who hated, bullied, tortured, murdered, and betrayed, apparently without shame or remorse.”—*Journal of Southern History*

“*White Terror* is an important revisionist contribution to Reconstruction historiography—well-researched, well-organized, well-written.”—*Civil War History*

Allen W. Trelease’s *White Terror*, originally published in 1971, was the first scholarly history of the Ku Klux Klan in the South during Reconstruction. With its research rooted in primary sources, it re-

mains among the most comprehensive treatments of the subject. In addition to the Klan, Trelease discusses other night-riding groups, including the Ghouls, the White Brotherhood, and the Knights of the White Camellia. He treats the entire South state by state, details the close link between the Klan and the Democratic party, and recounts Republican efforts to resist the Klan.

**ALLEN W. TRELEASE** (1928–2011) was professor of history at the University of North Carolina at Greensboro for twenty-seven years. He authored several books on southern history, including *Reconstruction: The Great Experiment*.

**KAREN L. COX** is professor of history at the University of North Carolina at Charlotte. Her most recent book is *No Common Ground: Confederate Monuments and the Ongoing Fight for Racial Justice*.

# When Bad Men Combine

The Star Route Scandal and the Twilight of Gilded Age Politics

**SHAWN FRANCIS PETERS**

“Shawn Francis Peters’s narrative of the Star Route frauds is at least a hundred years overdue. Casual readers, as well as professionals in the field, will deem it well worth the wait.”—Mark Wahlgren Summers, author of *The Era of Good Stealings*

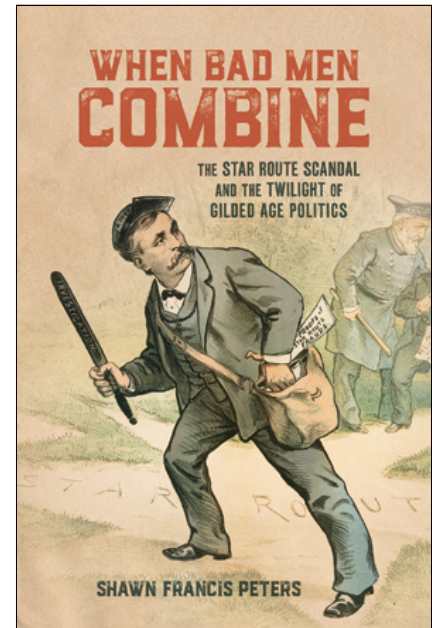
“In this crisply written and important book, Peters tells the story of the dogged federal prosecutors who sought to bring to justice the conspirators of the infamous Star Route bid-rigging ring who bilked millions from the United States Post Office. An evocative legal tale of Gilded Age corruption.”—Michael A. Ross, author of *The Great New Orleans Kidnapping Case: Race, Law, and Justice in the Reconstruction Era*

“Like a detective on a cold case, Peters unravels a tangled web of unscrupulous contractors and crooked politicians who helped make this one of the most corrupt eras in American history.”—Cameron Blevins, author of *Paper Trails: The US Post and the Making of the American West*

“Combining sharp analysis with the skills of a storyteller, Peters explains the deep linkage between spoilsmen and postal services during the 1870s and 1880s. *When Bad Men Combine* reminds us that the biggest scandals unfold over decades, not weeks or even years, by shaking the very foundations of the party system itself.”—Jeffrey D. Broxmeyer, author of *Electoral Capitalism: The Party System in New York’s Gilded Age*

The Star Route scandal captured the nation’s attention for more than a decade, with newspapers throughout the United States characterizing it as an unprecedented case of Gilded Age graft. Shawn Francis Peters’s *When Bad Men Combine* provides a glimpse into this uniquely tumultuous period marked by brazen greed and duplicity. In the first book to offer a full recounting of the Star Route maelstrom, which roiled American politics during the 1870s and 1880s, Peters reveals how postal service corruption resulted in a remarkable legal case that featured jury bribery and document theft. *When Bad Men Combine* follows the saga to its culmination as two sensational criminal trials presented evidence implicating some of the most prominent men in America and, perhaps, led to the assassination of President James Garfield.

**SHAWN FRANCIS PETERS** is an instructor at the Center for Educational Opportunity at the University of Wisconsin–Madison, where he also earned a PhD in United States history. He is the author of six books, including *The Infamous Harry Hayward: A True Account of Murder and Mesmerism in Gilded Age Minneapolis*.



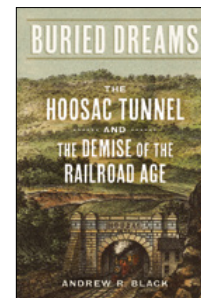
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# A Girl's Life in New Orleans

The Diary of Ella Grunewald, 1884–1886

Edited by **HANS RASMUSSEN**

*A Girl's Life in New Orleans* presents the diary of Ella Grunewald, an upper-middle-class teenager in New Orleans at the end of the nineteenth century. Grunewald, the daughter of one of the Crescent City's leading music dealers, used her journal to record the major events of her day-to-day life, documenting family, friendships, schooling, musical education, and social activities. Her entries frequently describe illness, death, and other tragedies. Though attentive to the city's classical music scene, Grunewald also recounts theater shows, Carnival balls and parades, Catholic religious observances, and the World's Fair that the city hosted in 1884.

Expertly annotated and introduced by Hans Rasmussen, Grunewald's journal is a rare window on the

life of a young woman in the South between 1884 and 1886. Adding depth to that account, Rasmussen includes a shorter journal Grunewald kept of her family's travels in Italy and Germany in the spring of 1890. In it, she describes visits to Catholic churches, museums, Roman ruins, and other tourist attractions. Tragically, Grunewald contracted malaria during the latter part of the journey and died overseas at age twenty-two.

**HANS RASMUSSEN** is head of Special Collections Technical Services at LSU Libraries in Baton Rouge.

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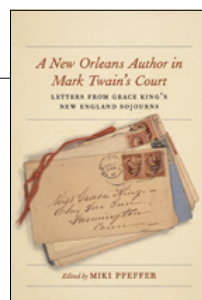
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# The Wild Woman of Cincinnati

Gender and Politics on the Eve of the Civil War

**MICHAEL D. PIERSON**

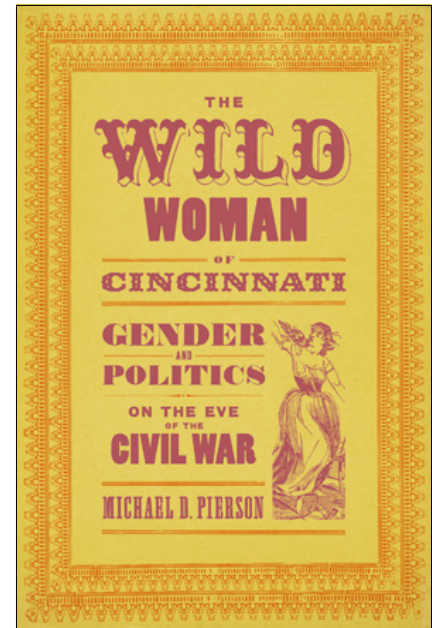
"A fascinating and elegantly written study, *The Wild Woman of Cincinnati* restores the complex and compelling 'Wild Woman' to the historic record, providing her the dignity, respect, and agency she was all too often denied during her own lifetime. Pierson's volume makes sophisticated arguments about what the Wild Woman's story reveals about regional and political divisions, and conceptions of gender and power, in the antebellum United States. An engaging, valuable contribution to the scholarship, which will be of tremendous interest to both scholars and the general public alike."—Holly M. Kent, author of *Her Voice Will Be on the Side of Right: Gender and Power in Women's Antebellum Antislavery Fiction*

Popular entertainment in antebellum Cincinnati ran the gamut from high culture to shows barely above the level of the tawdry. Among the options for those seeking entertainment in the summer of 1856 was the display of a "Wild Woman," purportedly a young woman captured while living a feral life beyond the frontier. The popular exhibit, which featured a silent, underdressed woman chained to a bed, was almost assuredly a hoax. Local activist women, however, used their influence to prompt a judge to investigate

the display. The court employed eleven doctors, who forcibly subdued and examined the woman before advising that she be admitted to an insane asylum.

In his riveting analysis of this remarkable episode in antebellum American history, Michael D. Pierson describes how people in different political parties and sections of the country reacted to the exhibit. Specifically, he uses the lens of the Wild Woman display to explore the growing cultural divisions between the North and the South in 1856, especially the differing gender ideologies of the northern Republican Party and the more southern focused Democrats. In addition, Pierson shows how the treatment of the Wild Woman of Cincinnati prompted an increasing demand for women's political and social empowerment at a time when the country allowed for the display of a captive female without evidence that she had granted consent.

**MICHAEL D. PIERSON** is professor of history at the University of Massachusetts, Lowell, and author of *Lt. Spalding in Civil War Louisiana: A Union Officer's Humor, Privilege, and Ambition*.



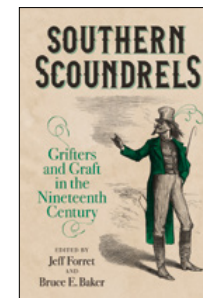
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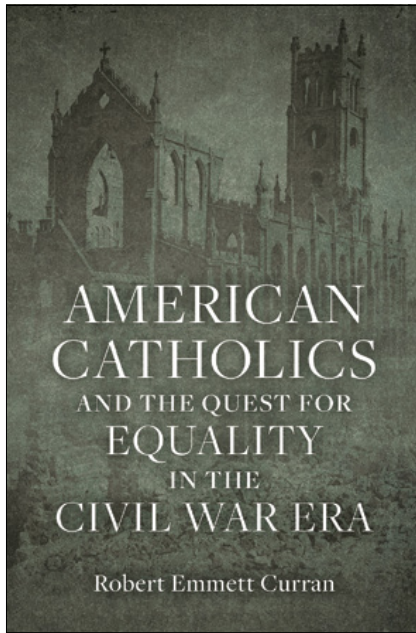
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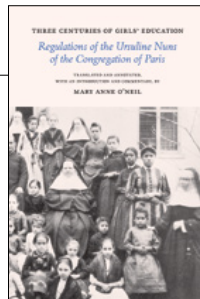
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# American Catholics and the Quest for Equality in the Civil War Era

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“This is an extraordinary book: Robert Emmett Curran makes clear how Catholics played a pivotal role in every aspect of public life during the greatest crisis in American history. In his comprehensive, often riveting narrative, Curran explains how many of the prelates and parishioners who battled discrimination against their faith also became defenders of slavery and then embraced the ‘Lost Cause.’ An indispensable book for anyone who cares about the Civil War era.”—Michael Kazin, author of *What It Took to Win: A History of the Democratic Party*

“Curran’s lively narrative provides new insight into what are indisputably the most turbulent decades in American history. Although mostly newcomers to the United States, Catholics played an often significant role in the politics of slavery, emancipation, and Reconstruction—a role that, in Curran’s telling, foreshadows certain troubling trends in current Catholic political life. His book, grounded in admirably thorough research, will enlighten specialists on the period and also engage the general reader.”—Leslie Woodcock Tentler, author of *American Catholics: A History*

“Curran’s deeply researched and carefully written study of Catholics in the United States repeatedly substitutes close analysis for cliché. It is an important and sobering achievement, as Catholics and all Americans revisit the distant past—from the Mexican-American War to Catholic tributes to the Confederacy—in order to better understand a troubled present.”—John T. McGreevy, author of *Catholicism and American Freedom: A History*

Robert Emmett Curran’s masterful treatment of American Catholicism in the Civil War era is the first comprehensive history of Roman Catholics in the North and South before, during, and after the war. Curran provides an in-depth look at how the momentous developments of these decades affected the entire Catholic community, including Black and indigenous Americans. He also explores the ways that Catholics contributed to the reshaping of a nation that was testing the fundamental proposition of equality set down by its founders. Ultimately, Curran concludes, the revolution that the war touched off remained unfinished, indeed was turned backward, in no small part by Catholics who marred their pursuit of equality with a truncated vision of who deserved to share in its realization.

**ROBERT EMMETT CURRAN** is professor emeritus of history at Georgetown University and author of numerous studies on the history of Catholicism in America, including *Papist Devils: Catholics in British America, 1574–1783*.



# A Brief Moment in the Sun

Francis Cardozo and Reconstruction in South Carolina

**NEIL KINGHAN**

"A biracial Charlestonian with a once-enslaved mother, Francis Cardozo distinguished himself in South Carolina's government through his high ethics and devotion to duty. He single-handedly belied the false 'tragic era' narrative that white Redeemers first foisted on the public and then on historians. Neil Kinghan restores Cardozo to the prominence he deserves and gives readers a deeply satisfying portrayal of his life and times."—Glenda Elizabeth Gilmore, author of *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896–1920*

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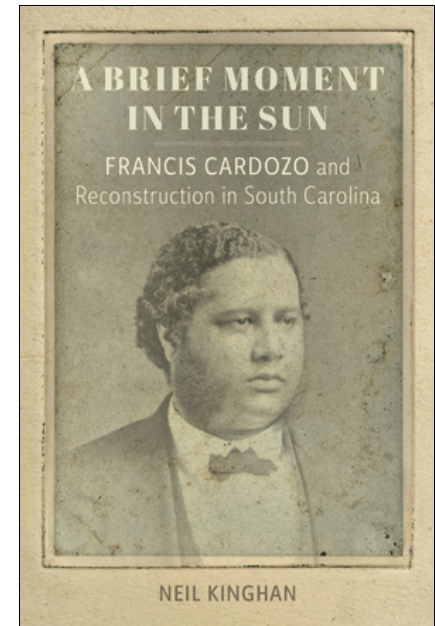
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**NEIL KINGHAN** holds a doctorate in history from University College London. He is a former director general for local and regional government in the Office of the Deputy Prime Minister of England and a former director general of the U.K.'s Equality and Human Rights Commission.



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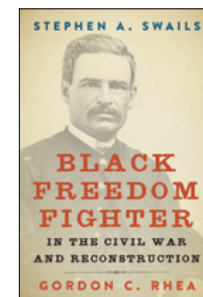
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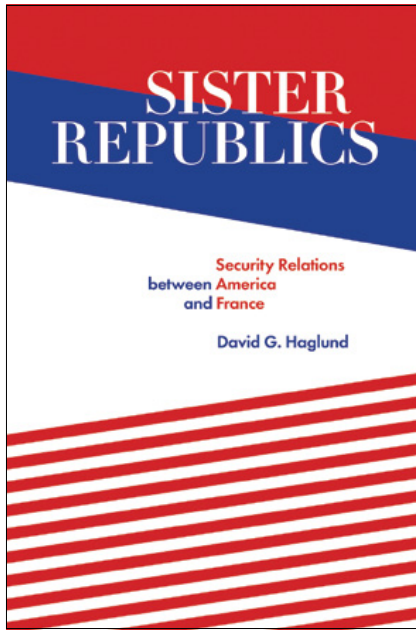
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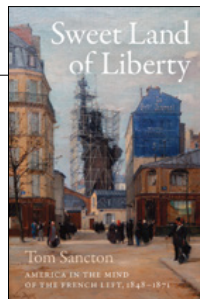
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# Sister Republics

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David G. Haglund’s *Sister Republics* tells the story of the unique relationship between the United States and its first ally, France. Historians and political scientists have characterized interactions between the two countries in the spheres of security and defense policy in radically different ways: either the two comport themselves in a highly cooperative fashion, befitting their status as old allies and steadfast friends, or they act as bitter rivals, revealing their alliance to be at best dysfunctional and at worst destructive. Haglund uses a fresh approach to reconcile these divergent positions, examining the Franco-American bond through the prism of strategic culture. In doing so, he reveals the cultural factors that have contributed to the suboptimal relationship between the two nations.

**DAVID G. HAGLUND** is professor of political studies at Queen’s University in Ontario, Canada, and author of *The US “Culture Wars” and the Anglo-American Special Relationship*.

# Doctors at War

The Clandestine Battle against the Nazi Occupation of France

**ELLEN HAMPTON**

Foreword by **PATRICE DEBRÉ**

*“Doctors at War is a fascinating, suspenseful account of French Resistance physicians who braved their lives for their country and their integrity, as well as the story of their colleagues who became reluctant or enthusiastic collaborators. Richly researched using letters, archives, and personal accounts of the period, this gripping story shows how German officers commandeered hospitals as some French doctors were arrested and deported to concentration camps.”*

—Anne-Marie O’Connor, author of *The Lady in Gold: The Extraordinary Tale of Gustav Klimt’s Masterpiece, Portrait of Adele Bloch-Bauer*

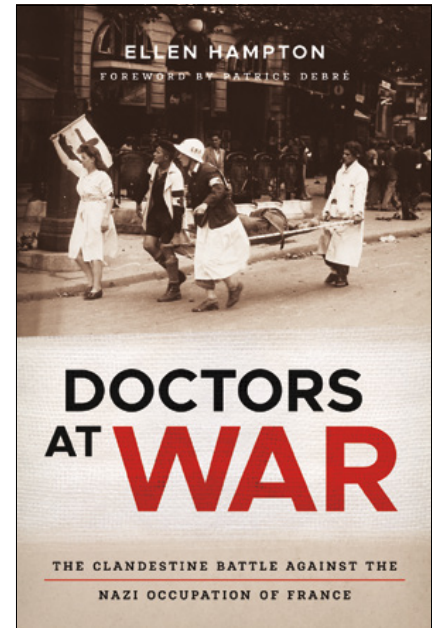
*Doctors at War* tells the stories of physicians in France working to impede the German war effort and undermine French collaborators during the Occupation from 1940 to 1945. Determined to defeat the Third Reich’s incursion, one group of prominent Paris doctors founded a medical network to treat injured Resistance fighters who they then secretly transported to Allied countries to avoid forced labor in Germany. Another team of medics organized a cabal focused on intelligence gathering and sabotage that became one of the largest in wartime France, even after the Gestapo arrested and imprisoned its leaders. Deported to concentration camps, these physicians continued to frustrate Nazi efforts by rendering aid and keeping their fellow prisoners alive. Others joined rural guerrilla camps to care for the young

conscripts fighting to block German reinforcements from reaching Normandy after the D-Day landing.

These stories, assembled here for the first time, add a crucial dimension to the history of Occupied France. Written for both historians and general readers of World War II history, *Doctors at War* stands as a dramatic, character-driven account of physicians’ courage and resilience in the face of evil. It serves as a window into life under a fascist regime and the travails of doctors who negotiated the terrifying moral labyrinth that was the German military’s occupation of France.

**ELLEN HAMPTON** is the author of *Women of Valor: The Rochambelles on the WWII Front*. She has a doctorate in history from L’École des hautes études en sciences sociales in Paris and is a former lecturer at Sciences Po in Reims and the Université de Paris II-Panthéon.

**PATRICE DEBRÉ** is professor emeritus of immunology at Sorbonne University in Paris and a member of the French National Academy of Medicine. His grandfather Robert Debré worked as a physician in France and coordinated resistance efforts during the Occupation.



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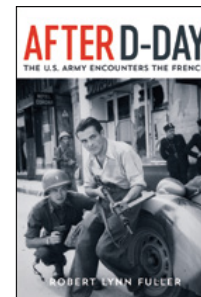
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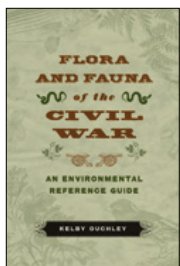
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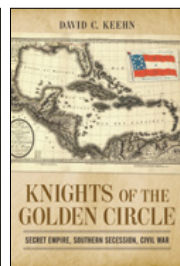
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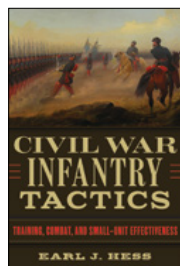
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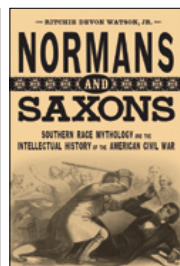
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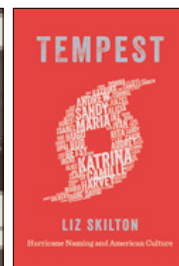
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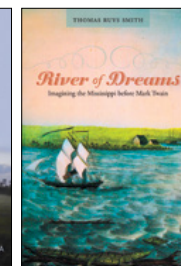
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“Examining the role of disasters in American history from the colonial period to the present, these well-conceived essays offer unique perspectives on a whole range of calamities. Above all, the authors provide a wise and sobering reminder that history often unfolds in unexpected ways.”—Ted Steinberg, author of *Acts of God: The Unnatural History of Natural Disaster in America*

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**CYNTHIA A. KIERNER** is the author of many books, including *Inventing Disaster: The Culture of Calamity from the Jamestown Colony to the Johnstown Flood*.

**MATTHEW MULCAHY** has written or cowritten several books and articles about natural disasters in colonial British America, including *Hurricanes and Society in the British Greater Caribbean, 1624–1783*.

**LIZ SKILTON** is the author of *Tempest: Hurricane Naming and American Culture* and head of the Recent Louisiana Disasters Oral History Project.

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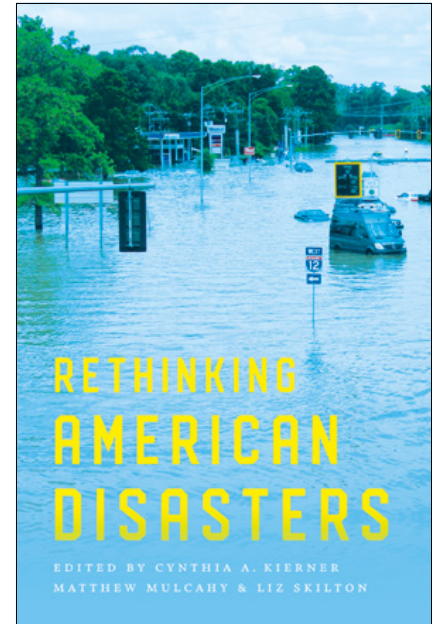
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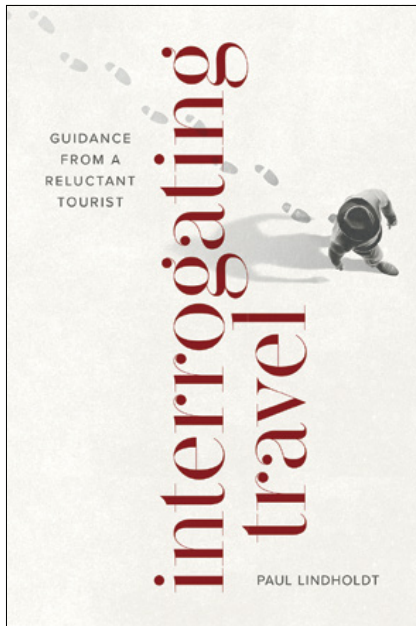
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# Interrogating Travel

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“In soaring prose and with a fine eye for observation, Lindholdt examines modern tourism from hometown to exotic destination. *Interrogating Travel* will expand your idea of journeying, whether through the motion of dance, the layers of prehistory in the backyard, a jungle lodge in Belize, or the aesthetic of solitude.”—Sarah Conover, author of *Set Adrift: My Family’s Disappearance in the Bermuda Triangle*

“*Interrogating Travel* contributes to the large body of literature devoted to travel, but it stands apart in the author’s honest look at both the personal and planetary costs. We live in a time of tours and tourists crisscrossing the globe ceaselessly, when the impacts on ecologies and communities are grave.”—Robert Boschman, author of *White Coal City: A Memoir of Place and Family*

“This book offers a thought-provoking, kaleidoscopic reflection on the complexities of marrying international travel with a commitment to environmental responsibility.”—Carl Thompson, author of *Travel Writing*

Never in human history has travel been so accessible to so many. But amid an escalating climate crisis that threatens the homes of vulnerable people across the world, has the human cost of trekking the globe become too high? Paul Lindholdt links firsthand narratives with research about the travel trade, telling stories of his reluctant voyages while arguing that carbon-intensive trips abroad may be offset if adventurers come to know and love the landscapes closer to home. Tourism may be the planet’s largest industry, but *Interrogating Travel* advises readers to stay mindful of the consequences of their journeys, whether visiting local getaways or some of Earth’s most remote locations.

**PAUL LINDHOLDT** grew up on the Salish Sea but divides his time between Spokane and Sandpoint, Idaho. He teaches literature and environmental studies at Eastern Washington University. His work has been recognized by the Academy of American Poets, the Society of Professional Journalists, and the Washington Center for the Book. He earned the Washington State Book Award for his ecological memoir, *In Earshot of Water: Notes from the Columbia Plateau*.



# Landscape Fascinations and Provocations

Reading Robert B. Riley

Edited by **BRENDA J. BROWN**

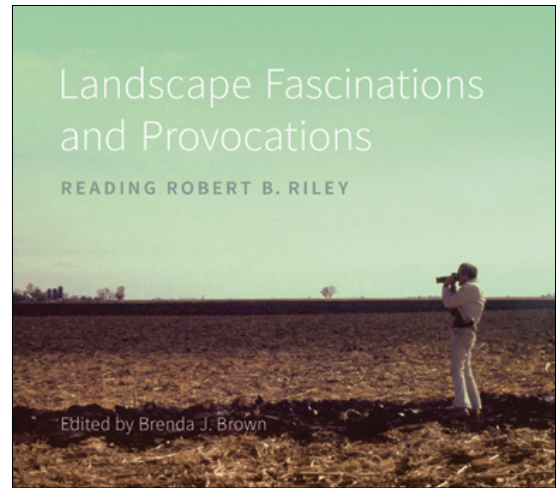
*Landscape Fascinations and Provocations* reflects and builds on the work of Robert B. Riley (1931–2019), emphasizing his ongoing importance for landscape studies and landscape architecture. The title of the volume represents an attempt to distill Riley's attitude and approach. The book's core consists of fourteen essays—six seminal pieces by Riley alternating with eight new pieces by other authors, each relating to Riley's work in a different way.

Riley's singular and important voice survives in his writing: lean, straightforward, erudite, clever, wryly observant, provocative, accessible, and dense. His writings reflect his love of landscapes, his wariness of jargon, and his awareness of academicians' and designers' potential hubris. His essays reveal a lifetime of curious probing and reflection, of serious and critical readings of geographers, anthropologists, psychologists, novelists, and journalists—as well as designers—on landscapes, their design and experience. His subjects include specific North American cultural landscapes; landscapes in literature, memory, and contemporary media; physical landscapes and technology; and the garden, nature, and meaning.

Reflecting Riley's eclectic, wide-ranging curiosity and influence, authors of the new essays—Brenda J.

Brown, M. Elen Deming, Rosa E. Ficek, Lewis D. Hopkins, Rachel Leibowitz, Achva Benzinberg Stein, Linnaea Tillett, and Vera Vicenzotti—include a cultural anthropologist, a regional planner, a historic preservationist, and a lighting designer as well as landscape architects. The book concludes with short reminiscences, assessments, and appreciations from some of the people who knew Riley (luminaries such as Michael Van Valkenburgh, Randy Hester, John Jakle, and Terry Harkness) and felt his influence as teacher, colleague, editor, mentor, and/or friend. *Landscape Fascinations and Provocations* demonstrates the ways in which Riley's work continues to provoke others in his field to think and act in directions both new and unexpected.

**BRENDA J. BROWN** is associate professor of landscape architecture at the University of Manitoba. An artist and designer as well as writer and editor, she has published widely, and her landscape and multimedia exhibits and installations have appeared in Canada, the United States, and Mexico.



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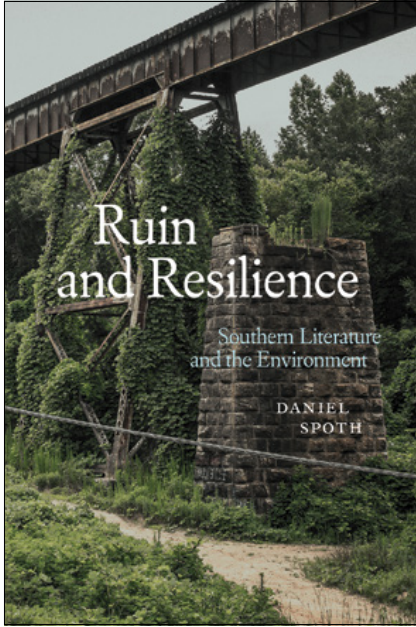
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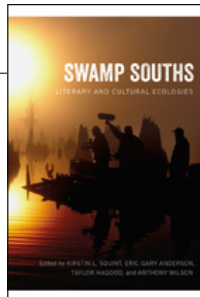
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# Ruin and Resilience

Southern Literature and the Environment

**DANIEL SPOTH**

“With *Ruin and Resilience*, Daniel Spoth is taking ecocriticism south to productive places: road literature, food writing, disaster narrative, science fiction and climate fiction, and the rich archive that is the poetry of Natasha Trethewey. Along the way, he seeks to extricate southern environmental studies from the dead ends of white melancholy and nostalgia—the fetishization of ruin—and to direct it toward the hard-earned resilience exhibited by generations of southerners who have known environmental risk, loss, and injustice firsthand. With this fine study, Spoth maps out a southern ecocriticism for the Anthropocene era.”—Jay Watson, author of *William Faulkner and the Faces of Modernity*

“Spoth’s readings of a range of southern texts show us that one step beyond (or under) the patina of garden or arcadia or paradise there is its ominous reversal. The metaphor of the U.S. South as a place to escape to is as problematic as it ever was, more so in Spoth’s Anthropocene framework. He is one of a generation of critics warning that it’s time to wake up from the spell of magical thinking.”—Michael Kreyling, author of *The South That Wasn’t There: Postsouthern Memory and History*

In *Ruin and Resilience*, Daniel Spoth confronts why the environmental stories told about the U.S. South

curve inevitably toward distressing plotlines. Examining more than a dozen works of postbellum literature and cinema, Spoth’s analysis winds from John Muir’s walking journey across the war-torn South, through the troubling of southern environmentalism’s modernity by Faulkner and Hurston, past the accounts of its acceleration in Welty and O’Connor, and finally into the present, uncovering how the tragic econarrative is transformed by contemporary food studies, climate fiction, and speculative tales inspired by the region.

Phrased as a reaction to the rising temperatures and swelling sea levels in the South, *Ruin and Resilience* conceptualizes an environmental, ecocritical ethos for the southern United States that takes account of its fundamentally vulnerable status and navigates the space between its reactionary politics and its ecological failures.

**DANIEL SPOTH** is associate professor of literature at Eckerd College in St. Petersburg, Florida. His writing has appeared in *ELH*, *Journal of Ecocriticism*, and *Mississippi Quarterly*, among other publications.

# Grand Emporium, Mercantile Monster

The Antebellum South's Love-Hate Affair with New York City

**RITCHIE DEVON WATSON JR.**

"Serious students of the U.S. South have long been aware of the ties—economic but also literary and cultural—between the antebellum South and New York City, but no one has told the story of this relationship in all its complexity as Ritchie Devon Watson Jr. has in this book. Well-researched and extremely well-written, this is a superb exploration of an important subject."—Fred Hobson, author of *Tell About the South: The Southern Rage to Explain*

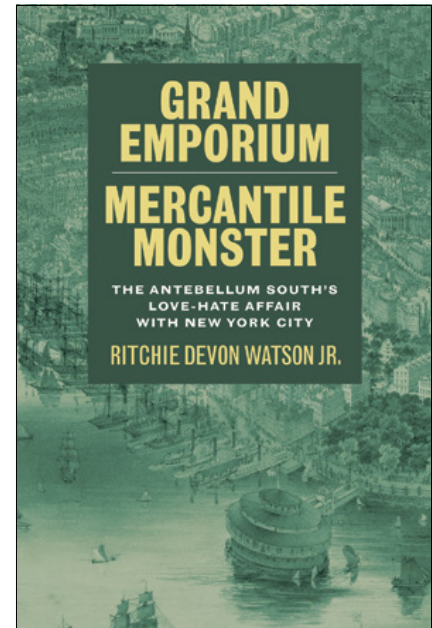
Focusing on the crucial period of 1820 to 1860, *Grand Emporium, Mercantile Monster* examines the strong economic bonds between the antebellum plantation South and the burgeoning city of New York that resulted from the highly lucrative trade in cotton. In this richly detailed work of literary and cultural history, Ritchie Devon Watson Jr. charts how the partnership brought fantastic wealth to both the South and Gotham during the first half of the nineteenth century. That mutually beneficial alliance also cemented New York's reputation as the northern metropolis most supportive of and hospitable to southerners.

Both parties initially found the commercial and cultural entente advantageous, but their collaboration grew increasingly fraught by the 1840s as rising abo-

litionist sentiment in the North decried the system of chattel slavery that made possible the mass production of cotton. In an effort to stem the swelling tide of abolitionism, conservative southerners demanded absolute political fealty to their peculiar institution from the city that had profited most from the cotton trade. By 1861, reactionary circles in the South viewed New York's failure to extend such unalloyed validation as the betrayal of an erstwhile ally that in the words of one polemicist deemed Gotham worthy of being "blotted from the list of cities."

Drawing on contemporary letters, diaries, fiction, and travel writings, *Grand Emporium, Mercantile Monster* provides the first detailed study of the complicated relationship between the antebellum South and New York City in the decades leading up to the Civil War.

**RITCHIE DEVON WATSON JR.** is professor emeritus of English at Randolph-Macon College. His previous books include *Normans and Saxons: Southern Race Mythology and the Intellectual History of the American Civil War*.



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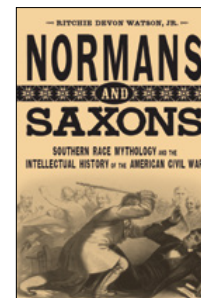
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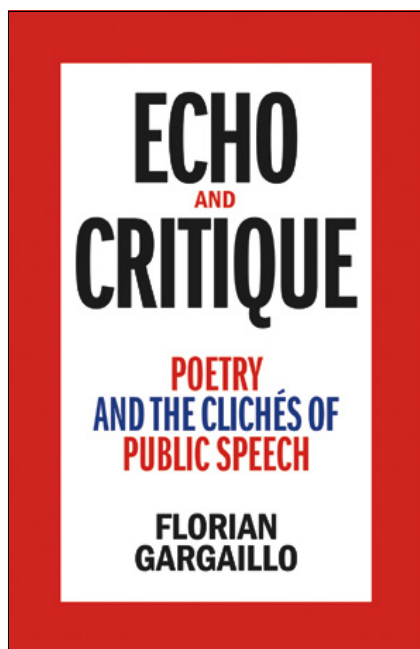


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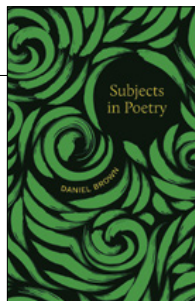
Literary Studies

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## Echo and Critique

Poetry and the Clichés of Public Speech

**FLORIAN GARGAILLO**

“Florian Gargaillo writes an excellent and fascinating study by demonstrating how poets employed ‘echo and critique,’ especially during and following World War II, in order to wrestle with and question the underlying assumptions of political and public speech. . . . His book is superb across the board, with a thorough and subtle examination of a wide-ranging group of poets.”—Lisa Goldfarb, author of *Unexpected Affinities: Modern American Poetry and Symbolist Poetics*

In *Echo and Critique*, Florian Gargaillo skillfully charts the ways that poets have responded to the clichés of public speech from the start of the Second World War to the present. Beginning around 1939, many public intellectuals on both sides of the Atlantic lamented that the political lexicon had become saturated with bureaucratic stock phrases such as “the fight for freedom,” “revenue enhancement,” and “service the target,” designed for the mass media and used to euphemize, obfuscate, and evade.

Instead of ridding their writing of such language, many poets parroted these tropes as a means of exploring the implications of such expressions, weigh-

ing their effects, and identifying the realities they distort and suppress. With its attentiveness to linguistic particulars, poetry proved especially well-suited to this innovative mode of close listening and intertextual commentary. At the same time, postwar poets recognized their own susceptibility to dead language, so that co-opting political clichés obliged them to scrutinize their writing and accept the inevitability of cant while simultaneously pushing against it.

This innovative study blends close readings with historical context as it traces the development of echo and critique in the work of seven poets who expertly deployed the method throughout their careers: W. H. Auden, Randall Jarrell, Langston Hughes, Claude McKay, Robert Lowell, Josephine Miles, and Seamus Heaney. Gargaillo’s analysis reveals that poetry can encourage us to listen diligently and critically to the insincerity ubiquitous in public discourse.

**FLORIAN GARGAILLO** is associate professor of English at Austin Peay State University.

# Taking Things Hard

The Trials of F. Scott Fitzgerald

ROBERT R. GARNETT

"*Taking Things Hard* is one of the best treatments of Fitzgerald's life and career that I've read. Robert R. Garnett's writing is excellent, clear, and accessible, free of jargon and with nice turns of phrase throughout."—James L. W. West III, general editor of the Cambridge Edition of the Works of F. Scott Fitzgerald

"With Fitzgerald the temptation has too often been to connect glibly the world and the work, at the expense of the latter. One of the impressive virtues of Garnett's book is to keep a firm balance that allows him to reassess overlooked material while offering a compelling and scrupulous analysis of the literary art of a true American original."—Sara Antonelli, Università degli Studi Roma Tre

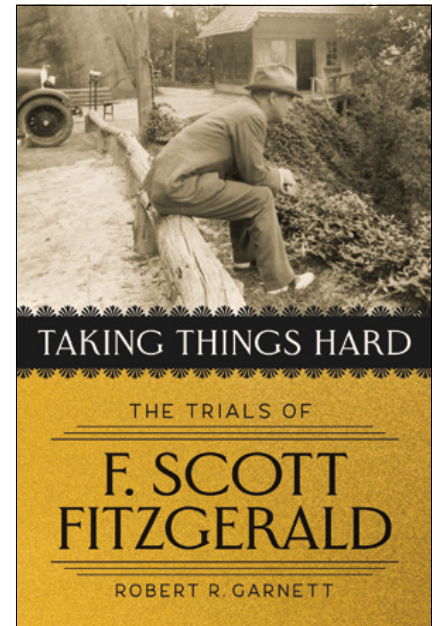
F. Scott Fitzgerald published America's favorite novel, *The Great Gatsby*, at the young age of twenty-eight. Despite this extraordinary early achievement, Fitzgerald finished just one novel in the next (and last) fifteen years of his life, ending as a mostly unemployed Hollywood screenwriter. *Taking Things Hard* reveals the story behind the now-iconic *Gatsby*, along with Fitzgerald's struggle to write anything that matched its brilliance.

Robert R. Garnett's new biographical study of Fitzgerald's life and work begins by constructing a

portrait of the young man who would wholly and uniquely pour himself into writing *Gatsby*. In the years following its publication, Fitzgerald continued penning stories, some of them among his finest, yet it took him nine years to complete another novel. The downward trajectory of his career had interweaving causes, among them arrogance, irresponsibility, his troubled marriage to Zelda Sayre, financial improvidence, and a destructive alcoholism. At the root of it all, though, lingered the simple fact that Fitzgerald's most intense and profound experiences had come early, during his truncated undergraduate years at Princeton and the months following his February 1919 discharge from the army.

*Taking Things Hard* provides a fresh look at the imaginative sources of Fitzgerald's fiction and considers the elements, drawn from the keen impressions and salient emotions of its author's youth, that make *Gatsby* a book that still speaks powerfully to readers.

**ROBERT R. GARNETT** is professor emeritus of English at Gettysburg College. His previous books include *Charles Dickens in Love* and *From Grimes to Bridehead: The Early Novels of Evelyn Waugh*.



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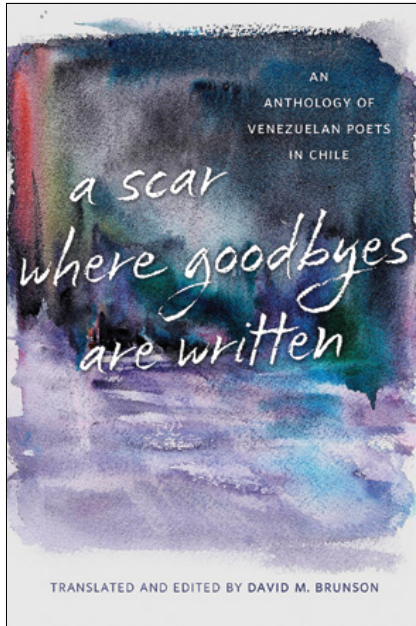
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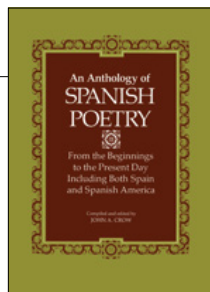
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Poetry

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# A Scar Where Goodbyes Are Written

An Anthology of Venezuelan Poets in Chile

Translated and Edited by **DAVID M. BRUNSON**

“The poets in *A Scar Where Goodbyes Are Written* teach us hard and necessary lessons about the nature of displacement, engaging the reader in this most twenty-first century of lives. These are poems that break the heart open—but also make the world ring with their truths.”—Jesse Lee Kercheval, editor of *América invertida: An Anthology of Emerging Uruguayan Poets*

“A unique compilation of fifteen voices that shed light on and challenge the non-human aspect of statistics that quantify the tragedy of contemporary Venezuelans living abroad. In these poems, each author is a witness that must confront their own truths to reclaim the homeland they remember and to examine the in-between spaces that separate their native land from their adoptive one.”—Leonora Simonovis, author of *Study of the Raft*

“In poem after poem of this timely anthology, we find the personal meeting the political, shaped by place and by the forces of history. David M. Brunson’s generous editorial vision and his poetically inspired translations bring us art that is as urgent as the news.”—Geoffrey Brock, translator of Giuseppe Ungaretti’s *Allegria*, winner of the National Translation Award in Poetry

**DAVID M. BRUNSON**’s poems and translations have appeared in *Asymptote*, *Copper Nickel*, *Mãnoa: A Pacific Journal of International Writing*, *Booth*, and elsewhere. The recipient of a Sturgis International Fellowship and a Lily Peter Fellowship in Translation, Brunson teaches English in Santiago, Chile.

Leaving our land is wound and scar

Some go with scratches  
from their first bike crashes  
or pricks from their first vaccines

Others reveal the paper cuts on their fingers  
when they present their documents  
and ask for asylum or refuge . . .

Leaving this land is repudiation and resilience  
rootlessness and longing  
It’s our instinct to survive  
on this geopolitical patchwork quilt  
worn threadbare but sewn up again

—from “Migration,” by Ivana Aponte

## CONTRIBUTORS

Ivana Aponte

Lorena Caraballo

Fergie Contreras Salmen

Elizaria Flores

Miguel A. Hernández Zambrano

Gladys Mendía

Miguel Ortiz Rodríguez

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# Leviathan

A Poem

**MICHAEL SHEWMAKER**

"*Leviathan* is a retelling of Job in which the enduring story is made both painfully familiar and frighteningly strange, and so the poem strikes one as Job might have struck its first readers, which, it seems to me, is more than one can reasonably hope from any book."—Shane McCrae

"J. Joiner, a rich and successful oilman in Texas who has lived 'as right as a man can,' has lost his family, his fortune, his health, and is surrounded by unsympathetic friends and the stench of his own failure. Sound familiar? Michael Shewmaker's *Leviathan* is the latest addition to the ancient genre exploring Job's suffering. What is new is that his Job's frame of reference ranges from the fiction of Vladimir Nabokov to the poetry of R. S. Thomas to the classic horror film *The Texas Chainsaw Massacre*. A scathing critique of the cost of survival, *Leviathan* takes its place among those works of literature that would dare plumb the depths of the divine will."—Mark Jarman

*Leviathan*, the highly anticipated second collection by Michael Shewmaker, offers an innovative reimaging of the book of Job. Set in the landscape of modern East Texas, the poem unfolds in four cycles of interchanging monologues, each compounding the difficulties of a faith placed in a distant God. With an accomplished music wholly its own, Shewmaker's verse shifts effortlessly between song and story, unearthing beauty from the deep well of loss and doubt.

**MICHAEL SHEWMAKER** is the author of *Penumbra*, winner of the Hollis Summers Poetry Prize. He is the recipient of fellowships from the Bread Loaf Writers' Conference, the Sewanee Writers' Conference, and Stanford University, where he served as a Wallace Stegner Fellow. Born in Texarkana, Texas, he teaches creative writing at Stanford.

Yesterday, I watched the shadows lengthen  
across the wall. And when the sun  
was setting in the pines, the needles' shadows  
branched over my bed—like blooming thistles,  
or swallows scattering in the wind. I felt  
relieved and I imagined what  
the light must look like in the pasture. How  
beyond the trees, beyond the fenceline,  
on the pond, the light swells to a brightness  
only the bass can know, before  
it dwindles and they sink into the coldest  
dark water, where they sleep, alone.

—from *Leviathan*



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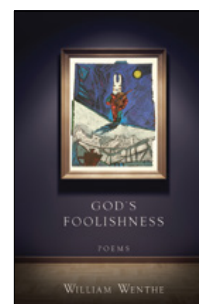
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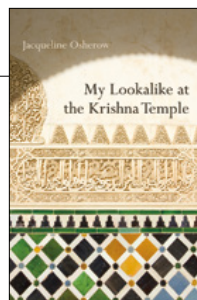
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# Divine Ratios

Poems

**JACQUELINE OSHEROW**

"In the poems of *Divine Ratios*, lyric form, like passionate intellection, becomes as natural as breathing. Jacqueline Osherow is splendidly intoxicated with the plenitude of the sensuous world and the history of humans making sense through art, and grants us privileged access to this abundant realm. She is a national treasure. We have no one like her."

—Linda Gregerson

"There is such wisdom and music in all of Jacqueline Osherow's work, but I am especially partial to *Divine Ratios*, for these poems' expansive lyricism, their big-hearted cosmologies.

. . . Boundless gratitude for these poems' music and deep generosity of spirit."—Ilya Kaminsky

"*Divine Ratios* is proof that Osherow's ear remains an astonishing gift any poet writing in English would envy."—Jericho Brown

The reach of *Divine Ratios* is global, ranging from Tang Dynasty China and the Florentine Renaissance to contemporary Baltimore, post-World War II Berlin, and the landscapes of the Mountain West. The speed and mobility evoked in this new collection by Jacqueline Osherow are not only physical—a traveler's movement in a crowded, thrilling world—but imaginative, and its poetic idiom is no less varied, as a breezy conversational tone serves as a counterpoint to traditional form. With striking juxtapositions of natural and cultural wonders, this enrapturing volume asks, what is the right proportion—or "ratio"—for living in a world of such splendors, horrors, and possibilities?

**JACQUELINE OSHEROW** is the author of eight previous collections of poems. She has received grants from the John Simon Guggenheim Foundation, the National Endowment for the Arts, and the Ingram Merrill Foundation and was awarded the Witter Bynner Prize from the American Academy and Institute of Arts and Letters. She is Distinguished Professor of English at the University of Utah.

## Camouflage

An abandoned feather: a dried-out leaf;  
 a branch: a shed antler; a toad: a stone;  
 in the high tawny grass a tawny bas-relief  
 of half-hidden pronghorns on the run;  
 geese overhead: gridlocked drivers, close,  
 leaning on their horns; thunder: a truck  
 barreling down my street, rattling windows  
 (an enormous semi, when the earthquake struck).  
 A branchless tree trunk is an obelisk  
 until its top lifts off, flaps hulking wings  
 and glides: a great horned owl prowling at dusk.  
 Soon, perhaps we'll learn—a cricket sings  
 or is that just evening's quickening pulse?—  
 to rise and reappear as something else.

# Unusually Grand Ideas

Poems

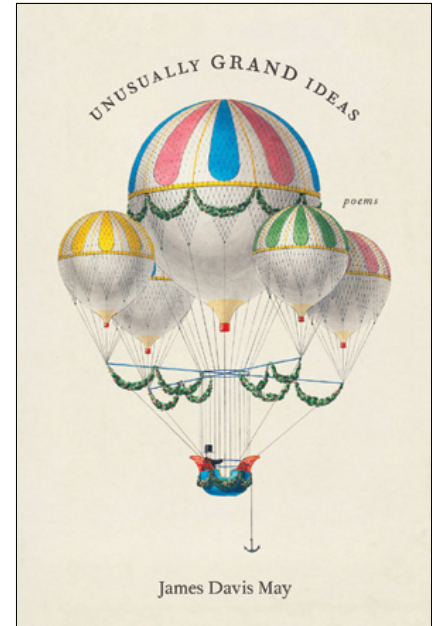
**JAMES DAVIS MAY**

“James Davis May’s second book begins quietly, chronicling a series of losses, then escalates into a harrowingly exact, artfully rendered portrait of depression: ‘I needed a darkness I’d probably survive / to escape the one I knew I wouldn’t.’ May nails the paralyzing character of his illness and somehow manages, through art and ardor, to negotiate with despair, climbing toward a position that acknowledges darkness but does not deny hope. ‘Forgive me, Love, my difficulties with joy,’ he writes to his young daughter, and to himself and his grateful readers, ‘sometimes the world doesn’t disappoint.’ *Unusually Grand Ideas* is wrenching, genuine, and superb.”—Mark Doty

Titled after one of the side effects of antidepressants, *Unusually Grand Ideas* is a poignant account of clinical depression and the complications it introduces to marriage and fatherhood. James Davis May’s poems describe mental illness with nuance, giving a full account of the darkness but also the flashes of hope, love, and even humor that lead toward healing. In pieces ranging from spare lyrical depictions of pain to discursive meditations that argue for hope, May searches for meaning by asking the difficult but important questions that both trouble and sustain us.

**JAMES DAVIS MAY** is the author of the poetry collection *Unquiet Things* and a recipient of a National Endowment for the Arts fellowship in creative writing. He lives in Macon, Georgia, where he directs the creative writing program at Mercer University.

You remember  
those fears, what it’s like to stand at the doorway  
of your room before a forest of hissing shadows  
that want to eat you, remember the faith  
you have to have in your own terror to sprint  
through that dark to the only place you know  
will save you when you get there, if you get there,  
which you will, you know it, you will, you have to—  
—from “Unusually Grand Ideas”



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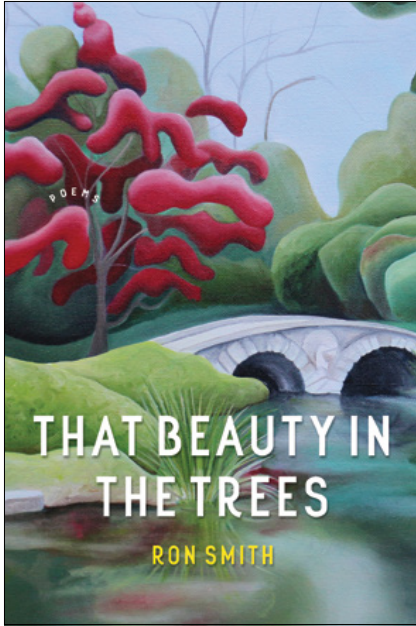


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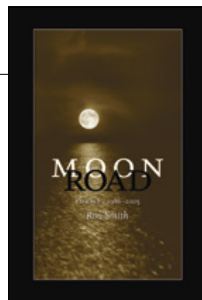
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# That Beauty in the Trees

Poems

**RON SMITH**

“Whether in the shadow of the towers’ forever falling, the confounding Deep South, or his young sharpshooter father drawing straws on Guadalcanal, Ron Smith encounters the sublime in memory, the wry, and the profane in his new collection.”—Linda Parsons

“Smith grapples with history as it verges into myth, in poems that re-render the recent and distant past with rigor and vision.”—David Groff

“*That Beauty in the Trees* ignites one’s passions again and again with inspired plainsong exploding abruptly into poetry. Smith’s range sprawls over many visions and testimonies of antiquity, memory, and moral declaration.”—Ron Powers

“In Smith’s eyes, ears, and vision, a poem has a very good chance of finding out just how good it can be.”—Cornelius Eady

Moving effortlessly from Virginia to Italy and beyond, Ron Smith’s new volume responds with a range of emotions from humor to horror and with a variety of forms from the sonnet to visually expressive organic shapes. The book’s forty-three pieces gather themselves into three flights that hover above and touch down among the politics of memory and the psychology of beauty. With inspiration drawn from memoir, myth, history, fiction, and the visual arts, *That Beauty in the Trees* presents, ponders, and sometimes judges the actions, fates, and aesthetics of not

only the author’s friends and family but also legendary and historical figures, including Achilles, Catullus, George Washington, Edgar Allan Poe, H.D., Ezra Pound, and many more.

**RON SMITH** was poet laureate of Virginia from 2014 to 2016. He is the author of four poetry collections: *Running Again in Hollywood Cemetery*, *Moon Road*, *Its Ghostly Workshop*, and *The Humility of the Brutes*. Smith currently serves as writer-in-residence at St. Christopher’s School in Richmond, Virginia.

*And now, the florid maples*

sprayed with amethyst,  
 ocher oaks and crimson dogwoods,  
 incandescent jasmine of the hickories,  
 carmine fan  
 of this sassafras flaring  
 in the Salmacis-clutch  
 of a scarlet woodbine can  
 thrill any lovers’ stroll into baffled tears.

*Why can’t we feel this all the time, whatever it is?*

—from “That Beauty in the Trees”

# The Court of No Record

Poems

JENNY MOLBERG

"In Jenny Molberg's harrowing new collection, the witness of documentary poetry meets the fearlessness of the confessional mode. What results is a book of powerful testimony."—Shara McCallum

"Molberg's *The Court of No Record* questions our fascination with violence—specifically against women—and our woefully inadequate and misogynist response to it. Dead, abused, or threatened women (the stuff of so much of our detective/thriller entertainment) are given voice in these fearless poems. This is gorgeous poetry of witness, of social and political examination, of deep intelligence, and of a valiant heart."—Denise Duhamel

"*The Court of No Record* takes us on a Dantesque journey through the infernal landscapes of toxic masculinity, intimate partner violence, and legal chicanery as the speaker's poems are used as evidence against her."—Philip Metres

Jenny Molberg's third collection of poetry, *The Court of No Record*, serves as both evidence and testimony against a legal system that often fails victims of physical trauma and domestic abuse. Drawing inspiration from true crime investigations and artifacts, including Frances Glessner Lee's crime scene dioramas and the tragic aftermaths of two serial killers who preyed upon women in Baton Rouge, Louisiana, Molberg probes a cultural obsession with violence that performs active erasure of victims' lives. By engaging with historical texts through a personal lens, she sheds light on survivors who do not find justice and looks toward a future of positive systemic reformation.

**JENNY MOLBERG** is the author of the poetry collections *Marvels of the Invisible* and *Refusal*. As a National Endowment for the Arts fellow, she has published in *Ploughshares*, the *Rumpus*, *AGNI*, *Adroit Journal*, *Oprah Quarterly*, and other literary outlets. She is associate professor of creative writing at the University of Central Missouri, where she edits *Pleiades*.

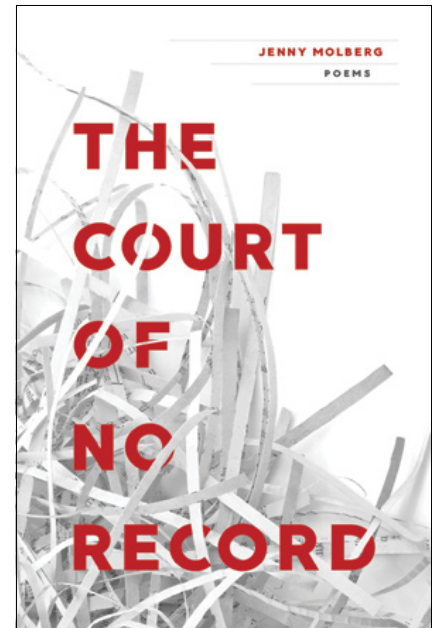
## Hunting

The bow is an extension of the arm. The yellow-headed blackbird knows to stop its singing. The gun is an extension

of the brain. A cow lows in the twilight field; the man says she's looking for her calf. The elk heads line the wall. The children have their mother's shot. The knife is an extension of the hand. Find the place between the ribs, he says. *Upward*. The hook is the extension of the line. Bait is a human lie made with a fly-shaped mold.

Meat is the moment of death. Gun is the language that means

*America*. The bullet is an extension of the gun's idea, which was a man's, a man who thought *all the way through*.



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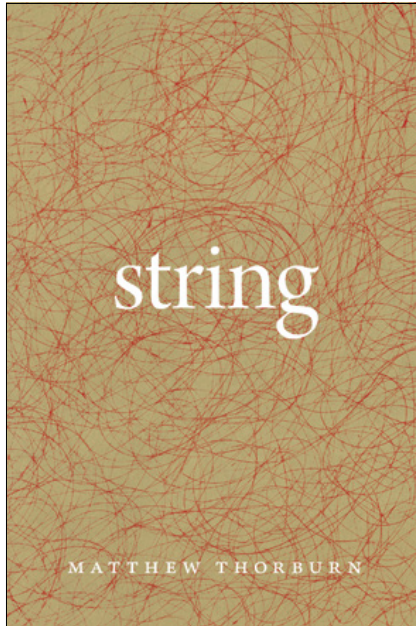
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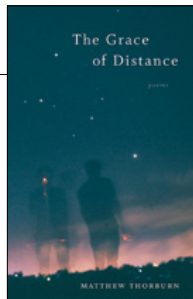
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**MATTHEW THORBURN** is the author of eight poetry collections, including *The Grace of Distance*, a finalist for the Paterson Poetry Prize, and the book-length poem *Dear Almost*, which won the Lascaux Prize.

## After the Bomb

Bits of paper swirled behind my eyes  
some with treble clefs with quarter  
or half notes Uncle Albert penciled  
years ago no longer a waltz a serenade  
but the hum that follows fell  
over his charred blue armchair  
one arm blown off the chandelier  
a spray of powdery glass  
burnt carpet turning white under  
paper flakes fake snow the night’s  
first faint stars twinkling overhead  
because no ceiling now no roof.

# Cove

## Poems

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**JAMES BRASFIELD** is the author of two previous books of poems, *Ledger of Crossroads* and *Infinite Altars*, and cotranslator of *The Selected Poems of Oleh Lysheha*, which won the 2000 PEN Award for Poetry in Translation. He has twice been a Senior Fulbright Fellow to Ukraine and has received grants from the National Endowment for the Arts and the Pennsylvania Council on the Arts.

like pigment on a cave wall,  
brushstroke in the firelight,  
no matter the bleakness of days:  
a family dressed in bison skin  
is dancing motion's moment

in stillness—its equilibrium,  
a symmetry with a small flock  
of ocher birds ascending upon the wall  
and one bird perched on a branch above  
the packed earth of the cave—

their world born from water and earth  
to sounds from a little flute made  
from marrowbone—what was that song?

—from "Cove"



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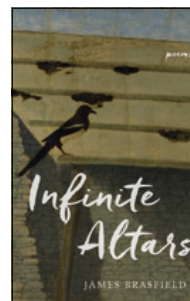
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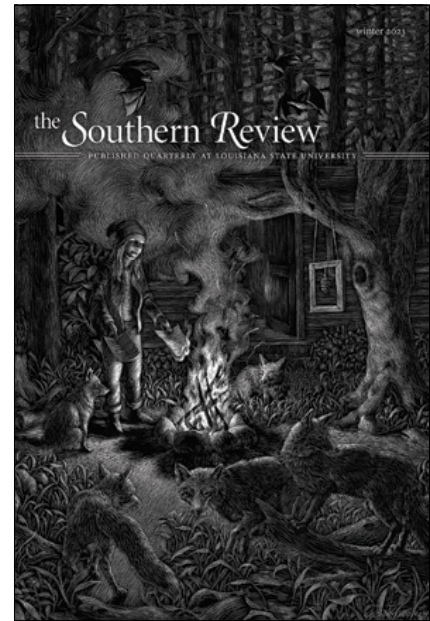
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