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Carnival in Louisiana

Celebrating Mardi Gras from the French Quarter to the Red River

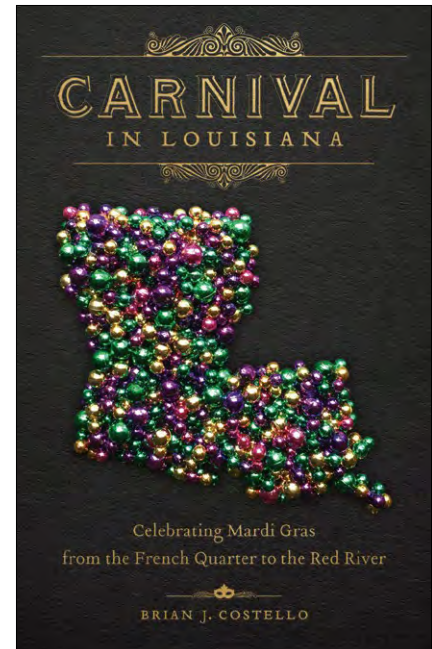
BRIAN J. COSTELLO

From the revelers on horseback in Eunice and Mamou to the miles-long New Orleans parade routes lined with eager spectators shouting “Throw me something, mister!,” no other Louisiana tradition celebrates the Pelican State’s cultural heritage quite like Mardi Gras. In *Carnival in Louisiana*, Brian J. Costello offers Mardi Gras fans an insider’s look at the customs associated with this popular holiday as he travels across the state to explore each area’s festivities.

Costello brings together the stories behind the tradition, gleaned from his research and personal involvement in Carnival. His fascinating tour of the season’s parades, balls, *courirs*, and other events held throughout Louisiana go beyond the well-known locales for Mardi Gras. Exploring the diverse cul-

tural roots of community celebrations, Costello includes festivities in Lafayette, Baton Rouge, New Roads, and Shreveport. From venerable floats to satirical parades, exclusive events to spontaneous street parties, *Carnival in Louisiana* is an indispensable guide for Mardi Gras attendees—both veteran krewe members seeking to expand their horizons and first-time visitors hoping to experience all sides of Louisiana’s favorite season.

BRIAN J. COSTELLO, an eleventh-generation Louisianan, has written many books on the state’s history. He is the historian of the Pointe Coupee Parish Library Historic Materials Collection and he reigned as king of the 2009 New Roads Lions Mardi Gras Carnival.



FEBRUARY 2017

208 pages, 5 1/2 x 8 1/2, 38 halftones

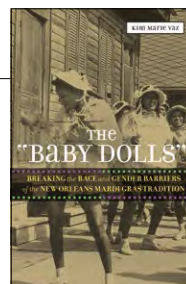
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Travel Guide / Louisiana Studies



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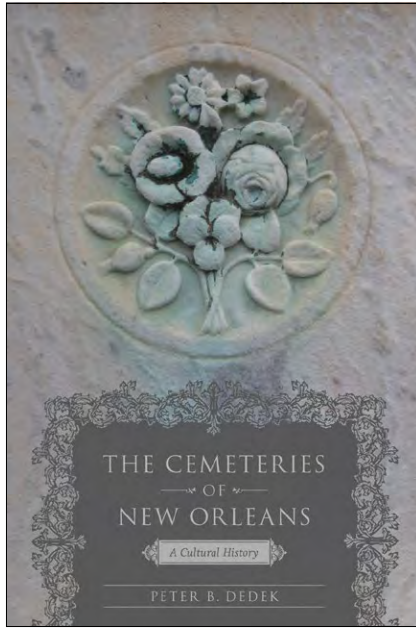


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ALSO OF INTEREST



JUNE 2017

296 pages, 6 x 9, 131 halftones

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Louisiana Studies / Cultural History

The Cemeteries of New Orleans

A Cultural History

PETER B. DEDEK

In *The Cemeteries of New Orleans*, Peter B. Dedek reveals the origins and evolution of the Crescent City's world-famous necropolises, exploring both their distinctive architecture and their cultural impact. Spanning centuries, this fascinating body of research takes readers from muddy fields of crude burial markers to extravagantly designed cities of the dead, illuminating a vital and vulnerable piece of New Orleans's identity.

Where many histories of New Orleans cemeteries have revolved around the famous people buried within them, Dedek focuses on the marble cutters, burial society members, journalists, and tourists who shaped these graveyards into internationally recognizable emblems of the city. In addition to these cultural actors, Dedek's exploration of cemetery architecture reveals the impact of ancient and medieval grave traditions and styles, the city's geography, and the arrival of trained European tomb designers, such as the French architect J. N. B. de Pouilly in 1833 and Italian artist and architect Pietro Gualdi in 1851.

As Dedek shows, the nineteenth century was a particularly critical era in the city's cemetery design. Notably, the cemeteries embodied traditional French and Spanish precedents, until the first garden cemetery—the Metairie Cemetery—was built

on the site of an old racetrack in 1872. Like the older walled cemeteries, this iconic venue served as a lavish expression of fraternal and ethnic unity, a backdrop to exuberant social celebrations, and a destination for sightseeing excursions. During this time, cultural and religious customs, such as the celebration of All Saints' Day and the practice of Voodoo rituals, flourished within the spatial bounds of these resting places. Over the course of the twentieth and twenty-first centuries, however, episodes of neglect and destruction gave rise to groups that aimed to preserve the historic cemeteries of New Orleans—an endeavor that, according to Dedek, is still wanting for resources and political will.

Containing ample primary source material, abundant illustrations, appendices on tomb styles and the history of many of the city's eighteenth- and nineteenth-century cemeteries, *The Cemeteries of New Orleans* offers a comprehensive and intriguing resource on these fascinating historic sites.

PETER B. DEDEK, author of *Historic Preservation for Designers* and *Hip to the Trip: A Cultural History of Route 66*, is associate professor at Texas State University, where he teaches history of design, historic preservation, and architectural history.

Love Is No Small Thing

Stories

MEGHAN KENNY

Meghan Kenny's debut collection, *Love Is No Small Thing*, gives readers an assembly of keenly drawn characters each navigating the world looking for an understanding of love in its many forms and complexities—be it romantic, parental, elusive, or eternal. A father may teach his teenage son “Hearts break easy,” but as Kenny's characters discover, knowing an important truth about love is no substitute for experiencing it.

In the title story, a woman learns of her boyfriend's infidelity on Halloween night and contemplates lost years, concealments, and the difficulty of walking away. An Idaho cameraman and his cross-dressing, sky-diving son try to find common ground in “All These Lovely Boys.” A first date at the Corkscrew Swamp Bird Sanctuary becomes something else altogether in “Sanctuary,” and in “Heartbreak Hotel,” a father swaps stories of disappointments and losses with his daughter and an unwanted passenger on a cross-country road trip. Throughout

this collection, Kenny's characters try to bridge the gap between what they expected of their lives and what they have received. They struggle to understand their own identities and the value of the relationships they have or want, with results that are funny and poignant in equal measure.

Employing minimalist language and character-driven storytelling, Meghan Kenny grapples with love in all its messiness and uncertainty, revealing vital truths about the vagaries of the human heart and establishing Kenny as a vibrant new voice in the American literary landscape.

MEGHAN KENNY, winner of the Iowa Review Fiction Award, has published work in *The Kenyon Review*, *The Cincinnati Review*, *The Gettysburg Review*, *Hobart*, *Pleiades*, and elsewhere. She lives in Pennsylvania.

ALSO IN THIS SERIES



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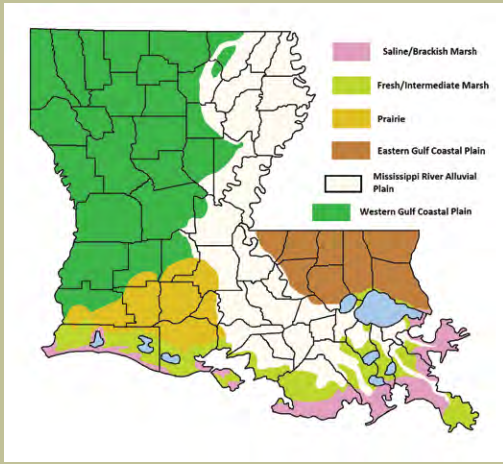
LSU Press Paperback Original

Fiction

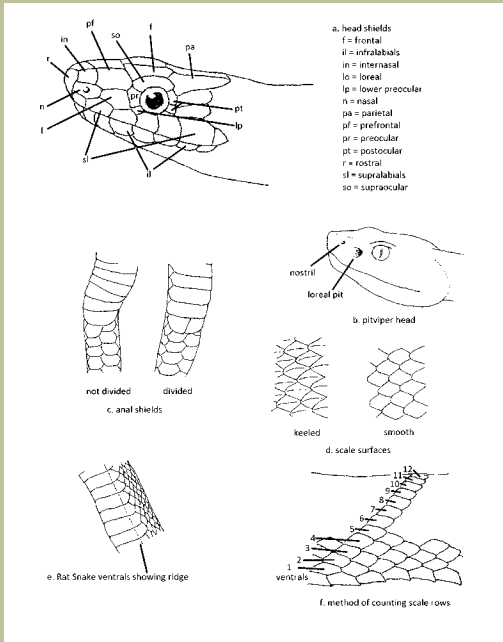
Yellow Shoe Fiction

Michael Griffith, Series Editor

Published with the assistance of the Borne Fund



Kory G. Roberts



Kevin Erge



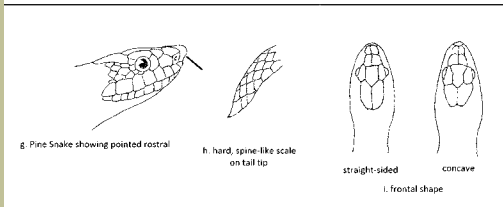
Jeff Bouldy



Jeromi Hehner



Brad M. Glorioso



John L. Carr

Amphibians and Reptiles of Louisiana

An Identification and Reference Guide

JEFF BOUNDY and JOHN L. CARR

The animal most often associated with Louisiana, the American alligator, is but one among 147 amphibian and reptile species found in the state. From the ubiquitous green tree frog to the elusive slimy salamander, the variety of the state's wildlife can be intriguing and overwhelming. In content that is both accessible to laypersons and relevant to herpetologists, *Amphibians and Reptiles of Louisiana* guides curious nature lovers and experienced biologists through a vast wealth of biodiversity.

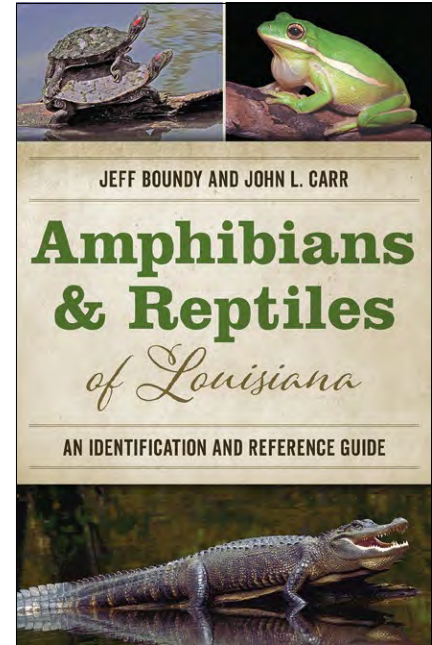
Jeff Boundy and John L. Carr describe the general form, sizes, and color patterns of each of Louisiana's species: 23 salamanders, 30 frogs and toads, 26 turtles, 12 lizards, 47 snakes, and one alligator, along with eight non-native species now found in the state. Each entry considers the species' behavior, geographic range, populations, food and feeding habits, reproduction, and predators.

Useful identification keys to each genus are provided, while drawings of anatomical features, distribution maps, and color photographs serve as

efficient visual aids. The authors offer techniques for locating amphibians and reptiles in their natural environments, as well as an illustrated summary of the landscape and habitats of Louisiana. Notation of endangered species and those of conservation concern is also included, along with a glossary and a list of additional references. With more than 780 color photographs and nearly 150 maps, this resource will enrich readers' appreciation for Louisiana's natural diversity and deepen their interest in the state's complex ecology.

JEFF BOUNDY, a herpetologist with the Louisiana Department of Wildlife and Fisheries, is the author of *Snakes of Louisiana* and coauthor of *Snakes of the World: A Catalogue of Living and Extinct Species*.

JOHN L. CARR, professor of biology at the University of Louisiana at Monroe, is the coauthor of *The Turtles and Crocodilians of the Tropical Andean Countries*.



APRIL 2017

488 pages, 5 1/2 x 8 1/2, 782 color photographs,

148 maps, 5 line drawings

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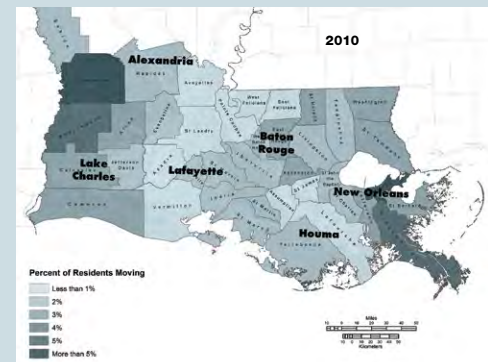
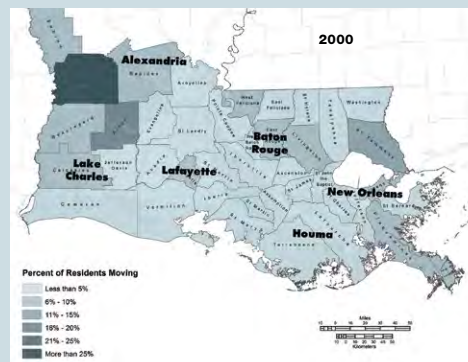
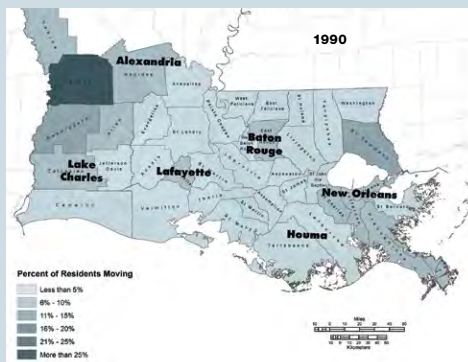
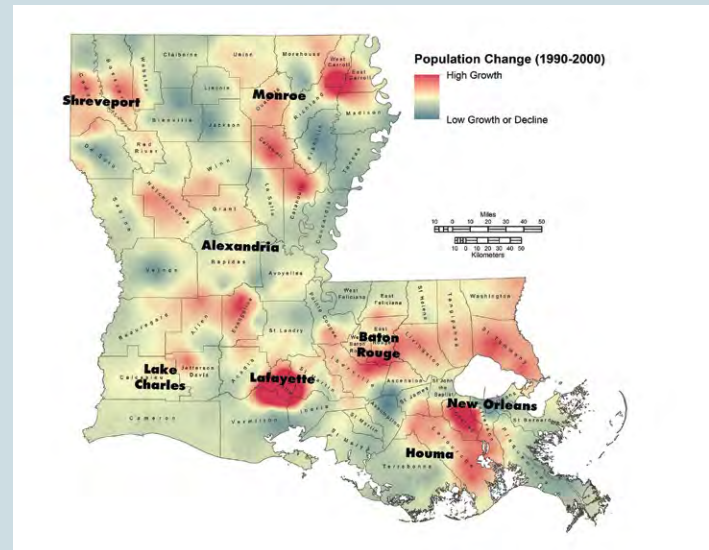
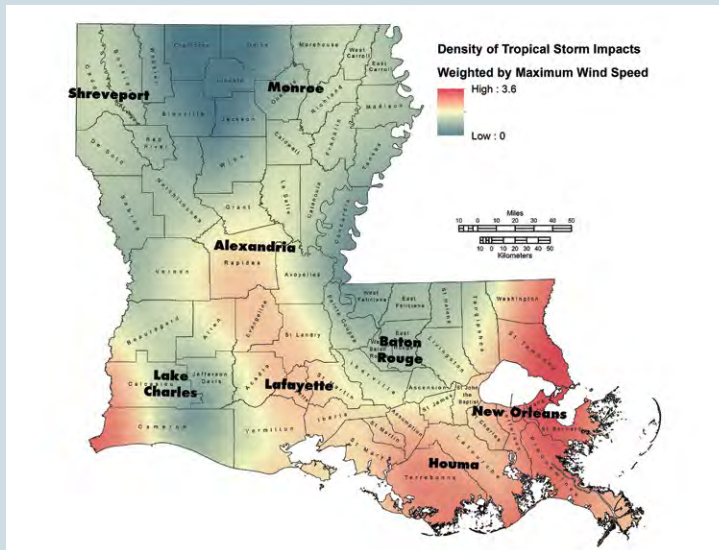
LSU Press Paperback Original

Nature Guide / Louisiana Studies / Reference

Published with the assistance of the John and Virginia Noland Fund of the Baton Rouge Area Foundation

“Demographic and economic episodes may be briefer than geologic epochs, but they are every bit as dynamic as land loss and land building. Louisiana has experienced innumerable episodes of coastal population and economic expansion and contraction. Residents have advanced toward the coast to harvest wetland, estuarine, and marine resources, and they have also relocated landward in the face of coastal hazards or resource depletion. These oscillations demonstrate that mobility and adaptation are two of the most deeply entrenched traditions of the coastal population.”

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



A Louisiana Coastal Atlas

Resources, Economies, and Demographics

SCOTT A. HEMMERLING

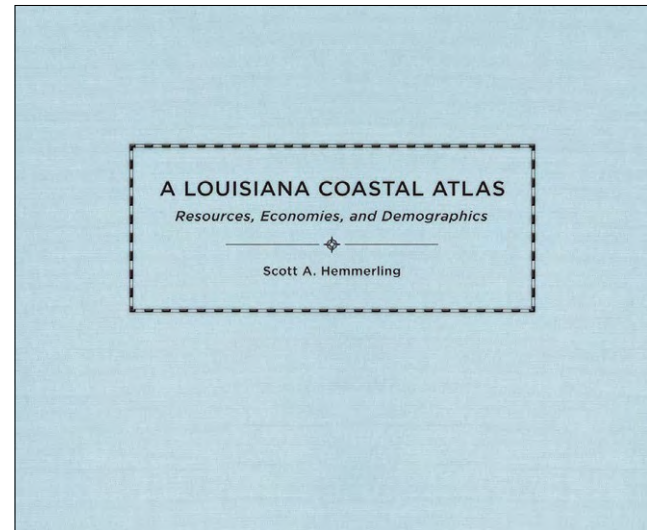
In the wake of ongoing land loss and devastating natural disasters, Scott A. Hemmerling's *A Louisiana Coastal Atlas* illustrates Louisiana's multi-layered response to environmental crises. Whether through gradual occurrences such as rising sea levels, subsidence, and coastal erosion, or acute events such as hurricanes and river floods, the region's persistent perils have required its residents to continuously prepare, react, and adjust. Through more than 250 vibrant and revealing maps, *A Louisiana Coastal Atlas* presents a history of adaptation as a guidepost for an increasingly uncertain future.

Hemmerling's comprehensive, easy-to-understand maps depict changes in land area, population density and diversity, employment patterns, agricultural and offshore production, and other effects of environmental change and natural and human-caused disasters upon residents of the coastal zone. He employs a wide range of demographic, economic, social, and environmental data to show cartographically the resilience or retreat of coastal communities. Examples of successful adaptation include rice cultivation and cattle farming on coastal prairies; expansion of the shrimp industry from inland wa-

terways to Gulf waters; and the shift from an onshore- to an offshore-based oil and gas industry. Maladaptive practices, often influenced by social policy, include continued settlement and resettlement in flood hazard zones and the use of construction methods and materials ill suited to low, flood-prone areas.

A Louisiana Coastal Atlas captures in accessible visual form the effects of more than half a century of geographical change and human behavior, creating a vivid picture that will help coastal planners, government officials, scientists, residents, and organizations anticipate and negotiate hazards to come.

SCOTT A. HEMMERLING is the director of the People, Resources, and Technology program at the Water Institute of the Gulf, where his work focuses on the human dimensions of environmental change in coastal Louisiana. He was formerly a geographer with the U.S. Geological Survey's National Wetlands Research Center.



MARCH 2017

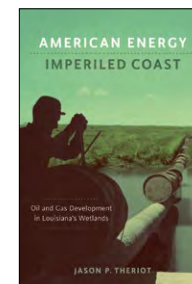
200 pages, 12 x 10, 273 maps

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Coastal Studies / Reference-Atlas / Geology

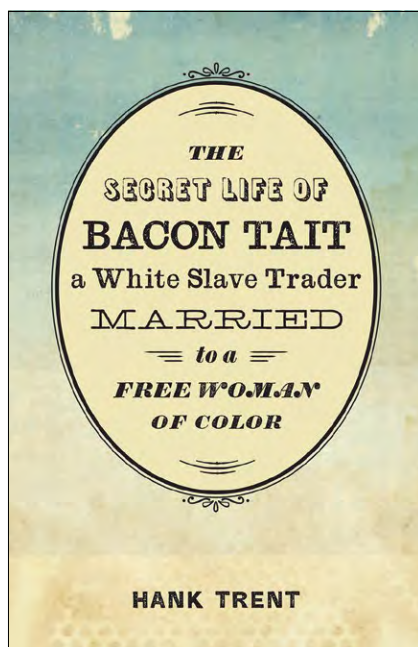
The Natural World of the Gulf South
Craig E. Colten, Series Editor



ALSO IN THIS SERIES

978-0-8071-5517-2

Cloth \$38.00



The Secret Life of Bacon Tait, a White Slave Trader Married to a Free Woman of Color

HANK TRENT

Historians have long discussed the interracial families of prominent slave dealers in Richmond, Virginia, and elsewhere, yet, until now, the story of slave trader Bacon Tait remained untold. Among the most prominent and wealthy citizens of Richmond, Bacon Tait embarked upon a striking and unexpected double life: that of a white slave trader married to a free black woman. In *The Secret Life of Bacon Tait*, Hank Trent tells Tait's complete story for the first time, reconstructing the hidden aspects of his strange and often paradoxical life through meticulous research in lawsuits, newspapers, deeds, and other original records.

Active and ambitious in a career notorious even among slave owners for its viciousness, Bacon Tait nevertheless claimed to be married to a free woman of color, Courtney Fountain, whose extended family were involved in the abolitionist movement and the Underground Railroad. As Trent reveals, Bacon Tait maintained his domestic sphere as a loving husband and father in a mixed-race family in the North while running a successful and ruthless slave-trading business in the South. Though he possessed legal control over thousands of other black women at dif-

ferent times, Trent argues that Tait remained loyal to his wife, avoiding the predatory sexual practices of many slave traders. No less remarkably, Courtney Tait and their four children received the benefits of Tait's wealth while remaining close to her family of origin, many of whom spoke out against the practice of slavery and even fought in the Civil War on the side of the Union.

In a fascinating display of historical detective work, Trent illuminates the worlds Bacon Tait and his family inhabited, from the complex partnerships and rivalries among slave traders to the anxieties surrounding free black populations in Courtney and Bacon Tait's adopted city of Salem, Massachusetts. Tait's double life reveals the complex interplay of control, manipulation, love, hate, denigration, and respect among interracial families, all within the larger context of a society that revolved around the enslavement of black Americans by white traders.

HANK TRENT is an independent scholar focusing on antebellum American history. He resides in Ohio and is the editor of *Narrative of James Williams, an American Slave*.

MARCH 2017

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

978-0-8071-6521-8

Cloth \$38.00s, ebook available

Slavery Studies / Southern History

The Guerrilla Hunters

Irregular Conflicts during the Civil War

Edited by **BRIAN D. McKNIGHT** and **BARTON A. MYERS**

Throughout the Civil War, irregular warfare—including the use of hit-and-run assaults, ambushes, and raiding tactics—thrived in localized guerrilla fights within the Border States and the Confederate South. *The Guerrilla Hunters* offers a comprehensive overview of the tactics, motives, and actors in these conflicts, from the Confederate-authorized Partisan Rangers, a military force directed to spy on, harass, and steal from Union forces, to men like John Gatewood, who deserted the Confederate army in favor of targeting Tennessee civilians believed to be in sympathy with the Union.

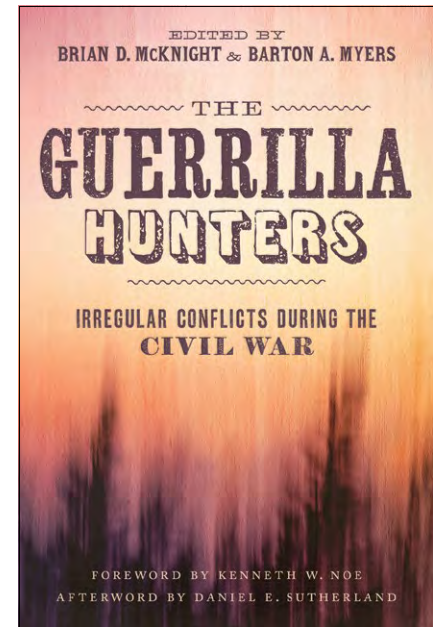
With a foreword by Kenneth W. Noe and an afterword by Daniel E. Sutherland, this collection represents an impressive array of the foremost experts on guerrilla fighting in the Civil War. Providing new interpretations of this long-misconstrued aspect of warfare, these scholars go beyond the conventional battlefield to examine the stories of irregular combatants across all theaters of the Civil War, bringing geographic breadth to what is often treated as local and regional history. *The Guerrilla Hunters* shows that instances of unorthodox combat, once thought isolated and infrequent, were numerous, and many clashes defy easy categorization. Novel methodological approaches and a staggering diversity of research and topics allow this volume to support multiple areas for debate and discovery within this growing field of Civil War scholarship.

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BRIAN D. McKNIGHT, professor of history at the University of Virginia's College at Wise, is the author of *Contested Borderland: The Civil War in Appalachian Kentucky and Virginia* and *Confederate Outlaw: Champ Ferguson and the Civil War in Appalachia*.

BARTON A. MYERS, associate professor of Civil War history at Washington and Lee University, is the author of *Executing Daniel Bright: Race, Loyalty, and Guerrilla Violence in a Coastal Carolina Community, 1861–1865* and *Rebels against the Confederacy: North Carolina's Unionists*.



APRIL 2017

416 pages, 6 x 9, 2 halftones, 6 maps

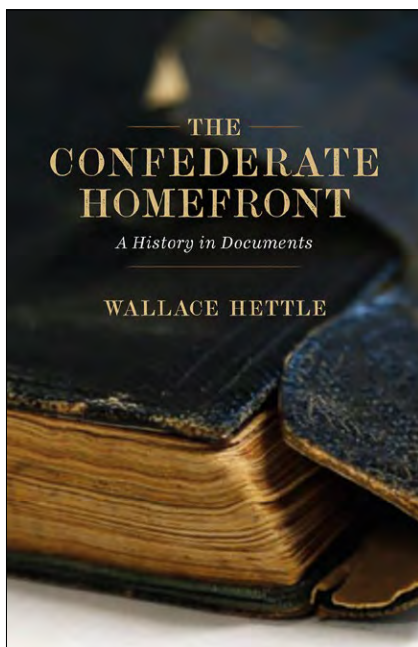
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Civil War Studies / Military History

Conflicting Worlds: New Dimensions of the American Civil War

T. Michael Parrish, Series Editor



MAY 2017

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

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Cloth Library Edition 978-0-8071-6755-7

Paper \$29.95s / Cloth \$65.00s

Civil War Studies / Southern History

The Confederate Homefront

A History in Documents

WALLACE HETTLE

The study of Confederate troops, generals, and politicians during the Civil War often overshadows the history of noncombatants—slave and free, male and female, rich and poor—threatening obscurity for important voices of the period. Although civilians comprised the vast majority of those affected by the conflict, even the number of civilian casualties over the course of the Civil War remains unknown. Wallace Hettle's *The Confederate Homefront* provides a sample of the enormous documentary record on the domestic population of the Confederate states, offering a glimpse of what it was like to live through a brutal war fought almost entirely on southern soil.

The Confederate Homefront collects excerpts from slave narratives, poems, diaries and journals, along with brief introductions that examine the circumstances and biases of each source. Bearing witness to the lives of marginalized groups, narratives by women navigating complex webs of loyalties and former slaves resisting and escaping the Confederacy feature prominently. Hettle also focuses on lesser-known aspects of the war, such as conscrip-

tion, draft evasion, and the development of Union military policies that helped bring about the demise of slavery. Reflecting recent work by Civil War historians, Hettle includes numerous documents that focus on the role of Christianity in justifying the Confederacy's increasingly destructive moral and ideological position in the war. He also examines the guerrilla war on the southern homefront and the plight of black and white refugees, adding new insights into the destructive impact of warfare on the lives of civilians.

The first documentary history to foreground the experiences of Confederate civilians, *The Confederate Homefront* illuminates the overlooked lives of noncombatants in the Civil War and bears witness to the traumatic final years of the institution of American slavery.

WALLACE HETTLE is professor of history at the University of Northern Iowa and the author of *Inventing Stonewall Jackson: A Civil War Hero in History and Memory*.

Armies in Gray

The Organizational History of the Confederate States Army in the Civil War

DAN C. FULLERTON

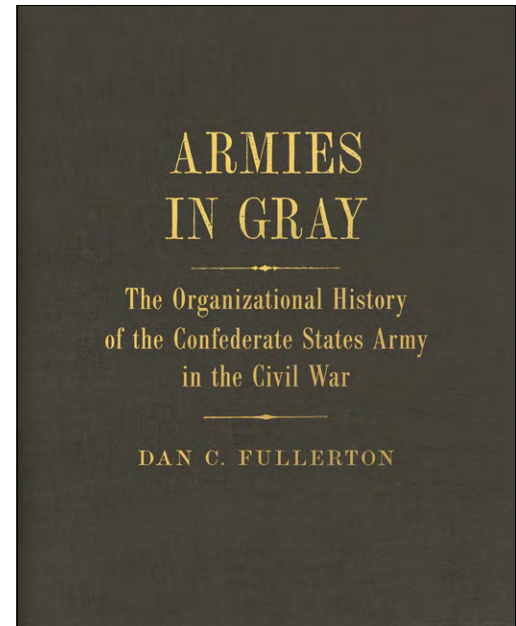
In the tradition of Ezra J. Warner's magisterial *Generals in Gray*, military historian Dan C. Fullerton supplies an indispensable reference work on Confederate forces over the entire course of the Civil War. *Armies in Gray* details the development and organization of the southern armies, their evolution over the course of the conflict, their command structure, and their geographic assignment and placement. Compiled during a decade-long analysis of an array of primary-source materials, this volume provides an entirely new understanding of the operations and strategies of the Civil War by examining how the Confederate War Department and field commanders used their fighting forces.

Unlike typical battle histories, which analyze the events of a single action at a single point in time or offer only a brief overview of the fighting forces' overall organization, *Armies in Gray* focuses on the structure of the Confederate ranks as a whole. Fullerton's meticulous examination of the Confederate Army allows readers to assess how well military leaders utilized their troops to achieve their tactical goals as they waged battles against the armies of

the North. Divided into three-month quarters over the duration of the war, this reference guide details the origins of all Confederate brigades, divisions, corps, districts, and departments. It also reports on ordered changes to these units, providing details on the evolution of Confederate forces and on how commanders deployed them through the entirety of the war. By looking at the organization of the Confederate armies in each quarter, readers can gain a clearer picture of the forces available to southern military leaders as they developed their plans at every stage of the Civil War.

Armies in Gray fills a void in Civil War studies, providing an accurate picture of the development of the Confederate armies, how commanders wielded them, and ultimately, how they were defeated by the Union Army as the nation's bloodiest conflict drew to a close.

DAN C. FULLERTON is associate professor in the School of Advanced Military Studies at the United States Army Command and General Staff College.



MAY 2017

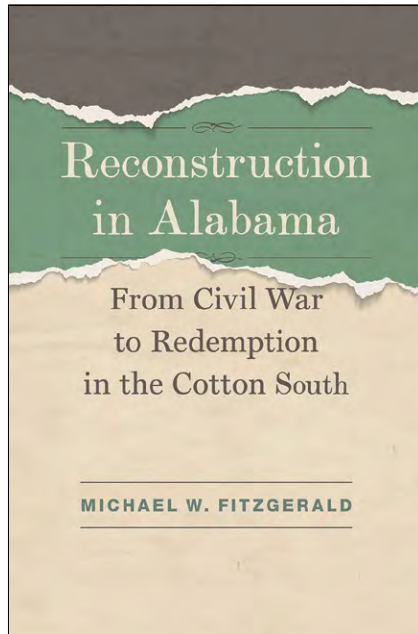
1,296 pages, 8 x 10

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Civil War / Military History

Published with the assistance of the
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464 pages, 6 1/8 x 9 1/4, 11 halftones, 7 maps

978-0-8071-6606-2

Cloth \$49.95s, ebook available

Civil War Studies / Southern History

Reconstruction in Alabama

From Civil War to Redemption in the Cotton South

MICHAEL W. FITZGERALD

The civil rights revolutions of the 1950s and 1960s transformed the literature on Reconstruction in America by emphasizing the social history of emancipation and the hopefulness that reunification would bring equality. Much of this revisionist work served to counter and correct the racist and pro-Confederate accounts of Reconstruction written in the early twentieth century. While there have been modern scholarly revisions for individual states, most are decades old, and Michael W. Fitzgerald's *Reconstruction in Alabama* is the first comprehensive reinterpretation of that state's history in over a century.

Fitzgerald's work not only revises the existing troubling histories of the era, it also offers a compelling and innovative new look at the process of rebuilding Alabama following the war. Attending to an array of issues largely ignored until now, Fitzgerald's history begins by analyzing the differences over slavery, secession, and war that divided Alabama's whites, mostly along the lines of region and class. He examines the economic and political implications of defeat, focusing particularly on how freed slaves and their former masters mediated the postwar landscape. For a time, he suggests, whites and freedpeople coexisted mostly peaceably in some parts of the state under the Reconstruction government, as a recovering cotton economy bathed the plantation belt in profit. Later, when charting the rise and fall of the Republican Party, Fitzgerald

shows that Alabama's new Republican government implemented an ambitious program of railroad subsidy, characterized by substantial corruption that eventually bankrupted the state and helped end Republican rule. He explains, however, that the state's freedpeople and their preferred leaders were not the major players in this arena: they had other issues that mattered to them far more, like public education, civil rights, voting rights, and resisting the Klan's terrorist violence.

After Reconstruction ended, Fitzgerald suggests that white collective memory of the era fixated on black voting, big government, high taxes, and corruption, all of which buttressed the Jim Crow order in the state. This misguided understanding of the past encouraged Alabama's intransigence during the later civil rights era. Despite the power of faulty interpretations that united segregationists, Fitzgerald demonstrates that it was class and regional divisions over economic policy, as much as racial tension, that shaped the complex reality of Reconstruction in Alabama.

MICHAEL W. FITZGERALD is professor of history at St. Olaf College and the author of *Urban Emancipation: Popular Politics in Reconstruction Mobile, 1860-1890* and *The Union League Movement in the Deep South: Politics and Agricultural Change During Reconstruction*.

Remembering Reconstruction

Struggles over the Meaning of America's Most Turbulent Era

Edited by **CAROLE EMBERTON** and **BRUCE E. BAKER**

Introduction by **W. FITZHUGH BRUNDAGE**

Academic studies of the Civil War and historical memory abound, ensuring a deeper understanding of how the war's meaning has shifted over time and the implications of those changes for concepts of race, citizenship, and nationhood. The Reconstruction era, by contrast, has yet to receive similar attention from scholars. *Remembering Reconstruction* ably fills this void, assembling a prestigious lineup of Reconstruction historians to examine the competing social and historical memories of this pivotal and violent period in American history.

Many consider the period from 1863 (beginning with slave emancipation) to 1877 (when the last federal troops were withdrawn from South Carolina and Louisiana) an "unfinished revolution" for civil rights, racial-identity formation, and social reform. The essays in *Remembering Reconstruction* advance and broaden our perceptions of the complex revisions in the nation's collective memory. Notably, the authors uncover the impetus behind the creation of black counter-memories of Reconstruction and the narrative of the "tragic era" that dominated white memory of the period. Furthermore, by questioning how Americans have remembered Reconstruction and how those memories have shaped the nation's social and political history throughout the twentieth century, this volume places memory at the heart of historical inquiry.

CAROLE EMBERTON, associate professor of history at SUNY–Buffalo, is the author of *Beyond Redemption: Race, Violence, and the American South after the Civil War*.

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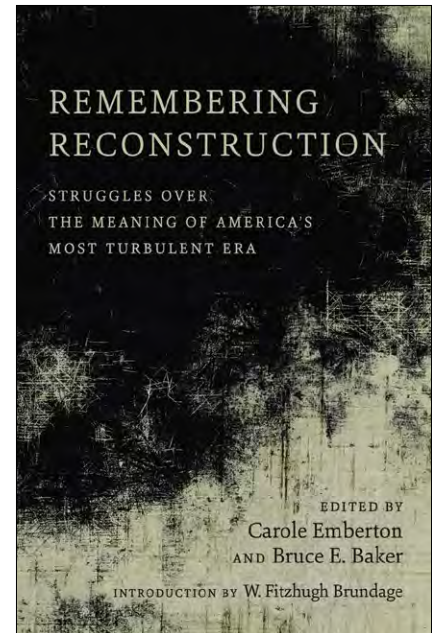
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"A Bitter Memory Upon Which Terms of Peace Would Rest": Woodrow Wilson, the Reconstruction of the South, and the Reconstruction of Europe," **Samuel L. Schaffer**

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BRUCE E. BAKER, lecturer in United States history at Newcastle University, is the author of *What Reconstruction Meant: Historical Memory in the American South*.



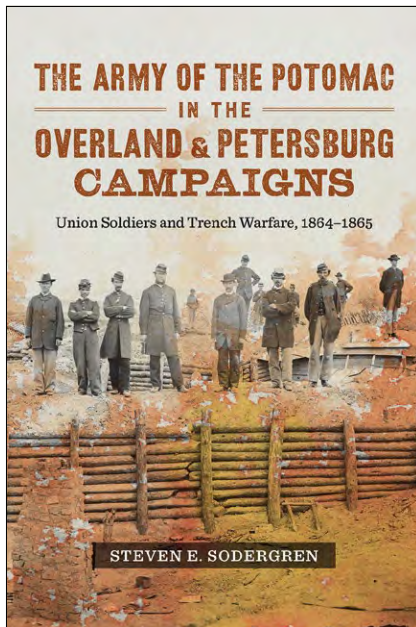
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Civil War Studies / Southern History



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Civil War Studies / Military History

The Army of the Potomac in the Overland and Petersburg Campaigns

Union Soldiers and Trench Warfare, 1864–1865

STEVEN E. SODERGREN

The final year of the Civil War witnessed a profound transformation in the practice of modern warfare, a shift that produced unprecedented consequences for the soldiers fighting on the front lines. In *The Army of the Potomac in the Overland and Petersburg Campaigns*, Steven E. Sodergren examines the transition to trench warfare, the lengthy campaigns of attrition that resulted, and how these seemingly grim new realities affected the mindset and morale of Union soldiers.

The 1864 Overland Campaign created tremendous physical and emotional suffering for the men of the Army of the Potomac as they faced a remarkable increase in the level and frequency of combat. By the end of this critical series of battles, surviving Union soldiers began to express considerable doubt in their cause and their leaders, as evidenced by widespread demoralization and the rising number of men deserting and disobeying orders. Yet, while the Petersburg campaign that followed further exposed the Army of the Potomac to the horrors of trench warfare, it proved both physically and psychologically regenerative. Comprehending that the extensive fortification network surrounding them benefitted their survival, soldiers quickly adjusted to life in the trenches despite the harsh conditions. The army's

static position allowed the Union logistical structure to supply the front lines with much-needed resources like food and mail—even a few luxuries. The elevated morale that resulted, combined with the reelection of Abraham Lincoln in November 1864 and the increasing number of deserters from the Confederate lines, only confirmed the growing belief among the soldiers in the trenches that Union victory was inevitable. Taken together, these aspects of the Petersburg experience mitigated the negative effects of trench warfare and allowed men to adapt more easily to a new form of combat.

Sodergren explores the many factors that enabled the Army of the Potomac to endure the brutal physical conditions of trench warfare and emerge with a renewed sense of purpose as fighting resumed on the open battlefield in 1865. Drawing from soldiers' letters and diaries, official military correspondence, and court-martial records, he paints a vivid picture of the daily lives of Union soldiers as they witnessed the beginnings of a profound shift in the way the world imagined and waged large-scale warfare.

STEVEN E. SODERGREN is associate professor of history at Norwich University in Northfield, Vermont.

NEW IN PAPER

Rebels on the Border

Civil War, Emancipation, and the Reconstruction of
Kentucky and Missouri

AARON ASTOR

PRAISE FOR *Rebels on the Border*

"Astor's narrative is compellingly argued and spritely written. . . . [An] impressive volume by a promising young scholar."—*Journal of American History*

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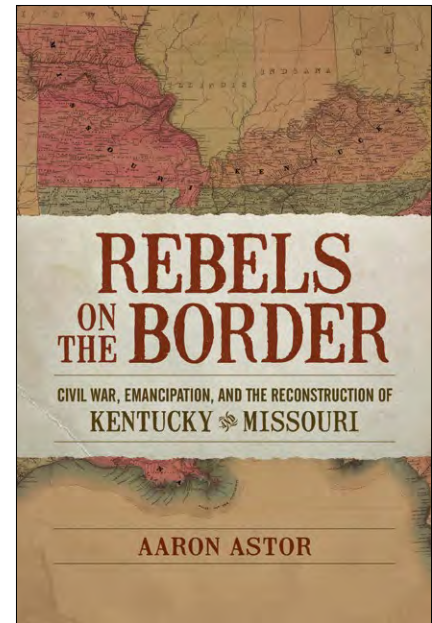
Rebels on the Border offers a remarkably compelling and significant study of the Civil War South's highly contested and bloodiest border states: Kentucky and Missouri. By far the most complex examination of the topic to date, the book sharply focuses on the "borderland" between the free North and the Confederate South. As a result, *Rebels on the Border* deepens and enhances our understanding of the Civil War and Reconstruction.

After slaves in central Kentucky and Missouri gained their emancipation, author Aaron Astor

contends, they transformed kinship and social networks of resistance against slavery into more formalized processes of political participation and institution building. At the same time, white politics in Kentucky's Bluegrass and Missouri's Little Dixie regions underwent an electoral realignment in response to the racial and social revolution caused by the war and its aftermath. Black citizenship and voting rights provoked a violent white reaction and a cultural reinterpretation of white regional identity. After the war, the majority of Unionists in the Bluegrass and Little Dixie joined former Confederate guerrillas in the Democratic Party in an effort to stifle the political ambitions of former slaves.

Rebels on the Border is not simply a story of bitter political struggles, partisan guerrilla warfare, and racial violence. Like no other scholarly account of Kentucky and Missouri during the Civil War, it places these two crucial heartland states within the broad context of local, southern, and national politics.

AARON ASTOR is associate professor of history at Maryville College.



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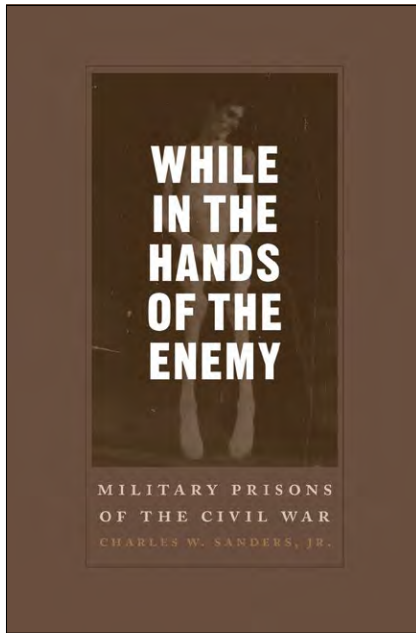
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Conflicting Worlds: New Dimensions of the American Civil War

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NEW IN PAPER

While in the Hands of the Enemy

Military Prisons of the Civil War

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"Spotless prose and outstanding research."—*American Historical Review*

"Quite simply, no one can claim to be a serious student of Civil War prisons until reading Sanders's *While in the Hands of the Enemy*."—*Georgia Historical Quarterly*

"[Sanders is] one of the few scholars capable of addressing the Civil War with utter candor. His brilliantly researched book is a ringing indictment of the prisoner-of-war (POW) systems maintained by both the Union and Confederacy."—*Alabama Review*

"Sanders . . . has accomplished something quite rare in modern Civil War scholarship. He has convincingly overturned conventional wisdom on an understudied aspect of the war."—*Kansas History*

During the four years of the American Civil War, over 400,000 soldiers—one in every seven who served in the Union and Confederate armies—became prisoners of war, and a great many did not survive their captivity. In northern and southern prisons alike, inmates suffered horrific treatment. Even healthy young soldiers often sickened and died within weeks of entering the stockades. In all, nearly 56,000 prisoners—one in seven—succumbed

to overcrowding, exposure, poor sanitation, inadequate medical care, and starvation. Historians have generally blamed prison conditions and mortality rates on factors beyond the control of Union and Confederate command, but Charles W. Sanders, Jr., boldly challenges the conventional view and demonstrates that leaders on both sides deliberately and systematically ordered the mistreatment of captives.

Sanders cites official and personal correspondence from high-level civilian and military leaders who knew about the intolerable conditions but often refused to respond or even issued orders that made matters far worse. From such documents emerges a chilling chronicle of how prisoners came to be regarded not as men but as pawns to be used and then callously discarded in pursuit of national objectives. Yet even before the guns fell silent, Sanders reveals, both North and South were hard at work constructing elaborate justifications for their actions.

While in the Hands of the Enemy offers a groundbreaking revisionist interpretation of the Civil War military prison system, challenging historians to rethink their understanding of nineteenth-century warfare.

CHARLES W. SANDERS, JR., is an associate professor of history at Kansas State University.

The Confederate Cherokees

John Drew's Regiment of Mounted Rifles

Updated Edition

W. CRAIG GAINES

PRAISE FOR *The Confederate Cherokees*

"Well researched, balanced, and intelligent in its analyses, and written in a clear, readable style."—*Journal of the West*

"*The Confederate Cherokees* is primarily military history, but it also contributes to our understanding of the deep animosities that existed between the progressive and traditional members of Cherokee tribes in the nineteenth century."—*American Indian Quarterly*

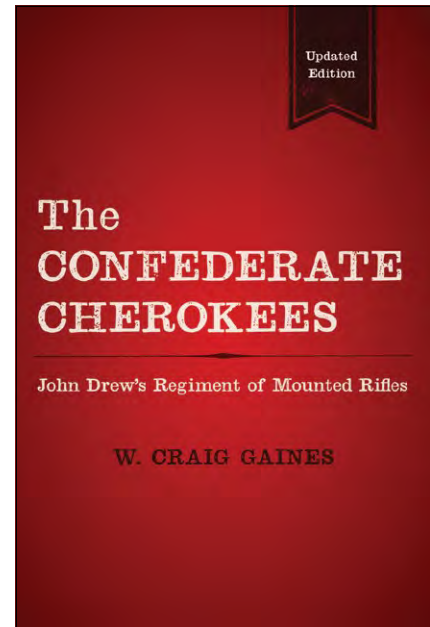
Although many Indian nations fought in the Civil War, general history often minimizes the important role Native Americans played in the conflict. Indian nations did, in fact, suffer a higher percentage of casualties than any Union or Confederate state, and the war almost destroyed the Cherokee Nation. In *The Confederate Cherokees*, W. Craig Gaines provides an absorbing account of the Cherokees' involvement in the early years of the Civil War, focusing in particular on the actions of one group, John Drew's Regiment of Mounted Rifles.

By the time the Civil War began, internal political dissension tore at the solidarity of the Cherokee tribe and a simmering thirty-year-old blood feud threatened to drive an even deeper divide. Entry into the war on the Confederate side intensified these intratribal tensions and ultimately two distinct factions emerged. One faction, loyal to Chief

John Ross and led by John Drew—Ross's nephew by marriage—formed a regiment. Another unit rallied around Ross's rival, Stand Watie. The Watie regiment was largely pro-Confederate, whereas many of Drew's soldiers, though fighting for the Confederate cause, secretly allied with a pro-Union, antislavery society known as the Keetoowahs. They had little sympathy for the southern whites, who had driven them from their ancestral homelands in Alabama, Georgia, North Carolina, Kentucky, and Tennessee. Drew's regiment nonetheless earned a degree of infamy during the Battle of Pea Ridge, in Arkansas, for scalping Union soldiers.

Gaines unfolds the history of Drew's regiment amid a larger narrative of military events within the Indian Territory. United action, as he shows, proved almost impossible because of continuing factionalism within the tribes and the desertion of many Native Americans to the Union forces. Indeed, Drew's unit, effectively disbanded by mid-1862, bears the distinction of being the only Confederate regiment to lose almost its entire membership through desertion to the Union ranks.

W. CRAIG GAINES, a former civilian employee of the U.S. Army Corps of Engineers, is the author of *Civil War Gold and Other Lost Treasures* and *Encyclopedia of Civil War Shipwrecks*.



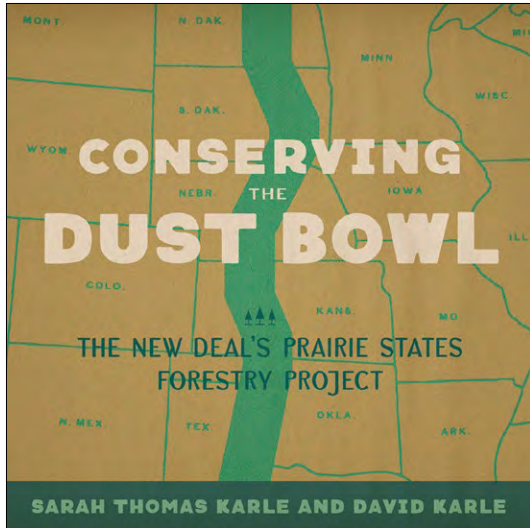
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Civil War Studies / Military History



Conserving the Dust Bowl

The New Deal's Prairie States Forestry Project

SARAH THOMAS KARLE and DAVID KARLE

In 1933 President Franklin D. Roosevelt initiated the New Deal's Prairie States Forestry Project to create "shelterbelts" of newly planted trees to mitigate the effects of the Dust Bowl in America's Great Plains. The project stretched from North Dakota to Texas and helped stabilize soil and rejuvenate farm communities affected by the

dust storms and erosion of topsoil. In this visionary project, previously unexamined as a form of landscape infrastructure, Sarah Thomas Karle and David Karle present a case study for designers, historians, and environmentalists of how to design and initiate a resilient agricultural system on a national scale.

When Roosevelt came to office, the Great Plains and other regions were suffering from what would become an almost decade-long period of economic, environmental, and social crisis. Several large-scale factors led to the environmental devastation of the Dust Bowl and contributed to the economic hardships of the Great Depression. As president, Roosevelt used conservation projects as a job-creation tool against the Great Depression, and within months of becoming president, he devised the Prairie States Forestry Project (1935–1942). The project, based to some degree on Roosevelt's personal experience with forestry management, was proposed as an ambitious "Great Wall of Trees." Despite a gen-

eral lack of scientific and congressional support, the United States Forestry Service worked across six states employing thousands of local farmers, the Civilian Conservation Corps, and the Works Progress Administration to plant over 220 million trees, creating more than 18,000 miles of windbreaks on 33,000 Plains farms.

This important environmental segment of the Great Depression era has remained largely unexplored. Through archival research, contemporary mapping, and aerial photography, Sarah Thomas Karle and David Karle shed new light on this important environmental precedent and offer a narrative about a forgotten landscape at risk of being destroyed. In *Conserving the Dust Bowl*, the authors propose that current-day policymakers, environmental designers, and grassroots activists will be inspired by Roosevelt's bold initiative to seek solutions for the national environmental challenges of our time that are as bold, imaginative, and innovative as the programs of Roosevelt's New Deal.

SARAH THOMAS KARLE is assistant professor of landscape architecture at the University of Nebraska, Lincoln.

DAVID KARLE is assistant professor of architecture at the University of Nebraska, Lincoln.

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Reading the American Landscape
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Maintaining Segregation

Children and Racial Instruction in the South, 1920–1955

LEEANN G. REYNOLDS

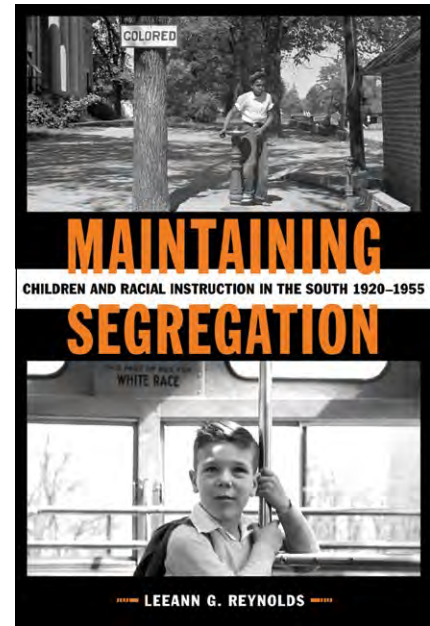
In *Maintaining Segregation*, LeeAnn G. Reynolds explores how black and white children in the early twentieth-century South learned about segregation in their homes, schools, and churches. As public lynchings and other displays of racial violence declined in the 1920s, a culture of silence developed around segregation, serving to forestall, absorb, and deflect individual challenges to the racial hierarchy. The cumulative effect of the racial instruction southern children received, prior to highly publicized news such as the *Brown v. Board of Education* decision and the Montgomery bus boycott, perpetuated segregation by discouraging discussion or critical examination.

As the system of segregation evolved throughout the early twentieth century, generations of southerners came of age having little or no knowledge of life without institutionalized segregation. Reynolds examines the motives and approaches of white and black parents to racial instruction in the home and how their methods reinforced the status quo. Whereas white families sought to preserve the legal system of segregation and their place within it, black

families faced the more complicated task of ensuring the safety of their children in a racist society without sacrificing their sense of self-worth. Schools and churches functioned as secondary sites for racial conditioning, and Reynolds traces the ways in which these institutions alternately challenged and encouraged the marginalization of black Americans both within society and the historical narrative.

In order for subsequent generations to imagine and embrace the sort of racial equality championed by the civil rights movement, they had to overcome preconceived notions of race instilled since childhood. Ultimately, Reynolds's work reveals that the social change that occurred due to the civil rights movement can only be fully understood within the context of the segregation imposed upon children by southern institutions throughout much of the early twentieth century.

LEEANN G. REYNOLDS is assistant professor of history at Samford University.



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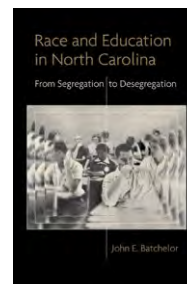
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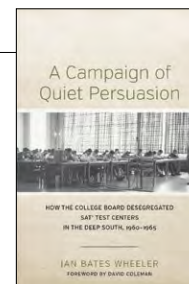
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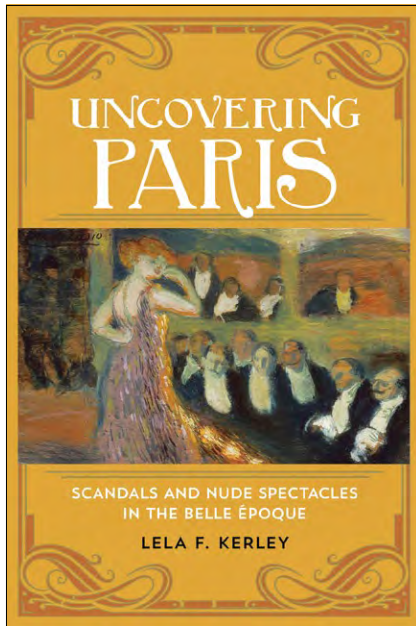


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French History / Gender Studies / Cultural Studies

Uncovering Paris

Scandals and Nude Spectacles in the Belle Époque

LELA F. KERLEY

From 1889 to 1914 in Paris, nude spectacles increased at an astonishing rate as a result of burgeoning artistic experimentation, the commercialization of the female body, and the rise of urban nightlife. In particular, artists' balls and music halls provided creative spaces in which women, artists, impresarios, and the illustrated press could cast the natural body as a source of sexual pleasure, identity, and reform. Emphasizing the role of erotic entertainment as an outlet and agent of modern sensibilities, *Uncovering Paris: Scandals and Nude Spectacles in the Belle Époque* offers a fresh approach to important topics of the period—bohemian artists, the New Woman, and press censorship—and reinterprets them through the lens of *la femme nue*.

Having inherited her name from the pictorial female Nude and the Nude's real-life counterpart, the artist's model, *la femme nue* operated as a screen onto which various groups projected their artistic drives, sexual desires, monetary interests, and cultural anxieties. A struggle to define pornography and art, freedom and censorship, and public and private spheres ensued among artists, theater directors, and moral leagues as a century-long tradition of equating civilization with clothing broke down in the face of performative challenges. In posing,

singing, acting, and dancing in naturalist presentations, the artist's model-turned-erotic entertainer engendered crises in ways of seeing the female body that contributed to and was indicative of a changing moral climate within which women were accorded more freedom to corporeally express themselves. Once denigrated and denounced as a sign of vulgar working-class sexuality, the revelation of female flesh became an integral aspect of twentieth-century French body culture.

Drawing upon a range of colorful commentaries, dramatic debates, and evocative photos, Lela F. Kerley highlights the importance of nudity in the redrawing of moral boundaries as she uncovers key moments that amounted to a "culture war" in the years leading up to World War I. Through an investigation of street riots, court cases, and anti-pornography campaigns, *Uncovering Paris* offers an interdisciplinary approach to the scholarship on Belle Époque sexual politics and a rich glimpse into the social construction of morality in Belle Époque France.

LELA F. KERLEY is a cultural historian who specializes in gender, visual culture, and the history of leisure in early Third Republic France.

Treating the Public

Charitable Theater and Civic Health in the Early Modern Atlantic World

RACHAEL BALL

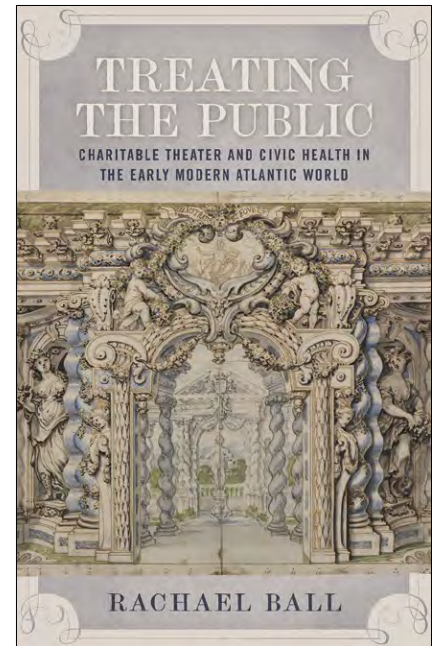
In *Treating the Public*, Rachael Ball presents a comparative history of commercial theater, public opinion, and charitable organizations in eight cities across the Spanish and Anglo-Atlantic worlds during the sixteenth and seventeenth centuries. This innovative study uncovers the rapid expansion of public drama into urban daily life in the Spanish Atlantic, revealing the means by which men and women provided and sought theatrical entertainment while practicing Catholic piety and working to aid the poor. Ball focuses her analysis on the theaters of Madrid, Seville, Mexico City, and Puebla de los Angeles, which she compares to English-speaking theaters throughout the Atlantic world in cities and towns including London, Bristol, Dublin, and Williamsburg, Virginia.

Ball shows how the *corrales de comedias*, or inn-yard theaters, became staples of city life throughout Spain and the Spanish Atlantic. This development stemmed, she argues, from a tremendous output of dramatic works and from the theaters' charitable activities that included donating a percentage of admission fees to hospitals and orphanages. As a

result, groups like theatrical companies, religious lay brotherhoods, city leaders, and hospitals forged collaborative relationships which at once allowed the *corrales* to flourish and protected theaters as charitable institutions. Ball highlights the uniqueness of this system by contrasting it with public drama in England, where financial dependence on courtly and noble patronage slowed the spread of regular theatrical performances to provincial cities and colonial centers.

Using an array of archival and print sources, Ball links the largely disconnected national histories of Spanish, English, and colonial American theaters. *Treating the Public* uncovers the depth of the *comedia* tradition that flourished in early modern Spain as well as the geographic scope of the Spanish theater as a political, social, and cultural institution.

RACHAEL BALL is assistant professor of history at the University of Alaska Anchorage and coauthor of *Cómo ser rey. Instrucciones del emperador Carlos V a su hijo Felipe. Mayo de 1543*.



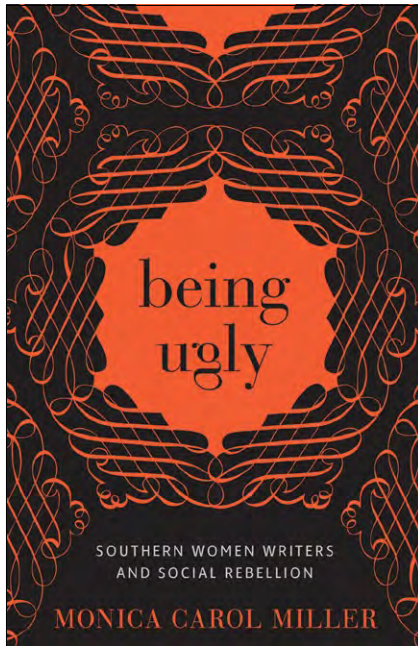
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Atlantic World Studies



Being Ugly

Southern Women Writers and Social Rebellion

MONICA CAROL MILLER

In the South, one notion of “being ugly” implies inappropriate or coarse behavior that transgresses social norms of courtesy. While popular stereotypes of the region often highlight southern belles as the epitome of feminine power, women writers from the South frequently stray from this convention and invest their fiction with female protagonists described as ugly or chastised for behaving that way. Through this divergence, “ugly” can be a force for challenging the strictures of normative southern gender roles and marriage economies. In *Being Ugly: Southern Women Writers and Social Rebellion*, Monica Carol Miller reveals how authors from Margaret Mitchell to Monique Truong employ “ugly” characters to upend the expectations of patriarchy and open up more possibilities for southern female identity.

Previous scholarship often conflates ugliness with such categories as the grotesque, plain, or abject, but Miller disassociates these negative descriptors from a group of characters created by southern women writers. Focusing on how such characters appear

prone to rebellious and socially inappropriate behavior, Miller argues that ugliness subverts assumptions about gender by identifying those who are unsuitable for the expected roles of marriage and motherhood. As opposed to familiar courtship and marriage plots, Miller locates in fiction by southern women writers an alternative genealogy, the ugly plot. This narrative tradition highlights female characters whose rebellion offers a space for re-imagining alternative lives and households in opposition to the status quo.

Reading works by canonical writers like Zora Neale Hurston, Flannery O’Connor, and Eudora Welty, along with recent texts by contemporary authors like Helen Ellis, Lee Smith, and Jesmyn Ward, *Being Ugly* offers an important new perspective on how southern women writers confront regressive ideologies that insist upon limited roles for women.

MONICA CAROL MILLER is a Marion L. Brittain Postdoctoral Fellow and assistant director of the Writing and Communication Program at the Georgia Institute of Technology.

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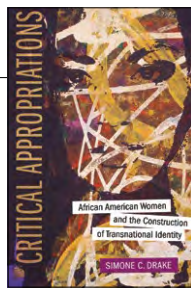
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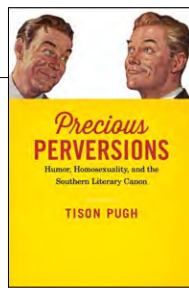
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The Complete Poems

JOHN CROWE RANSOM

Edited by ASHBY BLAND CROWDER

Foreword by ROBB FORMAN DEW

John Crowe Ransom distinguished himself as one of the South's foremost poets and literary critics of the twentieth century, cultivating a poetic style that celebrated rural, agrarian life as an antidote to the increasing complexity of modern society. In the process, he helped formulate a new method of literary analysis, the New Criticism, which advocated close reading of texts with attention to their form and internal meaning. His students included such prominent literary figures as Robert Penn Warren, Cleanth Brooks, Randall Jarrell, Robert Lowell, and E. L. Doctorow. Ransom's poetry, which he revised extensively throughout his lifetime, offers a concise representation of his ideas about art, life, and the vocation of poets.

The Complete Poems contains every poem that Ransom wrote, including his three books—*Poems About God, Chills and Fever*, and *Two Gentlemen in Bonds*—as well as the additional poems that appeared in the three editions of his *Selected Poems*, one of which won the National Book Award in 1964. The volume also collects poems that appeared only in newspapers and magazines, as well as a handful of unpublished poems that Ransom left in manuscript at the time of his death.

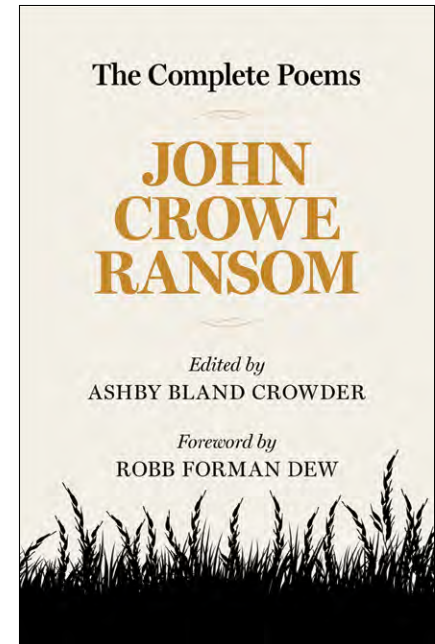
This variorum edition establishes the definitive text of each poem, collating Ransom's elaborate revisions. Detailed annotations identify sources, parse obscure allusions, and highlight the archaic language that constitutes a significant aspect of

Ransom's poetic technique. The volume also contains introductions to each of Ransom's separately published volumes, giving the background of their composition and an account of their contemporary reception. Edited by Ashby Bland Crowder, this volume constitutes a definitive scholarly edition of John Crowe Ransom's poetry, providing an essential resource for the study of twentieth-century American literature.

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

ASHBY BLAND CROWDER is the Peace Distinguished Professor Emeritus of English at Hendrix College. He is the author of *Wakeful Anguish: A Literary Biography of William Humphrey*, as well as the editor of *Far from Home: Selected Letters of William Humphrey* and two volumes of *The Complete Works of Robert Browning*.

ROBB FORMAN DEW, the granddaughter of John Crowe Ransom, is the author of several novels, including *Dale Loves Sophie to Death*, which won a National Book Award, *The Truth of the Matter*, and *Being Polite to Hitler*. She lives with her husband in Williamstown, Massachusetts.



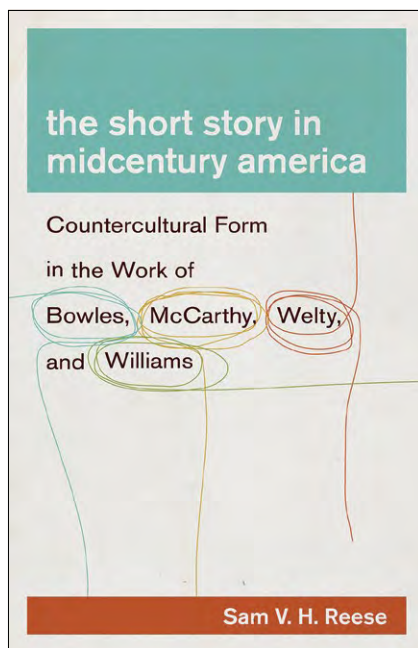
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The Short Story in Midcentury America

Countercultural Form in the Work of Bowles, McCarthy, Welty, and Williams

SAM V. H. REESE

The Short Story in Midcentury America provides in-depth case studies of four major writers of the post-World War II era—Paul Bowles, Mary McCarthy, Eudora Welty, and Tennessee Williams—examining how they used the contained aesthetics of short fiction to map out an oppositional stance to the dominant narratives, both political and literary, of mid-twentieth-century U.S. culture.

Sam V. H. Reese presents a new understanding of the connections between politics, ideology, and literary form, arguing that writers employed the short story to critique the cultural mores of the early Cold War. The four authors under discussion found themselves socially marginalized by mainstream U.S. culture due to such factors as their gender, sexual orientation, religion, and foreign residence. Reese shows that each author embraced the short story's compressed form as a means of resisting political coercion and conformity, speaking out in support of freedom and open expression.

Reese argues that these four writers used the formal restrictions of the short story to develop a type

of fiction that became recognizably countercultural, challenging the expansive, sprawling novels then receiving acclaim from critics. His analysis underscores the means by which each author's short stories utilized the aesthetic practices of mediums outside conventional narrative fiction: Bowles's career as a composer, McCarthy's criticism and memoirs, Welty's photography, and Williams's playwriting. By studying both their prose and its conceptualization, Reese reveals how writers resisted the political and stylistic pressures that defined U.S. literary culture in the early years of the Cold War.

In *The Short Story in Midcentury America*, Reese establishes a new framework for considering countercultural literature in the United States, reassessing the critical standing of the short story and re-evaluating the relationship between marginal social positions and literary form during the mid-twentieth century.

SAM V. H. REESE is a lecturer in English at the University of Northampton.

Quartet for J. Robert Oppenheimer

A Poem

KELLY CHERRY

PRAISE FOR KELLY CHERRY

“Imaginative, vivid, and rhythmic, in a voice that is alternately curious, meditative, mournful, witty, wise.”—*America*

“Steeped in poetic tradition, Kelly Cherry’s poems are nevertheless fresh and unique, bursting off the page.”
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“Part *ars poetica*, part philosophy—and all parts stunning portrayals of the power and poverty of language.”

—*Anglican Theological Review*

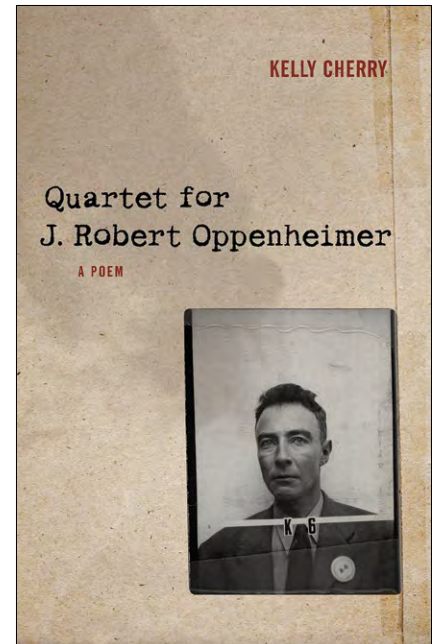
Quartet for J. Robert Oppenheimer records in poetry the life and times of one of America’s best-known scientists, the father of the atomic bomb who later lobbied for containment of nuclear weaponry. In brief, elegant stanzas, Kelly Cherry examines Oppenheimer’s inspirations, dreams, and values, visiting the events, places, and people that inspired him or led him to despair. She finds his place among scientists of his own time, such as Alan Turing and Albert Einstein, as well as his connections with historical and mythological figures from John Donne to Persephone.

“Of course he had blood on his hands. Who did not?” says Cherry, in “The Nature of War.” Again and again in the course of this remarkable poem, Cherry’s narration of Oppenheimer’s life compels her readers to contemplate the vagaries of science, guilt, and our responsibilities to each other.

KELLY CHERRY is the author of over twenty-five books of fiction, poetry, and nonfiction, ten chapbooks, and translations of two classical plays. She is Eudora Welty Professor Emerita of English and Evjue-Bascom Professor Emerita in the Humanities at the University of Wisconsin–Madison. She and her husband live in Virginia.

White Sands

A turquoise sky, its overflowing light
splashing down on buttes, mesas, mountains,
ravines, arroyos, canyons, caves, and flats,
white sands where scaffolding abuts the sun
and engineers are measuring the space
between annihilation and the view.
Oppie’s porkpie hat shadows his face.
(A skinny rabbit wisely leaps out of his way.)
He’s nervous, tense, afraid that something will
go wrong—there is so much that even now
can go wrong. There is the question of fallout.
He hugs himself while smoking, arms crossed,
a pose so characteristic, so often noted,
that actors who play him do the same. The flood
of light is only a metaphor, of course.
In general, deserts are dry, and men
measuring white sands are a mirage.



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Poetry

Blackout Starlight

New and Selected Poems, 1997–2015

BRUCE BOND

PRAISE FOR BRUCE BOND

“Bruce Bond may very well be the most gifted lyric poet writing in America today.”—*Plume*

“Intricate, simultaneously dark and shining poems. . . . Exquisitely written.”—*Ploughshares*

“Bond is a general in the army of swirling images, marching into inimitable literary posterity.”—*Rain Taxi*

Blackout Starlight brings together a selection of poems from nine previously published books, along with a generous assortment of new work. At the heart of this collection are investigations of the role of *eros*, language, and creative life, and of the wonder and anxiety of their absence. In Bond’s telling, the lines between real and unreal, living and dead, blur together in the poet’s imagination, which casts an equally compassionate eye upon “the man we see writhing in the marble” of an uncarved statue and the son at a funeral trying to face “the other half of life, the part / without my father in it.”

Taken together, the selections in this book represent the highlights of a dazzling career in poetry and leave the reader eager for many more years of Bond’s verses to come.

BRUCE BOND is the author of fifteen books, including *For the Lost Cathedral*, *The Other Sky*, and *Im-*

manent Distance: Poetry and the Metaphysics of the Near at Hand. He is Regents Professor of English at the University of North Texas.

Then my teacher told me to close my eyes
and observe the observer of the observer

and so on, down the long path of seeing,
the chiaroscuro of thought in the distance

like a field of starlight when the power goes.
See the seer, she said, and as I breathed

in waves against the dark, I saw my teacher.
I saw her porch lit with prayer flags

from Tibet: a light wind in the word *flag*,
a lighter word in the wind departing.

How it all fit in there, I will never know:
the flags, the words, the black canvas starred

in needles. And her, or my idea of her,
descending the stairs on her mechanical

chair devised for those who suffer daily
steps and thresholds beyond my understanding.

—from “New Moon”

The Atheist Wore Goat Silk

Poems

ANNA JOURNEY

PRAISE FOR *The Atheist Wore Goat Silk*

"Precisely at a moment when American anxiety tempts us, as writers and readers, to embrace the most simplistic, forceful logic as false salve and worldview, Anna Journey's lyrics remind us that there is a future in fluidity and the dark waters of myth. Listen to this siren's song and you just might hear the version of yourself that's been drowned out lately."—Saeed Jones, author of *Prelude to Bruise*

In her third collection of poems, *The Atheist Wore Goat Silk*, Anna Journey once again celebrates the profusion of sensuality erupting from the material world. As she weaves dark fables, luminous family memories, and hard-edged personal tales into a singular fabric, Journey charts the boundaries of absence and departure, delineating the separations that we often hope to stitch back together at the intersections of the body and the imagination.

Rhythmically charged and lyrically narrative, these poems are rich with verbal cascades and currents of mordant reflections. Throughout this collection, both readers and the poet are linked by a delicate and elegantly spun web of verse.

ANNA JOURNEY is the author of the poetry collections *Vulgar Remedies* and *If Birds Gather Your Hair for Nesting*, which was selected by Thomas Lux for

the National Poetry Series, and the essay collection *An Arrangement of Skin*. Journey has received fellowships from the Academy of American Poets, the National Endowment for the Arts, and Yaddo. She teaches at the University of Southern California.

I fight

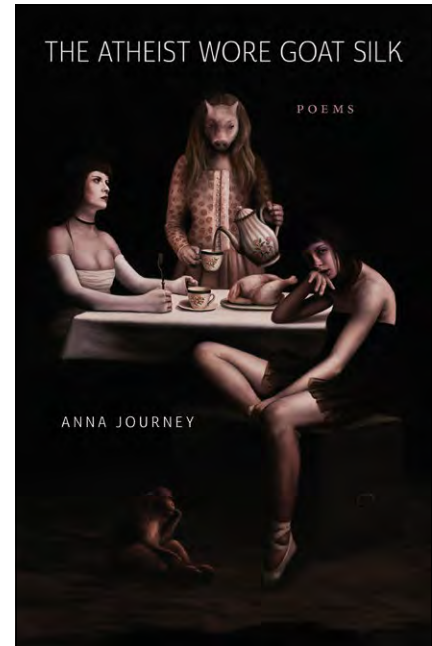
the new urge to write
the photographer from Dawsonville,
Georgia, to ask if he too

sits up late on a concrete porch
sipping something with fizz. Night
like a wick. I want to see if

he'll drive to Houston soon
with a gas can and a red fox
frozen in an arsonist's

pose. To see if he knows
how long a night
burns once we light it.

—from "I Find a Photograph Online of a Taxidermied
Fox Posed in Front of a Flaming Grey Paisley
Couch Abandoned in a Field of Crabgrass"



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Poetry



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Poetry

The Lost Roads Adventure Club

Poems

R. M. RYAN

The *New York Times* has described R. M. Ryan as a writer who works “at the juncture of rapture and rupture.” In this new collection of poems, Ryan offers insights into the experience of living, moving from meditations on emotions to struggles with a cancer diagnosis, from the comfortable world of sun and sand to the jarring dark corners of the soul.

The Lost Roads Adventures Club recalls the ephemera of times and places gone by: a rosary pulled from an old coffee can in a small, shabby church; the clicks of a record player needle at the end of a 45; dusty chalk coating the hands of a teenage boy laden with textbooks. Though grounded in precise observation of the world as it is, Ryan’s poetry also offers the reader a boundless capacity for imagined adventure: “Why shouldn’t this road / outside of Verona, Wisconsin / / be called Epic Lane?” he asks. “Poems start / from everywhere.” At times lighthearted as well as disheartening, his poems travel across the years as an attempt to understand what it means to be human.

For many years, **R. M. RYAN** worked as a stockbroker by day and a poet by night. His previous books of poetry include *Goldilocks in Later Life* and *Vaudeville in the Dark*. Now a full-time writer, he is also the author of a novel about his life as a soldier, *There’s a Man with a Gun Over There*. He lives in California.

The Sandpiper

Look at him go,
this fluff of nothing

back and forth along the shore,
avoiding the waves,

beaking his way along
as if adding periods

to unseen sentences—
or maybe to sentences

he can see
but we cannot.

Who knows
as we, ourselves, go,

two fluffs of nothing,
you and I,

avoiding the waves,
back and forth along the shore.

Stripper in Wonderland

Poems

DERRICK HARRIELL

PRAISE FOR DERRICK HARRIELL

“Harriell’s aesthetic commitments are precisely those that permit him to move between epic vision and close observation. That Harriell traces always an elegant arc between these two is the prevailing strength of these fine poems.”

—*Alabama Writers’ Forum*

“How easy it is for Harriell to write in a spoken vernacular, a voice that sounds at once familiar and specific, and not particularly spare. And yet, he incorporates, at his best, a taut and subtle lyricism into the language.”—*Verse Wisconsin*

The percussive poems of *Stripper in Wonderland* move from birth to death, funk to hip-hop, and racism to religion as Derrick Harriell explores the life of a modern black man transplanted from the American Midwest to the Deep South.

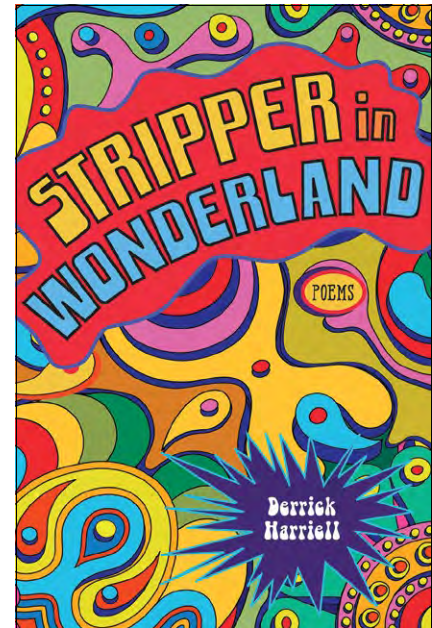
Harriell summons the ghosts of the past as he deals with the realities of the present. He carefully winds images and words together to produce powerful, often graphic, poems that inform our view of one another as they punch through our assumptions.

Originally from Milwaukee, Wisconsin, **DERRICK HARRIELL** directs the Master of Fine Arts program at the University of Mississippi, where he is also assistant professor of English and African American

studies. His poems have appeared in various literary journals, anthologies, and he is the author of two previous poetry collections. Harriell also received the 2014 Poetry Award from the Mississippi Institute of Arts and Letters.

Namesake

if ghosts are transparent strangeness
that walk through walls and sleep in closets then
you are not that / holographic haunting floating thing
hovering his bassinet in the ghost hour
having hitchhiked some paradoxical limbo /
I studied the outer space of his bassinet
for months for planets for comets for you
rehearsed the monologue until its language
became midnight’s pulse in my dusty throat /
the paradoxical nature of faith is how it requires
faith / I knew you’d come the same way you knew
you wouldn’t / but you were there
the morning he stopped breathing
and the moment / like they say happens / I moved out-
of-body
and became watcher / watched my hands
and fingers lifeline him back / watched
how his face suddenly became yours / your names
eternally wedded



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Southern Messenger Poets

Dave Smith, Series Editor



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Poetry

Dilemmas of the Angels

Poems

DAVID ROMTVEDT

PRAISE FOR DAVID ROMTVEDT

“An enchanting, natural storyteller with a light touch and a wry sense of humor.”—*Foreword Reviews*

“David Romtvedt . . . is writing poetry that might possibly be prose, but filled with such kindness, even awe, that it makes no difference in which form it appears.”—*Review of Arts, Literature, Philosophy, and the Humanities*

In the series of poems that underpins this collection, David Romtvedt imagines the daily lives of angels as well as other, more earthly, concerns. Whether he is considering the work of raising a child or imagining the work of the divine, Romtvedt displays an appreciation for all that surrounds us. His poems explore features of the Western world while offering accounts of life in Nicaragua, Rwanda, and the Congo. Throughout the collection, he displays an awareness of our remarkably diverse and intrinsically connected planet.

A meditation on the ever-present need to balance our exterior life with our spiritual one, *Dilemmas of the Angels* is a masterful testament to a universal human struggle.

DAVID ROMTVEDT is professor of creative writing at the University of Wyoming. The author of more than a dozen books, he has also served as the Poet Laureate of Wyoming and, with the bands Ospa and The Fireants, plays the button accordion.

Dilemmas of the Angels: Flight

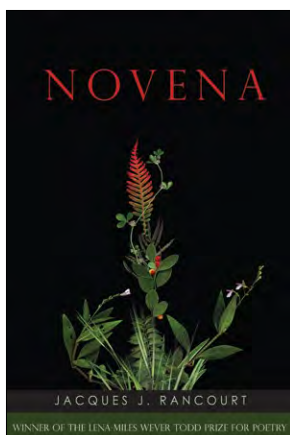
Before the angel there was something else—
not this coffee shop next to a drug rehabilitation center
filled with war veterans of the past, men and women
strapped to their chairs, birds straining to rise
from piles of feathers, bones, and blood.

Drenched in sweat and a little shaky
from too much caffeine, she takes flight,
a shining white-winged trumpeter swan
crossing open water, steam rising
from the feathers' barbs. Below her,
a cormorant, unfolding its black wings,
explodes from the surface, and even fish,
leaping from the oily sheen, glide
for a moment, gills pumping
in the poisonous atmosphere.

Such longing. How large
the muscles in our shoulders must be
to lift our wings even a single time.

WINNER OF THE LENA-MILES WEVER TODD PRIZE IN POETRY

Selected by Hadara Bar-Nadav



Novena

Poems

JACQUES RANCOURT

PRAISE FOR *Novena*

“Generations divide and blur like a gorgeous, heaving novel by García Márquez, surreal and delightful and bent. You will want to read this glorious first book again and again.”—Hadara Bar-Nadav, author of *Lullaby (with Exit Sign)*

“In his astonishing debut collection, *Novena*, Jacques Rancourt writes, ‘I gave to winter what belonged / to winter. The rest I cut free with a knife.’ These are poems both numinous and steely, transgressive yet worshipful, the body and the landscape it inhabits on full display. . . . *Novena* burns with insight.”—Quan Barry, author of *Loose Strife*

In poems inspired by and sometimes borrowing their forms from the novena, a nine-day Catholic prayer seeking intercession from the Virgin Mary, Jacques Rancourt explores the complexities of faith, desire, beauty, and justice. *Novena* is a collection that invites prayer not to symbols of dogmatic perfection but to those who are outcast or maligned, LGBTQ people, people in prison, people who resist, people who suffer and whose suffering has not been redeemed.

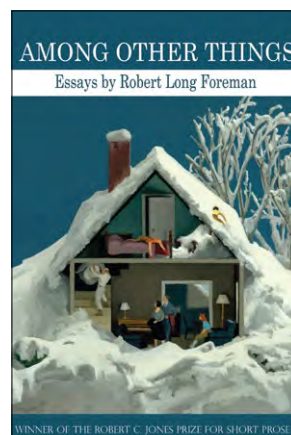
JACQUES RANCOURT received a Wallace Stegner fellowship from Stanford University, the Halls Emerging Artist Fellowship from the Wisconsin Institute for Creative Writing, and a residency from the Cité Internationale des Arts in Paris, France. His poems have appeared in *The Kenyon Review*, *Ploughshares*, and *Best New Poets 2014*, among others. As founding editor, he manages the literary journal, *Devil’s Lake*.

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Essays

ROBERT LONG FOREMAN

PRAISE FOR *Among Other Things*

“With neither flashy forms nor sensational confessions, the essays in this collection are beguiling, witty, and surprisingly surprising because they approach their subjects head-on and yet still manage to cast new angles of light onto what we thought we’d seen before.”—John D’Agata

“Only a writer of singular talent can illuminate aspects of our world as if we’re seeing them for the first time, as Foreman does in this splendid book.”—Maureen Stanton, author of *Killer Stuff and Tons of Money*

The essays collected in *Among Other Things* reveal the depth and significance of mundane objects—a puzzle, a skillet, an antique cannon, an avocado sandwich. With wry wit and insight, Robert Long Foreman examines small things close-up, casting his eye on what we have in our closets and on our shelves. With the personal and collective histories of everyday touchstones in view, the essays explore ancestry, inheritance, and the implications of ownership. Together they trace the author’s fraught path from adolescence to adulthood, and contemplate the complexities of family and belonging.

Winner of the Pushcart Prize, **ROBERT LONG FOREMAN** has been published in *Agni*, *Copper Nickel*, *The Cincinnati Review*, and the *Utne Reader*, among others. He lives with his family in Kansas City.

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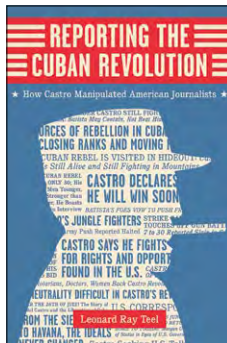
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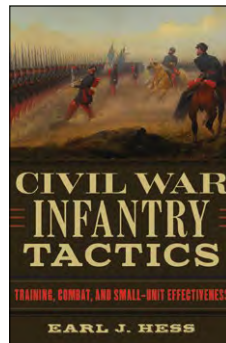
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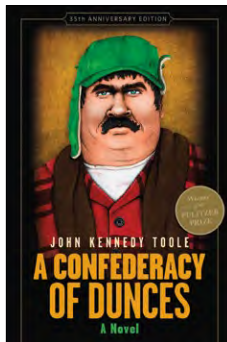
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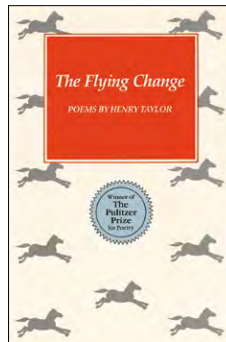
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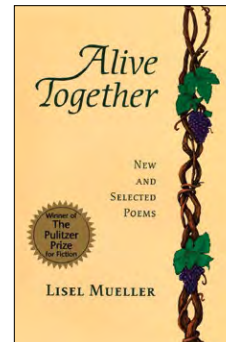
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