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Finding the News

Adventures of a Young Reporter

PETER COPELAND

Finding the News tells Peter Copeland's fast-paced story of becoming a distinguished journalist. Starting in Chicago as a night police reporter, Copeland went on to work as a war correspondent in Latin America, the Middle East, and Africa before covering national politics in Washington, DC, where he rose to be bureau chief of the E. W. Scripps Company. The lessons he learned about accuracy and fairness during his long career are especially relevant today, given widespread concerns about the performance of the media, potential bias, and the proliferation of so-called "fake news." He offers an honest and revealing narrative, told with surprising humor, about how he learned the craft of news reporting.

Copeland's story begins in 1980, when a colleague hastily declared him a full-fledged reporter after barely four days of training. He went on to learn the business the old-fashioned way: by chasing the news in thirty countries and across five continents. As a young person entering journalism and reporting during some of recent history's most fraught military situations—including Operation Desert Storm and the U.S. invasions of Panama and Somalia—

Copeland discovered the craft was his calling. Looking back on his career, Copeland asserts his most important lessons were not about reporting, writing, or the latest technologies, but about the core values that underlie quality journalism: accuracy, fairness, and speed.

Replete with behind-the-scenes stories about learning the trade, Copeland's inspiring account builds into a heartfelt defense of journalism "done the right way" and serves as a call to action for today's reporters. The values he learned as a cub reporter are needed now more than ever, he argues, as the integrity and motives of even seasoned journalists are called into question by political partisans. Copeland admits that those critics are not entirely wrong but contends that exciting new technologies, combined with a return to old-school news values, could usher in a golden age of journalism.

PETER COPELAND has been a journalist and author for nearly forty years. He is the former editor and general manager of Scripps Howard News Service and is the coauthor of four books, including *Living with Our Genes* and *The Science of Desire*.



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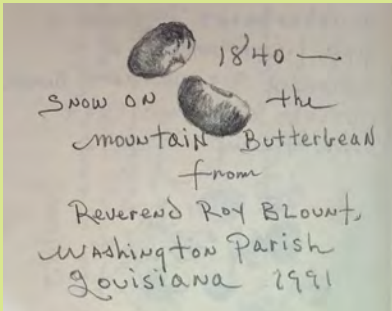
288 pages, 6 x 9, 18 halftones

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Media History / Journalism

From Our Own Correspondent
John Maxwell Hamilton, Series Editor



Preserving Our Roots

My Journey to Save Seeds and Stories

JOHN COYKENDALL with CHRISTINA MELTON

Photographs by SARAH HACKENBERG

For over four decades, John Coykendall's passion has been preserving the farm heritage of a small community in rural southeastern Louisiana. A Tennessee native and longtime master gardener at Blackberry Farm, Coykendall has become a celebrity in a growing movement that places a premium on farm-to-table cuisine with locally sourced, organic, and heirloom foods and flavors. While his work takes him around the world searching for seeds and the cultural knowledge of how to grow them, what inspires him most is his annual pilgrimage to Louisiana.

Drawn to the Washington Parish area as a college student, Coykendall forged long-lasting friendships with local farmers and gardeners. Over the decades, he has recorded oral histories, recipes, tall tales, agricultural knowledge, and wisdom from generations past in more than eighty illustrated and handwritten journals. At the same time, he has unearthed and safeguarded rare varieties of food crops once grown in the area, then handed them back to the community.

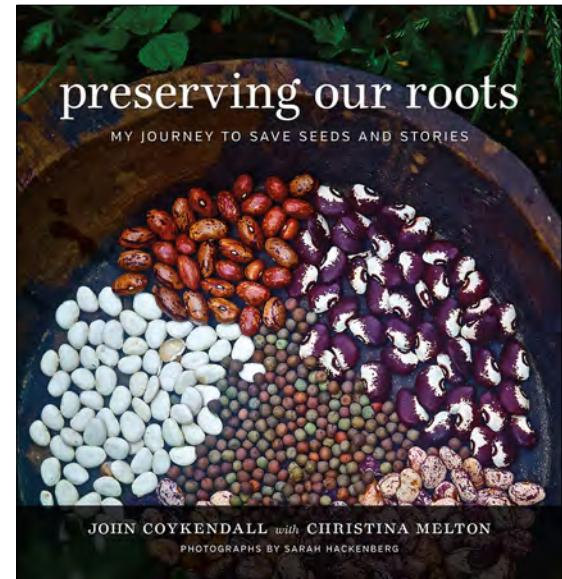
In *Preserving Our Roots: My Journey to Save Seeds and Stories*, Coykendall shares a wealth of materials collected in his journals, ensuring they are passed on to future generations. Organized by season, the book offers a narrative chronicle of Coykendall's visits to Washington Parish since 1973. He high-

lights staple crops, agricultural practices, and favorite recipes from the families and friends who have hosted him. Accompanied by a rich selection of drawings, journal pages, and photographs—along with over forty recipes—*Preserving Our Roots* chronicles Coykendall's passion for recording foods and narratives that capture the rhythms of daily life on farms, in kitchens, and across generations.

JOHN COYKENDALL, an internationally renowned horticulturalist and seed saver, is master gardener at Blackberry Farm in Walland, Tennessee. A classically trained artist, he holds an MFA from the School of the Museum of Fine Arts in Boston.

CHRISTINA MELTON is an Alfred I. duPont–Columbia University Award-winning documentary filmmaker from Louisiana, whose work includes *Atchafalaya Houseboat* and *A Summer of Birds: John James Audubon in Louisiana*.

SARAH HACKENBERG is a photographer and graphic designer based in Baton Rouge, Louisiana. Her work has been featured in the *Baton Rouge Advocate*, *Country Roads*, *Garden and Gun*, and the documentary *Deeply Rooted*.



NOVEMBER 2019

248 pages, 8 ½ x 9, 162 color and black-and-white images

978-0-8071-7036-6

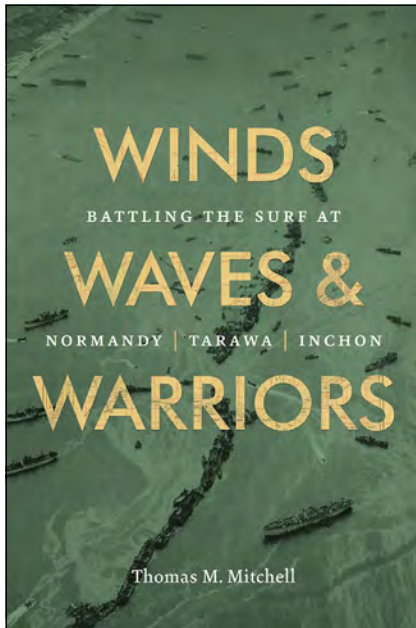
Cloth \$39.95

Cooking / Foodways

The Southern Table

Cynthia LeJeune Nobles, Series Editor

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



OCTOBER 2019

184 pages, 6 x 9, 10 halftones, 6 maps, 11 diagrams

978-0-8071-7223-0

Cloth \$39.95

World War II / Oceanography

Winds, Waves, and Warriors

Battling the Surf at Normandy, Tarawa, and Inchon

THOMAS M. MITCHELL

Winds, Waves, and Warriors examines the oceanographic conditions that U.S. military planners considered, or should have considered, when landing troops and vehicles on the beach at three historic amphibious assaults: Normandy, Tarawa, and Inchon. Oceanographer Thomas M. Mitchell brings welcome insight into a little-studied yet extraordinary aspect of ground warfare by explaining why certain tidal and weather conditions existed at those specific places and times, and how they affected the Army and Marine foot soldiers fighting to get ashore.

Mitchell offers easy-to-understand descriptions of basic oceanographic concepts and applies them to actual amphibious operations. Winds and waves hampered the Allies' efforts on D-Day but less than they would have had the soldiers attempted storming the beach at Normandy the day before or after. Coral reefs and tides contributed to high Marine casualties at Tarawa Atoll in the Pacific. General Douglas MacArthur used the element of surprise by attacking the North Koreans at Inchon despite treacherous soft mud bottoms and unfavorable tidal conditions.

Mitchell details how wartime necessity led to the development of clever methods to estimate such factors as water depth, beach slope, and underwater shoals, all of which affected troops' assaults and potentially changed the outcomes of key battles. An

Army Air Corps lieutenant, for example, dug a hole on the beach at Normandy to help him predict tides more accurately. The Army's Beach Erosion Board and research groups such as the Scripps Institution of Oceanography exploited elementary principles of physical oceanography to develop crude but effective instruments and techniques for ocean remote sensing and forecasting. Indeed, soldiers, Marines, staff planners, commanders, oceanographers, meteorologists, and researchers all contributed to some of the largest and most important military invasions in history.

Winds, Waves, and Warriors tells of the U.S. military's struggles with a foe that was sometimes just as formidable and unpredictable as the opposing army. When unheeded, unfavorable weather and ocean conditions could lead to tragic and avoidable deaths. The threat posed by the ocean at these three historic battles was an important factor not only in the outcomes of these operations but also to the survival of the troops who fought there.

THOMAS M. MITCHELL served twenty-nine years in the U.S. Army Reserve, spent six years studying oceanography, and for twenty-eight years practiced oceanography at Texas Instruments, ARCO Oil and Gas Company, and Texaco, Inc. He has been a contributor at the Bread Loaf Writers' Conference for thirteen summer sessions.

The Greatest of All Leathernecks

John Archer Lejeune and the Making of the Modern Marine Corps

JOSEPH ARTHUR SIMON

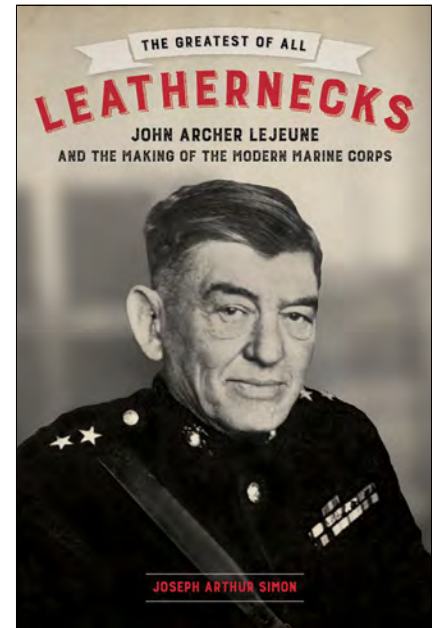
Joseph Arthur Simon's *The Greatest of All Leathernecks* is the first comprehensive biography of John Archer Lejeune (1867–1942), a Louisiana native and the most innovative and influential leader of the United States Marine Corps in the twentieth century. As commandant of the Marine Corps from 1920 to 1929, Lejeune reorganized, revitalized, and modernized the force by developing its new and permanent mission of amphibious assault. Before that transformation, the corps was a constabulary infantry force used mainly to protect American business interests in the Caribbean, a mission that did not place it as a significant contributor to the United States defense establishment.

The son of a plantation owner from Pointe Coupee Parish, Lejeune enrolled at Louisiana State University in 1871, aged fourteen. Three years later, he entered the U.S. Naval Academy, afterward serving for two years at sea as a midshipman. In 1890, he transferred to the Marines, where he ascended quickly in rank. During the Spanish-American War, Lejeune commanded and landed Marines at San Juan, Puerto Rico, to rescue American sympathizers who had been attacked by Spanish troops. A few

years later, he arrived with a battalion of Marines at the Isthmus of Panama—part of Colombia at the time—securing it for Panama and making possible the construction of the Panama Canal by the United States. He went on to lead Marine expeditions to Cuba and Veracruz, Mexico. During World War I, Lejeune was promoted to major general and given command of an entire U.S. Army division.

After the war, Lejeune became commandant of the Marine Corps, a role he used to develop its new mission of amphibious assault, transforming the corps from an ancillary component of the U.S. military into one of its most vibrant and essential branches. He also created the Marine Corps Reserve, oversaw the corps's initial use of aviation, and founded the Marine Corps Schools, the intellectual planning center of the corps that currently exists as the Marine Corps University. As Simon masterfully illustrates, the mission and value of the corps today spring largely from the efforts and vision of Lejeune.

JOSEPH ARTHUR SIMON is a retired higher education administrator with a doctorate in American military history from Lancaster University, UK.



SEPTEMBER 2019

360 pages, 6 x 9, 27 halftones, 4 maps

978-0-8071-7197-4

Cloth \$44.95, ebook available

Military History / Biography

“I entered graduate school thinking I would become a high-school history teacher. Three women professors and one man led me to change my mind. One night I attended Anne Firor Scott’s presentation on her book *The Southern Lady: From Pedestal to Politics, 1830–1930*. I had seen her on campus while working as a counselor at Duke Women’s College during the academic year 1967–68, but I had never spoken with her. She impressed Duke students with her bobbed hair, flat shoes, no makeup, and fast walk. This was the first time I heard her speak. I have never forgotten her light-blue linen dress and black pumps. Her book riveted me, in part because she so eloquently captured the lives of southern, white, middle- and upper-middle-class women.

The fruitful intersection of the publication in 1970 of Scott’s book with the rising women’s movement led historians to respond with a keen interest in both the approach and message of the book. Using women’s diaries, letters, and other personal documents, Scott brilliantly demonstrated that the familiar dichotomy of personal versus public and private versus civic that had dominated traditional scholarship about men could not be made to fit women’s lives. That night, I knew I wanted to be a historian, in fact, a woman historian like Anne Scott.”

—ELIZABETH ANNE PAYNE,
“The Past Should Be Forever”

“My history mentor, Dr. Kneeshaw, had encouraged me to consider graduate school. I didn’t know what that was. Besides, my funding was all gone. He told me that funding was available out there for outstanding students like me. I had shrugged it off, not eager to relocate, until my experience at the secondary school. I was more receptive to the idea after that.

I became his intern that semester. At the same time, I participated in his senior seminar. He hired a van and took eight of us to the LBJ Library in Austin, Texas, to spend a week doing primary research there. I decided to write about Lady Bird and her role in the Johnson administration. Doing primary research was a revelation to me. I would later tell my own students that I became a historian because I like to read other people’s mail. That was only partially in jest.”

—JANANN SHERMAN, “My Improbable Journey”

“Somehow, my scores sufficed to get me into the graduate program at the University of Georgia. In the summer of 1971, I headed off to Athens. I did two summers at Georgia, feeling envious as I listened to other graduate students discourse at length about our assigned books. Nothing in my educational background had readied me for identifying arguments or understanding historiography. How did they speak so fluently in this new language? I read my pages, wrote my papers, and hung on for dear life. To my surprise, the experience turned out just fine.

I do not believe that I really expected to persevere long enough to obtain an MA. I think I saw summer coursework at the University of Georgia as intellectual nourishment which could tide me over the starvation times of the school year, when I would again be consigned to teaching history and science to seventh graders (at least until I married, as I assumed I would).”

—PAMELA TYLER, “Creating Myself”

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Elizabeth Jacoway	Martha Swain
Gail Schmunk Murray	Pamela Tyler

No Straight Path

Becoming Women Historians

Edited by **ELIZABETH JACOWAY**

Foreword by **GLENDA ELIZABETH GILMORE**

No Straight Path tells the stories of ten successful female historians who came of age in an era when it was unusual for women to pursue careers in academia, especially in the field of history. These first-person accounts illuminate the experiences women of the post-World War II generation encountered when they chose to enter this male-dominated professional world.

None of the contributors took a straight path into the profession; most first opted instead for the more conventional pursuits of public-school teaching, marriage, and motherhood. Despite these commonalities, their stories are individually unique: one rose from poverty in Arkansas to earn the chairmanship of the history department at the University of Memphis; another pursued an archaeology degree, studied social work, and served as a college administrator before becoming a history professor at Tulane University; a third taught high school, studied at Indiana University, and helped develop two honors colleges before entering academia. The experiences of the other historians featured in this collection are equally varied and distinctive.

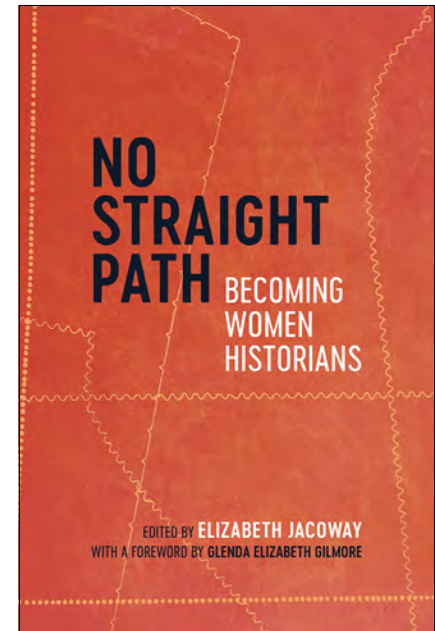
Several themes emerge in their collective stories. Most assumed they would become teachers, nurses, secretaries, or society ladies—the only “respectable” choices available to women at the time. The obligations of marriage and family, they believed, would far outweigh their careers outside the home. Upon

making the unusual decision, at the time, to move beyond high-school teaching and attend graduate school, few grasped the extent to which men dominated the field of history or that they would be perceived by many as little more than objects of sexual desire.

These women had no road maps to follow. The giants who preceded them—Gerda Lerner, Anne Firor Scott, Linda K. Kerber, Joan Wallach Scott, A. Elizabeth Taylor, and others—had breached the gates but only with great drive and determination. Few of the contributors to *No Straight Path* expected to undertake such heroics or to rise to that level of accomplishment. They may have had modest expectations when entering the field, but with the help of female scholars past and present, they kept climbing and reached a level of success within the profession that holds great promise for the women who follow.

ELIZABETH JACOWAY is the author of *Yankee Missionaries in the South: The Penn School Experiment* and *Turn Away Thy Son: Little Rock, the Crisis That Shocked the Nation*.

GLENDA ELIZABETH GILMORE is the Peter V. and C. Vann Woodward Professor of History at Yale University. She is the author of several books, including *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896–1920*.



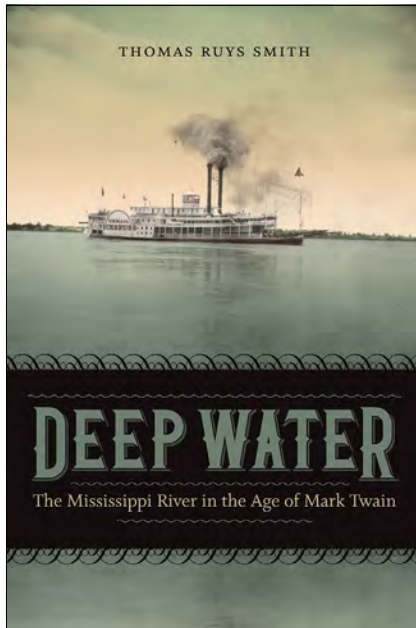
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Women's History / Feminist Studies



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360 pages, 6 x 9, 9 halftones

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Literary Studies / U.S. History

Southern Literary Studies
Scott Romine, Series Editor

Deep Water

The Mississippi River in the Age of Mark Twain

THOMAS RUYS SMITH

Mark Twain's visions of the Mississippi River offer some of the most indelible images in American literature: Huck and Jim floating downstream on their raft, Tom Sawyer and friends becoming pirates on Jackson's Island, the young Sam Clemens himself at the wheel of a steamboat. Through Twain's iconic river books, the Mississippi has become an imagined river as much as a real one. Yet despite the central place that Twain's river occupies in the national imaginary, until now no work has explored the shifting meaning of this crucial connection in a single volume.

Thomas Ruys Smith's *Deep Water: The Mississippi River in the Age of Mark Twain* is the first book to provide a comprehensive narrative account of Twain's intimate and long-lasting creative engagement with the Mississippi. This expansive study traces two separate but richly intertwined stories of the river as America moved from the aftermath of the Civil War toward modernity. It follows Twain's remarkable connection to the Mississippi, from his early years on the river as a steamboat pilot, through his most significant literary statements, to his final reflections on the crooked stream that wound its way through his life and imagination.

Alongside Twain's evolving relationship to the river, *Deep Water* details the thriving cultural life of the Mississippi in this period—from roustabouts to canoeists, from books for boys to blues songs—and highlights a diverse collection of voices each telling their own story of the river. Smith weaves together these perspectives, putting Twain and his creations in conversation with a dynamic cast of river characters who helped transform the Mississippi into a vibrant American icon.

By balancing evocative cultural history with thought-provoking discussions of some of Twain's most important and beloved works, *Deep Water* gives readers a new sense of both the Mississippi and the remarkable writer who made the river his own.

THOMAS RUYS SMITH, senior lecturer in American literature and culture at the University of East Anglia, is the author of *River of Dreams: Imagining the Mississippi before Mark Twain* and *Southern Queen: New Orleans in the Nineteenth Century*. He also edited the anthology *Blacklegs, Card Sharps, and Confidence Men: Nineteenth-Century Mississippi River Gambling Stories*.

Blue Notes

Jazz, Literature, and Loneliness

SAM V. H. REESE

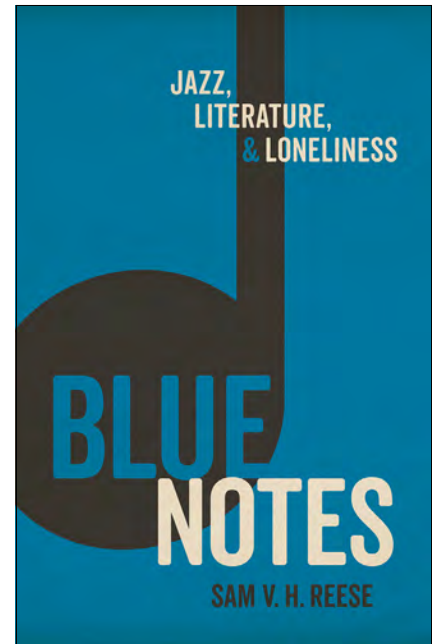
Jazz can be uplifting, stimulating, sensual, and spiritual. Yet when writers turn to this form of music, they almost always imagine it in terms of loneliness. In *Blue Notes: Jazz, Literature, and Loneliness*, Sam V. H. Reese investigates literary representations of jazz and the cultural narratives often associated with it, noting how they have, in turn, shaped readers' judgments and assumptions about the music.

This illuminating critical study contemplates the relationship between jazz and literature from a perspective that musicians themselves regularly call upon to characterize their performances: that of the conversation. Reese traces the tradition of literary appropriations of jazz, both as subject matter and as aesthetic structure, in order to show how writers turn to this genre of music as an avenue for exploring aspects of human loneliness. In turn, jazz musicians have often looked to literature—sometimes obliquely, sometimes centrally—for inspiration. Reese devotes particular attention to how several revolutionary jazz artists used the written word as a way to express, in concrete terms, something their music could only allude to or affectively evoke. By analyzing these exchanges between music and

literature, *Blue Notes* refines and expands the cultural meaning of being alone, stressing how loneliness can create beauty, empathy, and understanding.

Reese analyzes a body of prose writings that includes Ralph Ellison's *Invisible Man* and mid-century short fiction by James Baldwin, Julio Cortázar, Langston Hughes, and Eudora Welty. Alongside this vibrant tradition of jazz literature, Reese considers the autobiographies of Duke Ellington and Charles Mingus, as well as works by a range of contemporary writers including Geoff Dyer, Toni Morrison, Haruki Murakami, and Zadie Smith. Throughout, *Blue Notes* offers original perspectives on the disparate ways in which writers acknowledge the expansive side of loneliness, reimagining solitude through narratives of connected isolation.

SAM V. H. REESE is a lecturer in English and creative writing at the University of Northampton and the author of *The Short Story in Midcentury America: Countercultural Form in the Work of Bowles, McCarthy, Welty, and Williams*, winner of the 2018 Arthur Miller Institute First Book Prize.



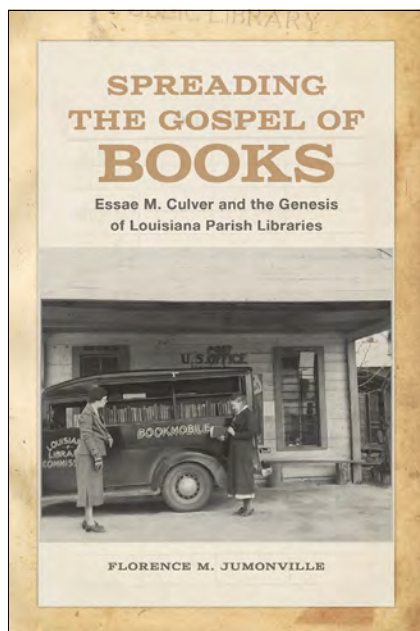
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Literary Studies / Music Studies



NOVEMBER 2019

272 pages, 6 x 9, 42 halftones, 1 map

978-0-8071-7019-9

Cloth \$50.00s, ebook available

U.S. History / Library Science

Spreading the Gospel of Books

Essae M. Culver and the Genesis of Louisiana Parish Libraries

FLORENCE M. JUMONVILLE

In 1925, Essae Martha Culver, a California librarian, arrived in Louisiana to direct a three-year project funded by the Carnegie Corporation that aimed to introduce public libraries to rural populations. Culver purchased a round-trip ticket, but she never used the second half. Instead, she stayed in Louisiana the rest of her life, working tirelessly to see libraries established in every parish by 1969.

In *Spreading the Gospel of Books*, Florence M. Jumonville chronicles the impressive, colorful history of Louisiana parish libraries and the State Library of Louisiana. She draws upon Culver's journals and library reports, in addition to correspondence, scrapbooks, and State Library internal documents, and includes photos from five decades, many never before published. The campaign to persuade individual parishes to financially support a library of their own was a long, uphill pull through poverty and politics, flood and famine, discouragement and depression, war and bureaucracy, ignorance and

prejudice. Culver credited success to the citizens, whose thirst for books and embrace of the idea of a library inspired perseverance.

In time, Culver's Louisiana plan served as an exemplar of library development elsewhere in the United States as well as abroad. Culver touched the lives of generations of Louisianians who have never heard her name. *Spreading the Gospel of Books* is her story, along with that of colleagues and supporters, of making the dream of library service come true for all.

FLORENCE M. JUMONVILLE, a native New Orleansian, is the archivist at Touro Infirmary. There and in previous positions at The Historic New Orleans Collection and the University of New Orleans Library, she has worked with Louisiana materials and special collections for over forty-five years and has written extensively on Louisiana history.

A New Orleans Author in Mark Twain's Court

Letters from Grace King's New England Sojourns

Edited by MIKI PFEFFER

Shortly after Grace King wrote her first stories in post-Reconstruction New Orleans, she entered a world of famous figures and literary giants greater than she could ever have imagined. Notable writers and publishers of the Northeast bolstered her career, and she began a decades-long friendship with Mark Twain and his family that was as unlikely as it was remarkable. Beginning in 1887, King paid long visits to the homes of friends and associates in New England and benefited from their extended circles. She interacted with her mentor, Charles Dudley Warner; writers Harriet Beecher Stowe and William Dean Howells; painter Frederic E. Church; suffragist Isabella Beecher Hooker; Chaucer scholar Thomas Lounsbury; impresario Augustin Daly; actor Will Gillette; cleric Joseph Twichell; and other stars of the era.

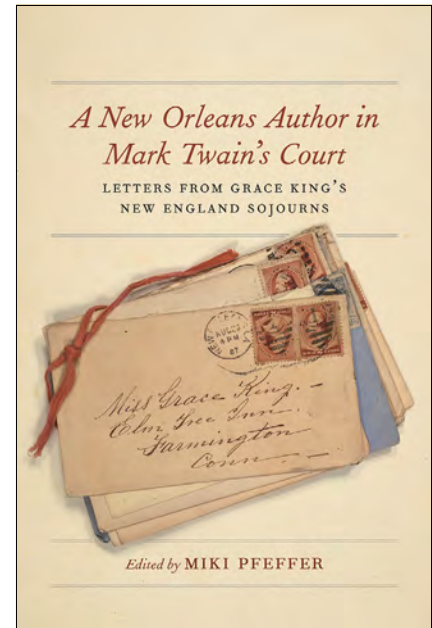
As compelling as a novel, this audacious story of King's northern ties unfolds in eloquent letters. They hint at the fictional themes that would end up in her own art; they trace her development from literary novice to sophisticated businesswoman who leverages her own independence and success. Through excerpts from scores of new transcriptions, as well as contextualizing narrative and annota-

tions, Miki Pfeffer weaves a cultural tapestry that includes King's volatile southern family as it struggles to reclaim antebellum status and a Gilded Age northern community that ignores inevitable change.

King's correspondence with the Clemens family reveals incomparable affection. As a regular guest in their household, she quickly distinguished "Mark," the rowdy public persona, from "Mr. Clemens," the loving husband of Livy and father of Susy, Clara, and Jean, all of whom King came to know intimately. Their unguarded, casual revelations of heartbreaks and joys tell something more than the usual Twain lore, and they bring King into sharper focus. All of their existing letters are gathered here, many published for the first time.

A New Orleans Author in Mark Twain's Court paints a fascinating picture of the northern literary personalities who caused King's budding career to blossom.

MIKI PFEFFER is a visiting scholar at Nicholls State University and the author of the award-winning *Southern Ladies and Suffragists: Julia Ward Howe and Women's Rights at the 1884 New Orleans World's Fair*.



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320 pages, 6 x 9, 21 halftones

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Biography / Louisiana History / Literary Studies

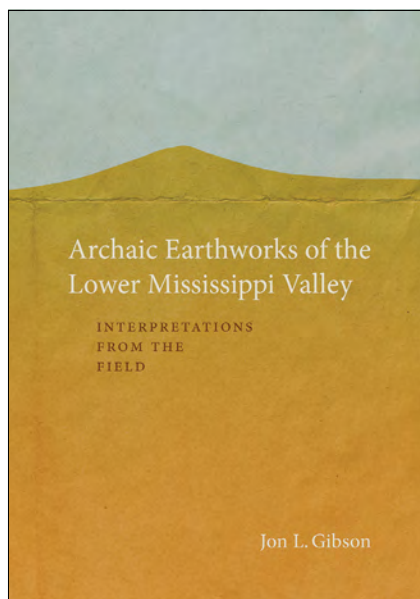
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19 illustrations, 10 tables

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Social Science / Archaeology

Archaic Earthworks of the Lower Mississippi Valley

Interpretations from the Field

JON L. GIBSON

In the decades since the recognition of Archaic mounds in the Lower Mississippi Valley, archaeologists have proposed many different, and often opposing, interpretations of their meaning: physical, social, residential, and sacred uses are among the field's top explanations, but these are far from the only proposed answers to the question of why the mounds were built. The culmination of over fifty years of research and study, *Archaic Earthworks of the Lower Mississippi Valley* is Jon L. Gibson's attempt to unpack the best explanations for these earthworks and the peoples who made them.

Drawing on new insights from radiometric chronology, as well as the tried-and-true techniques of contextual association and persuasive comparison, Gibson comes to well-founded, yet bold, conclusions. Early earthworks, he argues, often are successional and composited monuments, not one-time constructions. Further, he demonstrates that societies incorporated celestial elements and creation myths into architectural layouts. He also posits that mound building was initially conducted within a corporate-communal—not hierarchic—cultural milieu; but

ultimately political aggrandizing brought an end to the practice.

According to Gibson, the beginnings of the mound-building era date from around 5500 BC. By 3600 BC, theocratic leaders had developed a general cosmic knowledge and creation parable related to the construction of earthworks. A dark age of sorts descended between 2915 and 1680 BC, before giving way to the rise and fall of the remarkable town of Poverty Point between 1680 and 1170 BC. Examining topics ranging from the architectural incorporation of cosmic cycles and standard measures to traditional native myths and magical beliefs, *Archaic Earthworks of the Lower Mississippi Valley* is the definitive study of the history and ethos of that much-debated era.

JON L. GIBSON is the author of *The Ancient Mounds of Poverty Point: Place of Rings* and coeditor of *Signs of Power: The Rise of Cultural Complexity in the Southeast*, among other works. He received the Lifetime Achievement Award from the Southeastern Archaeological Conference in 2014.

New Orleans, Louisiana, and Saint-Louis, Senegal

Mirror Cities in the Atlantic World, 1659–2000s

Edited by **EMILY CLARK, IBRAHIMA THIOUB, and CÉCILE VIDAL**

This book explores the intertwined histories of Saint-Louis, Senegal, and New Orleans, Louisiana. Although separated by an ocean, both cities were founded during the early French imperial expansion of the Atlantic world. Both became important port cities of their own continents, the Atlantic world as a whole, and the African diaspora. By examining their linked histories over the *longue durée*, this edited collection shows the crucial role they played in integrating the peoples of the Atlantic world. The essays also illustrate how the interplay of imperialism, colonialism, and slaving that defined the early Atlantic world operated and evolved differently on both sides of the ocean.

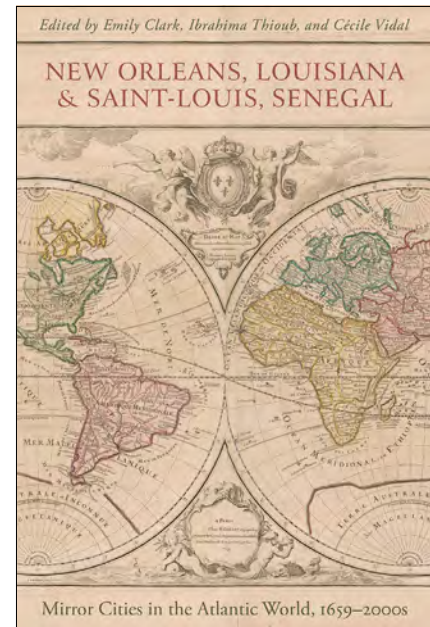
Part one, “Negotiating Slavery and Freedom,” highlights the centrality of the institution of slavery in the urban societies of Saint-Louis and New Orleans from their foundation to the second half of the nineteenth century. Part two, “Elusive Citizenship,” explores how the notions of nationality, citizenship, and subjecthood—as well as the rights or lack of rights associated with them—were mobilized, manipulated, or negotiated at key moments. Part three, “Mythic Persistence,” examines the construction, reproduction, and transformation of myths and popular imagination in the colonial and postcolonial cities. It is here, in the imagined past, that New Orleans and Saint-Louis most clearly mirror one another. The essays in this section offer two examples of how historical realities are simpli-

fied, distorted, or obliterated to minimize the violence of the cities’ common slave and colonial past in order to promote a romanticized present. With editors from three continents and contributors from around the world, this work is truly an international collaboration.

EMILY CLARK is Clement Chambers Benenson Professor in Colonial American History at Tulane University and the author of *Masterless Mistresses: The New Orleans Ursulines and the Development of a New World Society, 1727–1834* and *The Strange History of the American Quadroon: Free Women of Color in the Revolutionary Atlantic World*.

IBRAHIMA THIOUB is professor of history at the Cheikh Anta Diop University in Dakar, Senegal, and associate fellow at the Nantes Institute for Advanced Study in Nantes, France. He founded and leads the Centre Africain de Recherches sur les Traites et les Esclavages (CARTE) at Dakar.

CÉCILE VIDAL is directrice d’études at the École des Hautes Études en Sciences Sociales in Paris. She coauthored, with Gilles Havard, *Histoire de l’Amérique française* and has edited numerous collected works, including *Louisiana: Crossroads of the Atlantic World*. Her latest monograph is *Caribbean New Orleans: Empire, Race, and the Making of a Slave Society*.



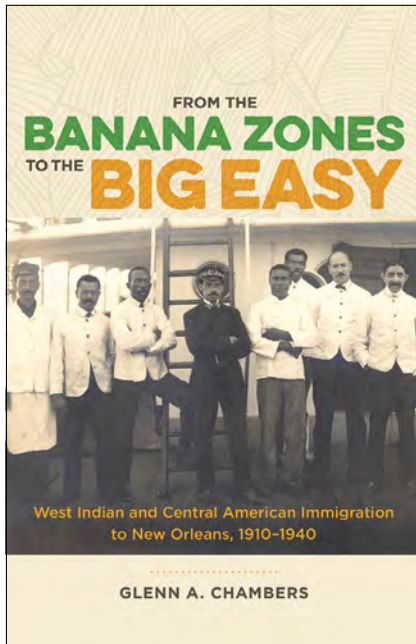
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French History / African History / Atlantic World Studies



AUGUST 2019

200 pages, 5 ½ x 8 ½, 5 halftones, 5 tables, 1 map

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Southern History / Latin American and Caribbean Studies

From the Banana Zones to the Big Easy

West Indian and Central American Immigration to
New Orleans, 1910–1940

GLENN A. CHAMBERS

From the Banana Zones to the Big Easy focuses on the immigration of West Indians and Central Americans—particularly those of British West Indian descent from the Caribbean coastal areas—to New Orleans from the turn of the twentieth century to the start of World War II. Glenn A. Chambers discerns the methods by which these individuals of diverse racial and ethnic backgrounds integrated into New Orleans society and negotiated their distinct historical and ethnoracial identities in the Jim Crow South. Throughout this study, Chambers explores two central questions: What did it mean to be “West Indian” within a context in which the persons migrating—or their parents, in some cases—were not born in the West Indies? And how did Central Americans grapple with this “West Indian” cultural identity when their political identity (citizenship) was Honduran, Costa Rican, or Panamanian? Chambers maintains that a distinct West Indian culture did not emerge in New Orleans. Rather, newly arrived West Indian practices intertwined with existing African American traditions, a process intensified in New Orleans’s established climate of incorporating, and often absorbing, new peoples and cultures.

The West Indian population in early twentieth-century New Orleans was truly transnational, multinational, multilingual, diasporic, and constantly evolving. These newcomers to New Orleans re-

mained conscious of their West Indian roots but were not bound by them. Their experiences spanned nations but were not politically internationalist, as was the case with the larger West Indian communities in the northeastern United States. The ways in which individuals and families transitioned into U.S. constructions of race were at times the result of conscious decisions. In other instances, race was determined by the realities of everyday life in the Jim Crow South, in which whiteness translated into access and opportunity and all other ethnicities were relegated to a subordinate position. Many West Indians and Central Americans impacted by this system learned to navigate it in such a way that their ethnic and national identity all but disappeared from the historical record.

Through an analysis of arrest records, ships’ passenger records, foreign consulate reports, draft registrations, declarations of intent to apply for citizenship, naturalization applications, and city directories, Chambers recovers the lives of a small but significant population of immigrants who challenged the racial status quo.

GLENN A. CHAMBERS is associate professor of history at Michigan State University and the author of *Race, Nation, and West Indian Immigration to Honduras, 1890–1940*.

Louisiana State University and Agricultural and Mechanical College, 1860–1919

A History

PAUL E. HOFFMAN

Paul E. Hoffman's *Louisiana State University and Agricultural and Mechanical College, 1860–1919* is a highly detailed analysis of LSU's beginnings and early development, starting well before it first opened its doors in Pineville, Louisiana, in 1860. Hoffman reveals how political and ideological contests in areas of governance, curriculum, finances, discipline (the "military feature"), and student life influenced the early identity and development of the school, shaping and laying the groundwork for the university we recognize today.

The institution's first name—the Louisiana State Seminary of Learning and Military Academy—reflected its conflicted character: part imitation of the Virginia Military Institute, part true military academy, and part classical college. The school was renamed Louisiana State University in 1870 after graduating its first class. When the land-grant university created at New Orleans in 1874 merged with LSU in 1877, the school became Louisiana State University and Agricultural and Mechanical College. The new disagreements about the character of the institution reflected in this name did not resolve until 1919.

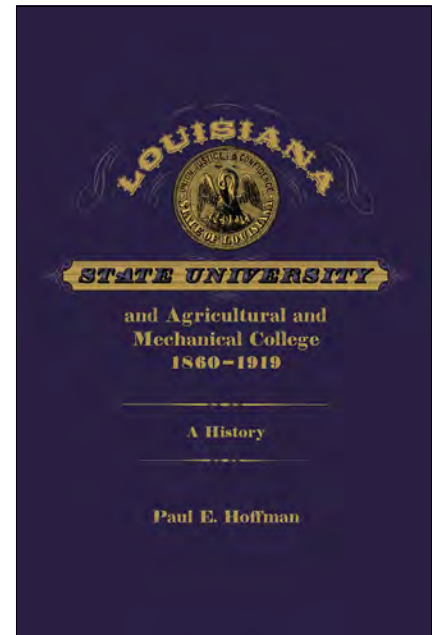
At the turn of the twentieth century, new challenges led to the establishment of a law school, the admittance of women for the first time, the organization of the institution into distinct colleges, and demands to emphasize on-campus agricultural instruction. Hoffman shows that President Thomas D. Boyd, faced with flat, inadequate state

funding for the university as a whole, moderated those demands until 1918. Then the wartime emphasis on agricultural production, various federal programs that encouraged enrollment in LSU's College of Agriculture, and a critical shortage of space on the downtown campus worked together to prompt the purchase of Gartness Plantation, the site of the current campus, but without any funds or immediate plans for its development.

Hoffman's study ends in the spring of 1919. By then, the school had largely resumed its prewar rhythms in academic and extracurricular areas. The ROTC program, begun in 1917, was again in place, transforming LSU into the "Ole War Skule" of living memory. With most of its struggles over its identity resolved, LSU was poised to resume the growth that World War I had interrupted and that, with the development of the "new" campus, would characterize the school during the next twenty years of its history.

This first fully documented history of LSU in its early years contributes to a broader understanding of the growth of both LSU itself and American higher education, showing how fiscal realities and contested ideas about higher education during the post–Civil War era shaped university development.

PAUL E. HOFFMAN is the Paul W. and Nancy W. Murrill Distinguished Professor Emeritus and Professor Emeritus of History at Louisiana State University.



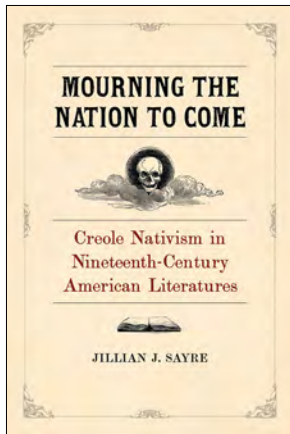
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History of Higher Education / Louisiana History



Mourning the Nation to Come

Creole Nativism in Nineteenth-Century American Literatures

JILLIAN J. SAYRE

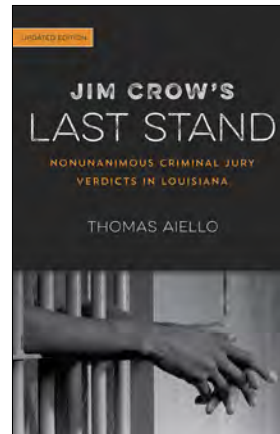
In *Mourning the Nation to Come*, Jillian J. Sayre offers a comparative study of early national literature in the United States, Brazil, and Spanish America that theorizes New World nationalism as grounded in cultures of the dead and commemorative acts of mourning. Sayre argues that popular historical romances unified communities of creole readers by giving them lost love objects they could mourn together, allowing citizens of newly formed nations to feel as one.

Mourning the Nation to Come focuses on the genre of historical writings often gathered under the title of “Indianist romance,” which engage Native American history in order to translate Indigenous claims to the land as iterations of creole nativism. These historical narratives foresee present communities, anticipating the nation as the inevitable realization or fulfillment of a prophecy buried in the past. Sayre uncovers prophetic, nation-building narratives in texts from across the Americas, including the Book of Mormon and works of fiction, poetry, and oratory by José de Alencar, William Apess, Lydia Maria Child, James Fenimore Cooper, Herman Melville, and José Joaquín de Olmedo, among others.

By using cultural theory to interpret a transnational archive of literary works, *Mourning the Nation to Come* elucidates the structuring principles of New World nationalism located in prophetic narratives and acts of commemoration.

JILLIAN J. SAYRE is assistant professor of English at Rutgers University-Camden.

JANUARY 2020 | 264 pages | 6 x 9 | 3 halftones, 1 table | 978-0-8071-7189-9
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NEW IN PAPER

Jim Crow's Last Stand

Nonunanimous Criminal Jury Verdicts in Louisiana

THOMAS AIELLO

Updated Edition

PRaise for the first edition of *JIM CROW'S LAST STAND*

“A reminder of the importance of historical context in interpreting legal precedent and the perils citizens suffer when that context goes overlooked.” —*Louisiana History*

A remnant of the racist post-Reconstruction Redeemer sociopolitical agenda, Louisiana’s nonunanimous jury-verdict law permitted juries to convict criminal defendants with only nine, and later ten, out of twelve votes: a legal oddity. On the surface, it was meant to speed convictions. In practice, the law funneled many convicts—especially African Americans—into Louisiana’s burgeoning convict lease system. Although it faced legal challenges through the years, the law endured well after convict leasing had ended. Few were aware of its existence, let alone its original purpose. In fact, the original publication of *Jim Crow’s Last Stand* was one of the first attempts to call attention to the historical injustice caused by this law.

Available now in paperback, this updated edition unpacks the origins of the statute in Bourbon Louisiana, traces its survival through the civil rights era and the Supreme Court’s decision in *Johnson v. Louisiana* (1972), and ends with the successful effort to overturn the nonunanimous jury practice, a policy that officially went into effect on January 1, 2019. *Jim Crow’s Last Stand* investigates the ways in which legal policies and patterns of incarceration contributed to a new and lasting form of racial inequality.

THOMAS AIELLO is associate professor of history and African American studies at Valdosta State University. He is the author of dozens of books and articles analyzing black cultural and intellectual history.

SEPTEMBER 2019 | 216 pages, 5 ½ x 8 ½ | 978-0-8071-7237-7 | Paper \$25.00s
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The Visible Confederacy

Images and Objects in the Civil War South

ROSS A. BROOKS

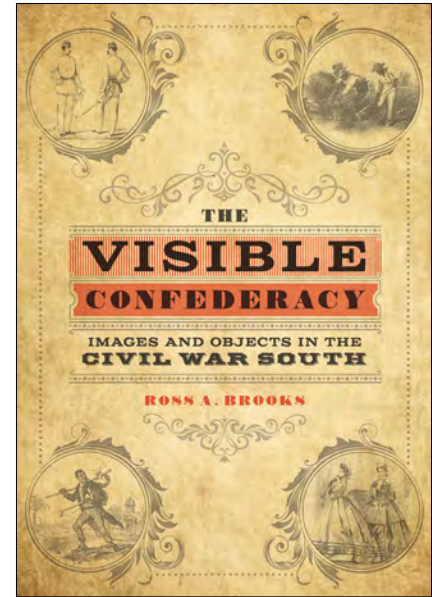
The Visible Confederacy is a comprehensive analysis of the commercially and government-generated visual and material culture of the Confederate States of America. While historians have mainly studied Confederate identity through printed texts, this book shows that Confederates also built and shared a sense of who they were through other media: theatrical performances, military clothing, manufactured goods, and an assortment of other material. Examining previously understudied and often unpublished visual and documentary sources, Ross A. Brooks provides new perspectives on Confederates' sense of identity and ideas about race, gender, and independence, as well as how those conceptions united and divided them.

Brooks's work complements the historiography surrounding the Confederate nation by revealing how imagery and objects offer new windows on southern society and a richer understanding of Confederate citizens. Brooks builds substantially upon previous studies of the iconology and iconography of Confederate imagery and material culture by adding a broader range of government and commercially generated images and objects. He examines not only popular or high art and government-

produced imagery, but also lowbrow art, transitory theatrical productions, and ephemeral artifacts generated by southerners. Collectively, these materials provide a variety of lenses through which to explore and assay the various priorities, ideological fault lines, and worldviews of Confederate citizens.

Brooks's study is one of the first extensive academic works to use imagery and objects as the basis for studying the Confederate South. His work provides fresh avenues for examining Confederate ideas about race, slavery, gender, independence, and the war, and it offers insight into the intentions and factors that contributed to the creation of Confederate nationalism. *The Visible Confederacy* furthers our understanding of what the Confederacy was, what Confederates fought for, and why their vision has persisted in memory and imagination for so long beyond the Confederacy's existence. Visual and material culture captured not only the tensions, but also the illusions and delusions that Confederates shared.

ROSS A. BROOKS is a research associate at La Trobe University and head of visual arts at a leading independent school in Melbourne, Australia.



NOVEMBER 2019

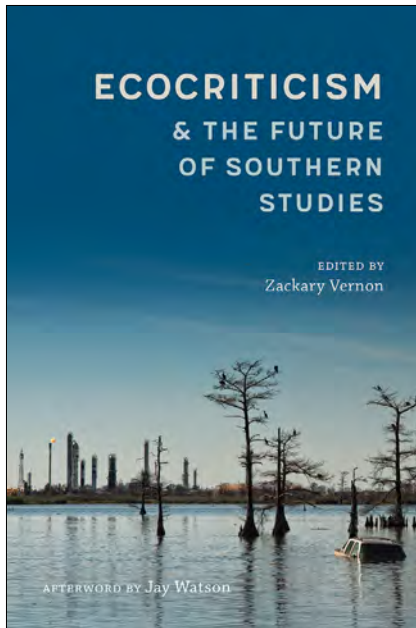
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Civil War / Southern History



AUGUST 2019

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Literary Studies / Environmental Studies

Southern Literary Studies
Scott Romine, Series Editor

Ecocriticism and the Future of Southern Studies

Edited by **ZACKARY VERNON**

Afterword by **JAY WATSON**

“If this luminous, readable, and often entertaining collection is any indication, the future of southern studies is bright, and environmental studies will be a driving force in realizing that promise.”—from the afterword by Jay Watson

As the planet faces ever-worsening disruptions to global ecosystems—carbon and chemical emissions, depletions of the ozone layer, the loss of biodiversity, rising sea levels, air toxification, and worsening floods and droughts—scholars across academia must examine the cultural effects of this increasingly postnatural world. That task proves especially vital for southern studies, given how often the U.S. South serves as a site for large-scale damming initiatives like the TVA, disasters on the scale of Hurricane Katrina and the *Deepwater Horizon* spill, and the extraction of coal, oil, and natural gas.

Ecocriticism and the Future of Southern Studies is the first book-length collection of scholarship that applies interdisciplinary environmental humanities research to cultural analyses of the U.S. South. Sixteen essays examine novels, nature writing, films, television, and music that address a broad range of ecological topics related to the region, including climate change, manmade and natural environments, the petroleum industry, food cultures,

waterways, natural and human-induced disasters, waste management, and the Anthropocene. Edited by Zackary Vernon, this volume demonstrates how the greening of southern studies, in tandem with the southernization of environmental studies, can catalyze alternative ways of understanding the connections between regional and global cultures and landscapes.

By addressing ecological issues central to life throughout the South, *Ecocriticism and the Future of Southern Studies* considers the confluence between region and environment, while also illustrating the growing need to see environmental issues as matters of social justice.

ZACKARY VERNON is assistant professor of English at Appalachian State University and the coeditor of *Summoning the Dead: Essays on Ron Rash*.

JAY WATSON is the Howry Professor of Faulkner Studies at the University of Mississippi, where he directs the annual Faulkner and Yoknapatawpha Conference. He is the author of several books, including *Reading for the Body: The Recalcitrant Materiality of Southern Fiction, 1893–1985*.

Atlantic Studies

Prospects and Challenges

WILLIAM BOELHOWER

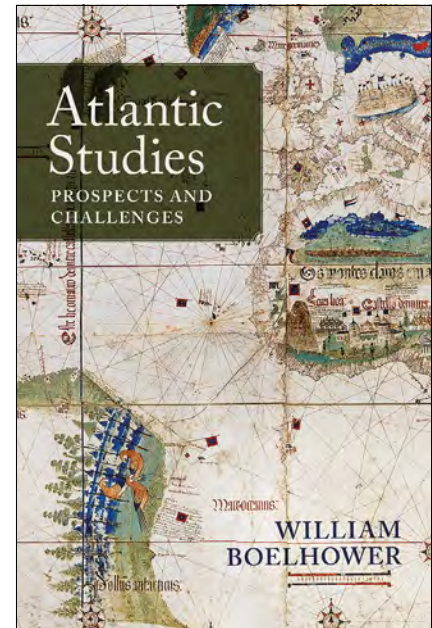
In a work of critical reflection and innovation, William Boelhower examines the cultural shift represented by the new paradigm of Atlantic studies, a discipline forged from older models of Atlantic history, with their grounding in imperial traditions, and newer critical fronts that draw on insights from postcolonial and cultural studies occurring throughout the humanities. *Atlantic Studies: Prospects and Challenges* presents a critical survey of the field that also proposes new horizons for inquiry and critique.

The first section, “Prospects and Genealogy,” analyzes the interdisciplinary methodologies that emerged to approach the Atlantic world in a larger, circumatlantic context, studying the exchanges of peoples and cultures instead of rigidly defined national and international boundaries. “Case Studies across the Humanities,” the second section, offers new cross-disciplinary readings of three well-known literary texts—Shakespeare’s *The Tempest*, Nathaniel Hawthorne’s *The Scarlet Letter*, and Frederick Douglass’s “The Heroic Slave”—as exemplars of how an Atlantic studies perspective acknowledges spatial and cultural dimensions that disrupt the traditional scales of national literatures. By foregrounding the challenges of interpreting nomadic and disenfranchised characters like Caliban, Hester Prynne, and Madison Washington, Boelhower models critical practices that embrace a multicentered, composite world marked by sudden shifts in perspective and

scale. The final section, “The Cartographic Challenge,” considers the new expertise that went into the mapping of the Atlantic Ocean and the rise of the Atlantic world as it emerged in the early modern period, focusing on three world maps produced by Europeans in the early sixteenth century, conceivably the most influential visual representations of the dawning *Mundus Novus* described by the likes of Columbus and Vespucci. Revealing how such maps inform discursive genres like travel literature, the utopia, and the shipwreck narrative, Boelhower argues for the importance of analyzing cartographic practices and strategies to understand how they shaped the visual and textual representations of the Atlantic world.

Written by one of the founders of the discipline, *Atlantic Studies: Prospects and Challenges* provides both an insightful overview of the field and an engaging reflection on the challenges it faces going forward.

WILLIAM BOELHOWER is the Robert Thomas and Rita Wetta Adams Professor of Atlantic and Ethnic Studies Emeritus at Louisiana State University. He is the author, editor, or translator of many books, including *Through a Glass Darkly: Ethnic Semiosis in American Literature* and *New Orleans in the Atlantic World: Between Land and Sea*. He cofounded the scholarly journal *Atlantic Studies* and coedited it from 2004 to 2014.



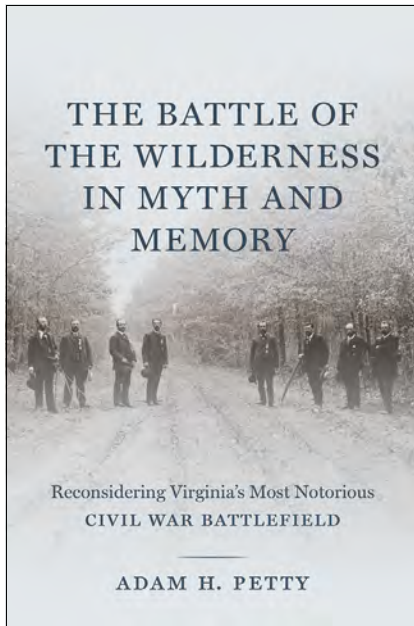
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Literary Studies / Atlantic World Studies



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208 pages, 5½ x 8½, 7 halftones, 1 map

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Civil War

The Battle of the Wilderness in Myth and Memory

Reconsidering Virginia's Most Notorious Civil War Battlefield

ADAM H. PETTY

In this highly revisionist study, historian Adam H. Petty tracks how veterans and historians of the Civil War created and perpetuated myths about the Wilderness, a forest in Virginia that served as the backdrop for three of the war's most interesting campaigns. This forest had a fearsome reputation among soldiers, especially those from Union armies; many believed it to be an exceptional landscape with a menacing mystique that created favorable combat conditions for Lee's Army of Northern Virginia. According to Petty, the mythology surrounding the campaigns in the Wilderness began to take shape during the war but truly blossomed in the postwar years, continuing into the present. Those myths, he suggests, confounded accurate understandings of how the physical environment influenced combat and military operations. While the Wilderness did create difficult combat conditions, Petty refutes claims that it was unique and favored the Confederates.

Unlike previous studies of the Wilderness, this work does not focus on a single battle or campaign. Instead, Petty explores all the major clashes there—Chancellorsville, Mine Run, and the battle of the Wilderness—which allows Petty to observe changes over time, especially regarding the attitudes and actions of generals and soldiers. Yet Petty's study is not a narrative history of the campaigns. Instead, he reconsiders traditional interpretations surrounding the nature of the Wilderness and how it affected military operations and combat. His work analyzes not only the interaction between military campaigns and environment but also how the memory of that interaction evolved into the myth we know today.

ADAM H. PETTY is a historian and documentary editor for the Joseph Smith Papers.

A Yankee Regiment in Confederate Louisiana

The 31st Massachusetts Volunteer Infantry in the Gulf South

LARRY LOWENTHAL

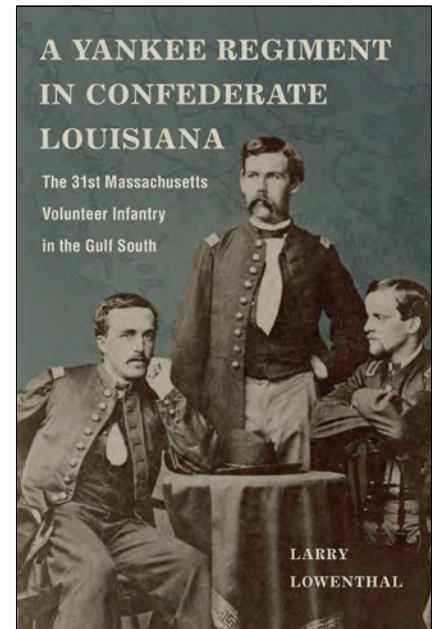
The 31st Massachusetts Volunteer Infantry Regiment was one of only a handful of New England units to serve in Louisiana and the Gulf region during the Civil War, and, of those, it remained there the longest. Its soldiers, most of whom were impressionable young men from small towns in central and western Massachusetts, assumed numerous roles, functioning as infantry, cavalry, and mounted infantry when needed. The regiment operated as an army of occupation; participated in siege warfare at Port Hudson, Louisiana; marched and fought in long field operations such as the Red River campaign; engaged in guerrilla warfare; and garrisoned coastal defense fortifications. It also had the distinction of being the first Federal unit to enter and occupy New Orleans.

Larry Lowenthal's authoritative history of the 31st is the first comprehensive examination of this remarkable regiment and its men. When veterans of the unit attempted to write its history in the late nineteenth century, they were not able to complete the task, but they did collect a large quantity of primary-source materials and deposited them in a Springfield, Massachusetts, museum. Lowenthal's work draws heavily from that unpublished cache.

Among the documents are highly personal letters, diaries, and first-person recollections that offer vivid and unrivaled accounts of the unit's military experiences, as well as its soldiers' impressions of the people and physical conditions they encountered in Louisiana. The men also offer their unvarnished opinions on a variety of subjects.

Lowenthal, a longtime historian and former U.S. National Park Service employee, relays many of the stories in the soldiers' own words. Their impressions of the South—which they viewed as essentially a foreign country—are highly revealing. Critical issues such as slavery and abolition, as well as more private matters such as personal experiences and military life, are also discussed. To all of this, Lowenthal brings a modern perspective, presenting a crucial picture of the period's people and their views of the South and active military life. *A Yankee Regiment in Confederate Louisiana* is a welcome addition to the literature on occupied Louisiana and the Union Army's service in the Gulf South.

LARRY LOWENTHAL is a former historian for the U.S. National Park Service.



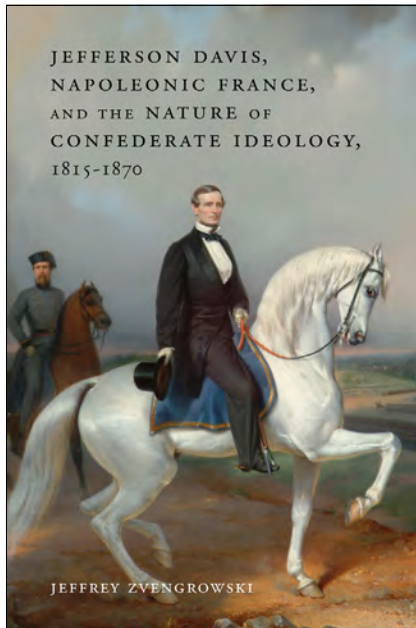
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Civil War



JANUARY 2020

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Civil War / French History

Conflicting Worlds: New Dimensions of
the American Civil War

T. Michael Parrish, Series Editor

Jefferson Davis, Napoleonic France, and the Nature of Confederate Ideology, 1815–1870

JEFFREY ZVENGROWSKI

In this highly original study of Confederate ideology and politics, Jeffrey Zvengrowski suggests that Confederate president Jefferson Davis and his supporters saw Bonapartist France as a model for the Confederate States of America. They viewed themselves as struggling not so much for the preservation of slavery but for antebellum Democratic ideals of equality and white supremacy. This faction dominated the Confederate government and deemed Republicans a coalition controlled by pro-British abolitionists championing inequality among whites.

Like Napoleon I and Napoleon III, pro-Davis Confederates desired to build an industrial nation-state capable of waging Napoleonic-style warfare with large conscripted armies. States' rights, they believed, should not preclude the national government from exercising power. Anti-Davis Confederates, in contrast, advocated inequality among whites, favored radical states' rights, and supported slavery-in-the-abstract theories that dismissed white supremacy. Having opposed pro-Davis Democrats before the war, they preferred decentralized guerilla warfare to Napoleonic campaigns and hoped for support from Britain. The Confederacy, they avowed, would willingly become a de facto British agricultural colony upon achieving independence. Pro-Davis Confederates, on the other hand, wanted the Confederacy to become an ally of France and protector of sympathetic northern states.

Zvengrowski traces the origins of the pro-Davis ideology to Jeffersonian Democrats and their faction of War Hawks, who lost power on the national level in the 1820s but regained it during Davis's term as secretary of war. Davis used this position to cultivate friendly relations with France and later warned northerners that the South would secede if Republicans captured the White House. When Lincoln won the 1860 election, Davis endorsed secession. The ideological heirs of the pro-British faction soon came to loathe Davis for antagonizing Britain and for offering to accept gradual emancipation in exchange for direct assistance from French soldiers in Mexico.

Zvengrowski's captivating new interpretation of Confederate ideology situates the Civil War in a global context of imperial competition. It also shows how anti-Davis ex-Confederates came to dominate the postwar South and obscure the true nature of Confederate ideology. Furthermore, it updates the biographies of familiar characters: Calhoun, who befriended Bonapartist officers; Davis, who was as much a Francophile as his namesake; Jefferson, who may have been a Napoleon I sympathizer; and Robert E. Lee, who as West Point's superintendent mentored a grand-nephew of Napoleon I.

JEFFREY ZVENGROWSKI is assistant editor for the *Papers of George Washington* and assistant research professor at the University of Virginia.

Liberty and Slavery

European Separatists, Southern Secession,
and the American Civil War

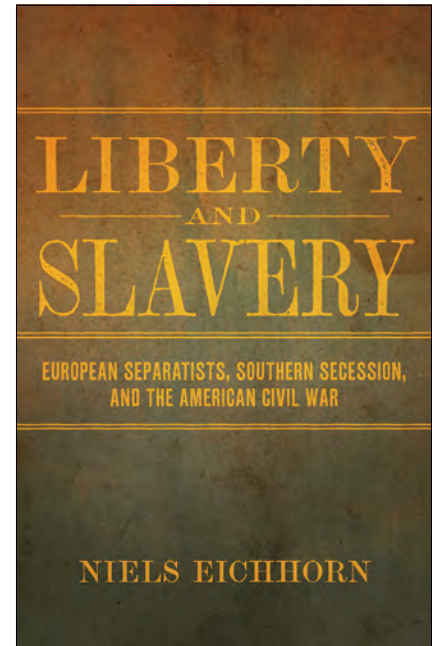
NIELS EICHHORN

In *Liberty and Slavery*, Niels Eichhorn examines the language of slavery, a component he considers central to revolutionary struggles, especially those fought by European separatists in the first half of the nineteenth century. Tracing the European uprisings of 1830 and 1848 and the American Civil War in 1861, Eichhorn shows that separatism, broadly defined as a group's desire for self-determination manifested in the form of a breakaway state, was a widespread phenomenon during this period and that the secessionist aims of the Confederacy in the United States were by no means unique. By analyzing the language of slavery, which served to justify separatism in places like Poland and Hungary but not in Ireland or Schleswig-Holstein, Eichhorn provides additional insight into why European migrants in the United States sided with the Union rather than the Confederacy during the Civil War. He places the events in North America into a broader international framework, revealing an intricate picture of the uprisings in the first half of the nineteenth century, the identities of European migrants, and the significant complexities of trans-Atlantic migration studies.

Eichhorn's analysis begins with the separatist movements of 1830 in Greece, Belgium, and Poland, which, in many regards, laid a new foundation for similar rebellions later in the century. Turning next to the 1848 uprisings, he focuses on the vaguely interpreted revolts in Ireland, Hungary, and Schleswig-Holstein. Revolutionaries embraced or rejected the language of slavery, Eichhorn argues, to justify their rebellion and its larger goals. The failure of these insurgencies propelled a wave of revolutionary migrants across the Atlantic world. Those who journeyed to the United States settled mostly in the North, but all faced the challenge of adjusting to the new political and sectional divisions in their adopted home.

Ultimately, Eichhorn contends that European migrants to the United States were steeped in the language of slavery and separatism from their home countries and therefore sided with the Union when the sectional crisis culminated in the secession of the Confederacy and civil war in 1861.

NIELS EICHHORN is assistant professor of history at Middle Georgia State University.



OCTOBER 2019

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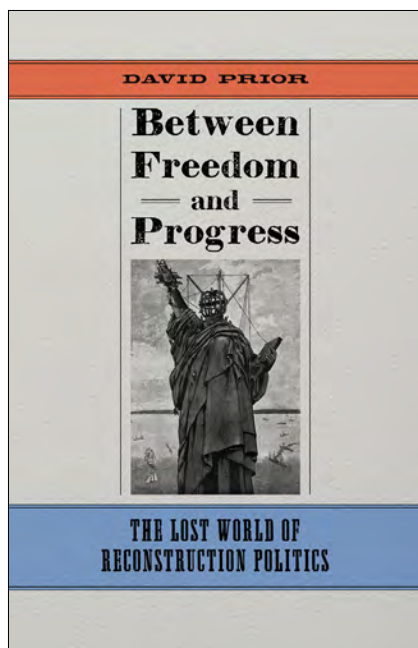
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Reconstruction / U.S. History

Conflicting Worlds: New Dimensions of
the American Civil War

T. Michael Parrish, Series Editor

Between Freedom and Progress

The Lost World of Reconstruction Politics

DAVID PRIOR

Between Freedom and Progress recovers and analyzes the global imaginings of Reconstruction's partisans—those who struggled over and with Reconstruction—as they vied with one another to define the nature of their country after the Civil War. The remarkable technological and commercial transformations of the mid-nineteenth century—in particular, steam engines, telegraphs, and an expanded commercial printing capacity—created a constant stream of news, description, and storytelling from across and beyond the nation. Reconstruction's partisans contended with each other to make sense of this information, motivated by intense political antagonism combined with a shared but contested set of ideas about freedom and progress. As writers, lecturers, editors, travelers, moral reformers, racists, abolitionists, politicians, suffragists, soldiers, and diplomats, Reconstruction's partisans made competing claims about their place in the world. Understanding how, why, and when they did so helps ground our understanding of Reconstruction—itsself a mysterious, transatlantic term—in its own intellectual context.

Three factors proved pivotal to the making of Reconstruction's world. First, from 1865 to the early 1870s, the interconnected issues of how to remake the Union and how to remake the South exerted a powerful hold on federal politics, defining the partisan landscape and inspiring rival arguments about what was possible and what was good. The

daunting nature of these issues created a sense of crisis across the political spectrum, with political discourse ranging in tone from combative to euphoric to apocalyptic. Second, though domestic in nature, these issues were refracted through two broadly held beliefs: that the causes of freedom and progress defined history and that distinctive peoples with their own characters composed the world's population. These beliefs produced a disposition to think of developments from across and beyond the United States as essentially relatable to each other, encouraging an intellectual style that favored wide-ranging comparisons.

Third, far from being confined to the elite, this mode of thinking and arguing about the world lived and breathed in public texts that were produced and consumed on a weekly and daily basis. This commercialized and politicized world of mass publishing was highly unequal in structure and content, but it was also impressively vibrant and popular. Together, these three factors made the world of Reconstruction a global landscape of information, argumentation, and imagination that derived much of its vigor from domestic political battles.

DAVID PRIOR is assistant professor of history at the University of New Mexico and the editor of *Reconstruction in a Globalizing World*. He is also an editor at *H-Slavery* and *H-Nationalism*.

The Soldier's Two Bodies

Military Sacrifice and Popular Sovereignty in
Revolutionary War Veteran Narratives

JAMES M. GREENE

In *The Soldier's Two Bodies*, James M. Greene investigates an overlooked genre of early American literature—the Revolutionary War veteran narrative—showing that it by turns both promotes and critiques a notion of military heroism as the source of U.S. sovereignty. Personal narratives by veterans of the American Revolution indicate that soldiers in the United States have been represented in two contrasting ways from the nation's first days: as heroic symbols of the body politic and as human beings whose sufferings are neglected by their country.

Published from 1779 through the late 1850s, narrative accounts of Revolutionary War veterans' past service called for recognition from contemporary audiences, inviting readers to understand the war as a moment of violence central to the founding of the nation. Yet, as Greene reveals, these calls for recognition at the same time underscored how many veterans felt overlooked and excluded from the sovereign power they fought to establish. Although such narratives stem from a discourse that supports centralized, continental nationalism, they disrupt stable notions of a unified American people by highlighting those left behind.

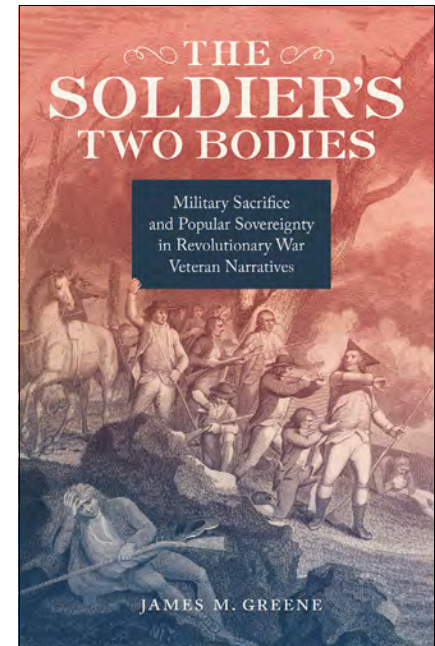
Greene discusses several well-known examples of the genre, including narratives from Ethan Allen, Joseph Plumb Martin, and Deborah Sampson, along with Herman Melville's fictional adaptation of the

life of Israel Potter. Additional chapters focus on accounts of postwar frontier actions, including narratives collected by Hugh Henry Brackenridge that voice concerns over populist violence, along with stranger narratives like those of Isaac Hubbell and James Roberts, which register as fantastic imitations of the genre commenting on antebellum racial politics.

With attention to questions of historical context and political ideology, Greene charts the process by which veteran narratives promote exception, violence, and autonomy, while also encouraging restraint, sacrifice, and collectivity. Revolutionary War veteran narratives offer no easy solutions to the appropriation of veterans' lives within military nationalism and sovereign violence. But by bringing forward the paradox inherent in the figure of the U.S. soldier, the genre invites considerations of how to reimagine those representations.

Drawing attention to paradoxes presented by the memory of the American Revolution, *The Soldier's Two Bodies* locates the origins of a complicated history surrounding the representation of veterans in U.S. politics and culture.

JAMES M. GREENE is assistant professor of English at Indiana State University.



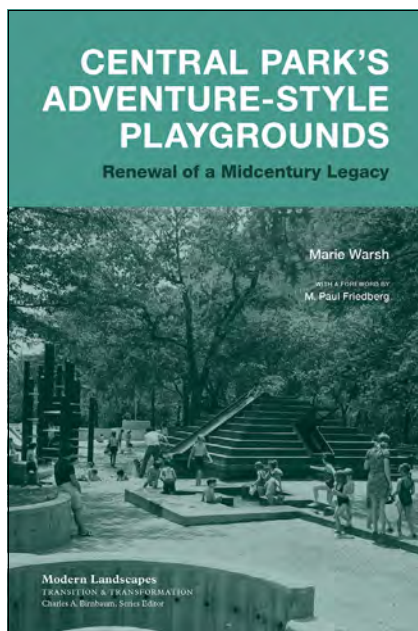
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Central Park's Adventure-Style Playgrounds

Renewal of a Midcentury Legacy

MARIE WARSH

Foreword by **M. PAUL FRIEDBERG**

In New York's Central Park, some of the playgrounds constructed as part of the midcentury experimental "playground revolution" still remain. In *Central Park's Adventure-Style Playgrounds*, Marie Warsh tells the engrossing history of these playscapes built in the 1960s and 1970s, exploring their connections to the art, recreational design, urbanism, grassroots movements, and child-development theories of the period. She further details the Central Park Conservancy's efforts decades later to preserve and renew these playgrounds.

The so-called adventure-style playgrounds featured interconnected forms including pyramids, mounds, and steps, and basic materials such as water and sand, encouraging new levels of creativity and interaction. By the end of the 1970s, ten of Central Park's twenty-two existing playgrounds—formerly paved, sterile, standard-equipment-filled lots dating to the 1930s—had been transformed according to the new design ideals, once again making Central Park a scenic retreat.

With time, the deterioration of adventure-style playgrounds led to concerns about their safety, and

many were removed. However, community interest led the Central Park Conservancy to update and preserve those that remained in the park. Building on successful aspects of the playgrounds, designers incorporated new technologies, materials, and equipment that reflect contemporary ideas about children's play and approaches to urban park management, developing strategies to better integrate them into the landscapes of the park. Today, Central Park's adventure-style playgrounds represent significant works of modern landscape architecture as well as models for new thinking about playground design.

MARIE WARSH is the historian for the Central Park Conservancy.

Renowned for his design of urban play environments, plazas, malls, and parks, **M. PAUL FRIEDBERG**, FASLA, also founded the urban landscape architecture program at City University of New York.

Published in collaboration with The Cultural Landscape Foundation and the Central Park Conservancy

This project has been made possible in part by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Detecting the South in Fiction, Film, and Television

Edited by **DEBORAH E. BARKER** and **THERESA STARKEY**

The mean streets that tough, trench-coated detectives travel are so often associated with urban settings—typically New York or Los Angeles—that audiences can easily overlook the presence of the American South in crime fiction and film noir. Recent years have witnessed a growth in the production and popularity of southern noir and detective narratives, with works such as James Lee Burke's Dave Robicheaux novels and the first season of *True Detective* attesting to the powerful impact of the southern imaginary on the genre.

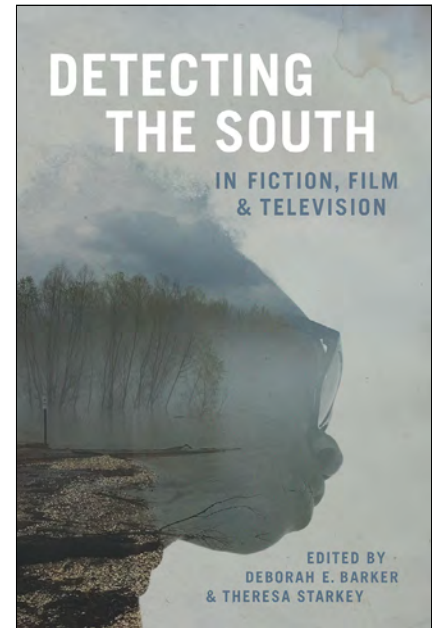
Edited by Deborah E. Barker and Theresa Starkey, *Detecting the South in Fiction, Film, and Television* offers the first collection of essays examining the detective genre as transfigured in works dealing with the South. This southern turn foregrounds three vital and interrelated topics: the acknowledgment of race as it relates to slavery, segregation, and discrimination; the role of land as a source of income, an ecologically threatened space, or a place of seclusion; and the continued presence of the southern gothic in recurring elements such as dilapidated plantation houses, swamps, family secrets, and the occult. This wide-ranging volume gives voice to the artists who strive to expose the history and lasting implications of southern settings conditioned by economic exploitation, unquestioned whiteness, and racial trauma. Inspecting the works of writers including John D. MacDonald and Donna Tartt, and visiting scenes from Mayberry and Nashville to New Orleans, the authors of these thoughtful essays

probe how southern detective narratives intersect with popular genre forms like neo-noir, hardboiled fiction, the dark thriller, suburban noir, amateur sleuths, journalist-detectives, and television police procedurals.

Alongside essays by critics, *Detecting the South in Fiction, Film, and Television* presents pieces by authors of detective and crime fiction, including Megan Abbott and Ace Atkins, who address the extent to which the South and its artistic traditions influenced their own works. By considering the diversity of authors and characters associated with the genre, this accessible collection provides an overdue examination of the historical, political, and aesthetic contexts out of which the southern detective narrative emerged and continues to evolve.

DEBORAH E. BARKER, professor of English at the University of Mississippi, is the author of *Reconstructing Violence: The Southern Rape Complex in Film and Literature* and *Aesthetics and Gender in American Literature: Portraits of the Woman Artist*. She coedited, with Kathryn B. McKee, *American Cinema and the Southern Imaginary*.

THERESA STARKEY is associate director of the Sarah Isom Center for Women and Gender Studies at the University of Mississippi. Her scholarship and creative work have appeared in the *Oxford American*, *Mississippi Review*, and elsewhere.



OCTOBER 2019

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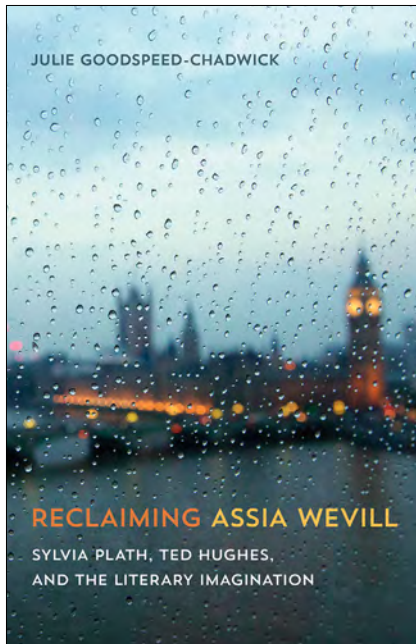
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Literary Studies / Film Studies

Southern Literary Studies

Scott Romine, Series Editor



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Literary Studies / Gender Studies

Reclaiming Assia Wevill

Sylvia Plath, Ted Hughes, and the Literary Imagination

JULIE GOODSPEED-CHADWICK

“In *Reclaiming Assia Wevill*, Julie Goodspeed-Chadwick has written an important book on a divisive figure; a work she calls ‘a feminist recuperation of [Wevill’s] reputation, artistic work, and influence.’ More than a decade after the first biography of Assia Wevill was published, this first critical approach reassesses the person, the writer, and the artist. In doing so, Goodspeed-Chadwick conclusively positions the historical figure of Wevill as a significant contributor to and an original voice in mid-twentieth-century literature.”—Peter K. Steinberg, coeditor of *The Letters of Sylvia Plath*

Reclaiming Assia Wevill: Sylvia Plath, Ted Hughes, and the Literary Imagination reconsiders cultural representations of Assia Wevill (1927–1969), according her a more significant position than a femme fatale or scapegoat for marital discord and suicide in the lives and works of two major twentieth-century poets.

Julie Goodspeed-Chadwick’s innovative study combines feminist recovery work with discussions of the power and gendered dynamics that shape literary history. She focuses on how Wevill figures into poems by Sylvia Plath and Ted Hughes, showing that they often portrayed her in harsh, conflicted, even demeaning terms. Their representations of Wevill established condemnatory narratives that were perpetuated by subsequent critics and biographers and in works of popular culture. In Plath’s literary treatments, Goodspeed-Chadwick locates depictions of both desirable and undesirable femininity, conveyed

in images of female bodies as beautiful but barren or as vehicles for dangerous, destructive acts. By contrast, Hughes’s portrayals illustrate the role Wevill occupied in his life as muse and abject object. His late work *Capriccio* constitutes a sustained meditation on trauma, in which Hughes confronts Wevill’s suicide and her killing of their daughter, Shura.

Goodspeed-Chadwick also analyzes Wevill’s self-representations by examining artifacts that she authored or on which she collaborated. Finally, she discusses portrayals of Wevill in recent works of literature, film, and television. In the end, Goodspeed-Chadwick shows that Wevill remains an object of both fascination and anger, as she was for Plath, and a figure of attraction and repulsion, as she was for Hughes.

Reclaiming Assia Wevill reconsiders its subject’s tragic life and lasting impact in regard to perceived gender roles and notions of femininity, power dynamics in heterosexual relationships, and the ways in which psychological traumas impact life, art, and literary imagination.

JULIE GOODSPEED-CHADWICK is professor of English and an affiliate faculty member in women’s, gender, and sexuality studies at Indiana University–Purdue University Columbus. She is the author of *Modernist Women Writers and War: Trauma and the Female Body in Djuna Barnes, H.D., and Gertrude Stein*.

Time for Bed

Stories

WENDY RAWLINGS

PRAISE FOR WENDY RAWLINGS

“Rawlings writes with vivid sensuousness and a palpable sense of purpose in throwing curveballs at her familiar characters. The result is a probing investigation into the unbearable lovelessness of modern life, and an attendant search for certainty.” —*Publishers Weekly*

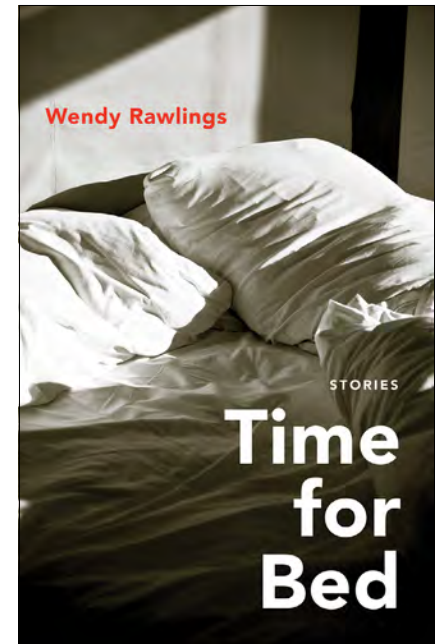
“[Rawlings’s] characters are so finely engraved and their passions so recognizable, the river of their daily lives runs so broad and deep, in the end we feel not that we have merely read about them but that we have lived with them, side by side.” —*Sigrid Nunez*

Bed is where we sleep and dream, where we make love and give ourselves nightmares. The thirteen stories in Wendy Rawlings’s *Time for Bed* traverse the complicated terrain of bedtime activity, from adulterous couplings to nightmares that come to life, in terms that can feel lurid, unsettling, or disturbingly funny. A college student struggles with her mother leaving her father for a “cafeteria lady” at her high school. A woman loses her only daughter in a mass school shooting and goes on a road

trip to buy a custom coffin, then decides to take a side trip to NRA headquarters. A daughter decides she should be born again—literally. Social, cultural, and familial disruption haunts these characters in their waking lives as they look to grab something or someone for stability.

A collection of comic stories that confront difficult and tragic events, *Time for Bed* crafts dreamscapes and bizarre encounters into bedtime stories for adults.

WENDY RAWLINGS is the author of *Come Back Irish*, winner of the 2000 Sandstone Prize for Short Fiction, and *The Agnostics*, winner of the Michigan Literary Fiction Award. Her short fiction and essays have appeared in the *Atlantic Monthly*, the *Kenyon Review*, the *Cincinnati Review*, *Tin House*, *Creative Nonfiction*, and elsewhere. She is the recipient of a Pushcart Prize and fellowships from the Bread Loaf Writers’ Conference, the MacDowell Colony, and Yaddo. She teaches creative writing at the University of Alabama.



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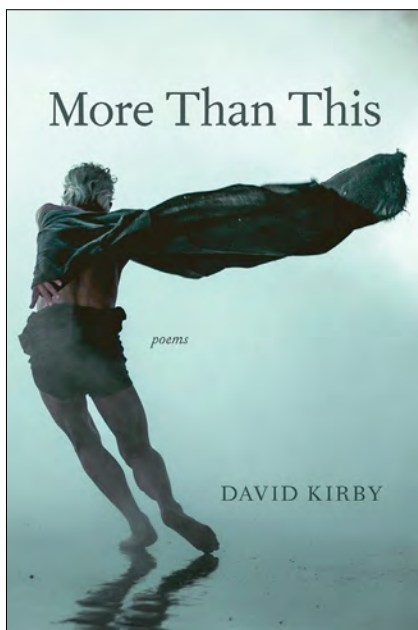
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Michael Griffith, Series Editor



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Poetry

More Than This

Poems

DAVID KIRBY

PRAISE FOR DAVID KIRBY

"Kirby . . . reminds me of the way a poem can work: how its language can say one thing and mean another, and how we can be moved by the musicality of words, finding meaning in their sound."—**Natasha Trethewey**, *New York Times*

"The world that Kirby takes into his imagination and the one that arises from it merge to become a creation like no other, something like the world we inhabit but funnier and more full of wonder and terror."—**Philip Levine**, *Ploughshares*

More Than This, like David Kirby's previous acclaimed collections, is shot through with the roadhouse fervor of early rock 'n' roll. Yet these rollicking poems also contain an oceanic feeling more akin to the great symphonies of Europe than the two-minute singles of Little Richard and other rock pioneers, as Kirby seeks to startle, to please, to unwind the knots that we get ourselves into and make it possible to begin anew. Little goes unnoticed in these poems: death is present, along with love, friendship, food, religious ardor and philosophical skepticism, nights on the town and quiet evenings at home. With *More Than This*, his twelfth collection, Kirby takes readers back in time and out in space, offering quiet wisdom and a sense of the endless possibilities that art and life give us all.

DAVID KIRBY, the Robert O. Lawton Distinguished Professor of English at Florida State University, is a

recipient of fellowships from the Guggenheim Foundation and the National Endowment for the Arts, along with several Pushcart Prizes and other honors. His numerous books include *The Biscuit Joint*; *Get Up, Please*; and *The House on Boulevard St.*, a finalist for the National Book Award.

Then there's Christine McIntire's church. Christine is the most beautiful girl in our class. She's more excited about our project than we are, and when we ask her

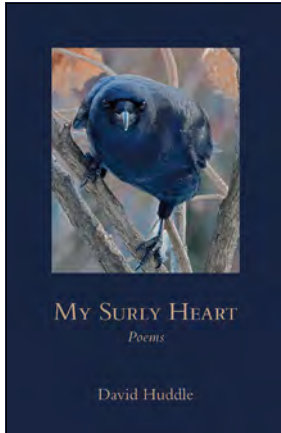
what kind of church hers is, she says, "Just come."

The people in Christine McIntire's church begin with a prayer, but in minutes they're screaming and throwing themselves around the room and tearing their clothes. They're stormy petrels, these people.

They're going to Graceland. A man runs through hell in a gasoline sport coat. A woman scrambles across the trunk of the death car like Jackie Kennedy trying to retrieve the back of her husband's head.

The people in Christine McIntire's church drive trucks for a living and stamp out sheet metal and sweat long days in those chemical plants by the river that are killing them slowly. They're homesick for a place they've never been. They're what Bill and I want to be, passionate about what matters to them and, after that, indifferent. They're in love, these people, they're all shook up.

—from "Bill and I Go to Christine McIntire's Church"



My Surly Heart

Poems

DAVID HUDDLE

PRAISE FOR DAVID HUDDLE

“Huddle is one of our most accomplished and generous artists.”—Paul Zimmer

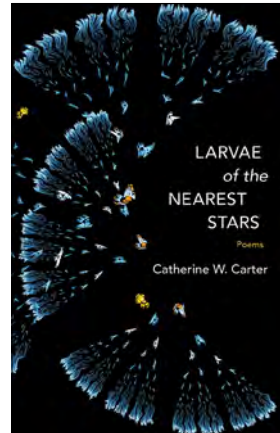
In *My Surly Heart*, the prolific poet and novelist David Huddle reflects on turning seventy-six years of age and records his aghast reactions to changes brought about by the current president of the United States. Huddle avoids the pitfalls of speechifying, pseudo-philosophizing, or indulging in unmitigated complaint. Instead, he embraces the potential of poetry to use intelligence, wit, language, knowledge, and sense of form to move toward useful revelations. Throughout this idiosyncratic collection of verse, Huddle deploys poem making as a method for psychologically and spiritually navigating from his past to his present life and on into whatever his future may hold. These poems traverse childhood memories, birding adventures, musical reveries, the role of art, and many points in between. *My Surly Heart* shows a celebrated poet confronting the challenges of age and country with wry humor and unsparing honesty.

DAVID HUDDLE teaches at the Bread Loaf School of English and the Rainier Writing Workshop. He is the author of over twenty novels, short-story collections, and volumes of poetry. His fiction, poetry, and essays have appeared in the *American Scholar*, *Esquire*, *Harper's*, the *New Yorker*, *Poetry*, *Shenandoah*, and elsewhere. His recent books include *Dream Sender*, a poetry collection, and *My Immaculate Assassin*, a novel.

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Larvae of the Nearest Stars

Poems

CATHERINE W. CARTER

PRAISE FOR CATHERINE W. CARTER

“Carter’s poems are utterly unique—wry and quiet and carrying a velvet sledgehammer. Her pitch, her tone, her sly humor is perfectly tuned.”—Thomas Lux

“Catherine W. Carter speaks with the kind of grace that is gained only after facing daunting difficulties with resolute courage.”—Fred Chappell

Larvae of the Nearest Stars offers deeply serious verse that packs profound emotional and spiritual power while encouraging readers to laugh out loud. Catherine W. Carter’s quirky, accessible poems bridge and question binaries—human and nonhuman, lyric and narrative, science and magic, river trash and galaxies. The poems’ subjects range from dowsers and liver spots to the mysteries of two-seater outhouses and encounters with sentient milk jugs and “our lady of the bagels.” The collection begins and ends by confronting the necessity—and the promise—to bear witness to the world as it is, addressing how we can manage to love the world in the face of everything that makes doing so a challenge. The poems in this engaging and meditative collection are sometimes dark, often funny, but always surprising.

CATHERINE W. CARTER is the author of *The Memory of Gills* and *The Swamp Monster at Home*. Her work has appeared in *Best American Poetry*, *Orion*, *Ploughshares*, *Poetry*, and elsewhere. She lives with her husband in Cullowhee, North Carolina, where she teaches at Western Carolina University.

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LSU Press / 31

WINNER OF THE 2019 L. E. PHILLABAUM POETRY AWARD

Far West

Poems

FLOYD SKLOOT



OCTOBER 2019

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Poetry

PRAISE FOR FLOYD SKLOOT

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“A poet of singular skill and subtle intelligence.”

—*Harvard Review*

“Skloot’s craft is nothing short of masterful.”

—*North American Review*

Floyd Skloot’s *Far West* intertwines the past and present, as time alternates between racing and standing still. Crafting poems that confront memory lapses and painful recollections, Skloot traces his moments of purest perception and expression: his wife practicing music, his daughter finding delight in the presence of wildlife, Vladimir Nabokov able to lose himself when playing goalie in a soccer match. A poem about a forgotten word or name can lead to one about a song that refuses to stop playing over and over in our minds, or to an evocation of a long-dead futuristic novelist who comes back from the afterlife to find a world even stranger than any he imagined. In poems that range from traditional forms and short lyrics to longer narratives and free verse, Skloot explores how emotional experiences—memory and forgetting, love and loss, reverie and urgent attention—all come together in our search for coherence and authentic self-expression.

FLOYD SKLOOT is the author of eight previous poetry collections, including *The End of Dreams*, a finalist for the Paterson Poetry Prize; *The Snow’s Music*; and *Approaching Winter*. He has won three Pushcart Prizes and the PEN USA Literary Award in Creative Nonfiction. He lives in Oregon.

Tangled

He’s that actor you don’t remember
from the movie you’ve seen a dozen times
or more. In the background, maybe “September
Song” but you can’t be sure. Was he in the scene
on an island drenched in reds and green,
angles widening as morning sun climbs
above the trees and in a heartbeat fades
into mist? He has the soft voice you hear
only later, outside, sounding the way blades
of grass look to you when autumn skies clear.
What was it he whispered? All that remains
is the whisper itself tangled in notes
from some other song. Its melody floats
now just beyond the sound made by two skeins
of Canada geese coming together,
gathering to face the heavy weather.

Blood Weather

Poems

ALICE FRIMAN

PRAISE FOR ALICE FRIMAN

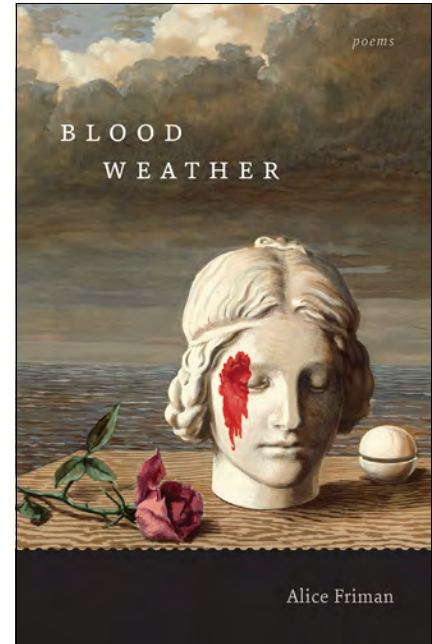
"Friman's poems—deft, visual, and emotionally charged—may well serve as examples of poetic craft for generations to come. Indeed, these are poems in which the poet, by explaining herself, pries open the world of human limitation to reveal greater truths. She writes of herself, nature, love, art, and her relationship with others with such intensity that we soon realize we are in the presence of a genius."—*Sonja James*

Blood Weather, Alice Friman's sharply etched new collection of poetry, reminds readers that times of reckoning are marked by blood: the knife, the sword, the cutting word. Blood runs through our history, stories, religion, and art, and we cannot help but play our part by adding to the storm of "fang and claw" and its inherent sorrow. Friman traces this unending path through biblical tales, the war of the sexes, the continuum of art, and her own family and personal life. Her poems reflect on figures ranging from Lady Macbeth—whom Friman sees in the blood-red tree outside her bedroom window—to Cain and Abel in the biblical account of the first murder, through Judge Judy's frustrations when faced with the death of a marriage, to the poet herself as a child learning to read "the ancient writing of the butcher block / streaked with cuts and sacri-

fic" and the butcher's hands, "blunt-fingered and stained." By turns stark and resilient, the poems in *Blood Weather* draw on tragic themes and painful memories to evoke the tumult of human nature.

ALICE FRIMAN is the author of six poetry collections, including *The View from Saturn* and *Vinculum*. Born in New York City, she now lives in Mill-edgeville, Georgia.

The white oak outside my window
turns burgundy as befits the season.
But this fall, as if bursting in a boast
of fang and claw, the tree has turned
red, animal red—blood sister
to the circling hawk. No other oak
in the surrounding forest matches it.
No other tree. If this visitation
is a sign to be read through glass—
museum diorama or a crystal ball
that seizes, shrinks, and reports
what's hoped for—I can't say. I only
know the tree presses to my window,
holding out its palms for me to read:
ten thousand hands fluttering murder.
—from "The Visitation"



NOVEMBER 2019

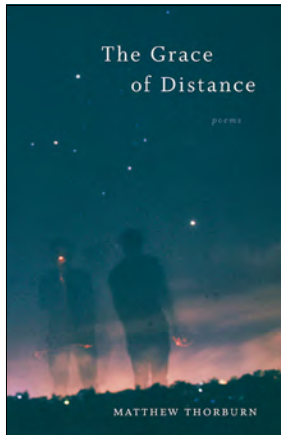
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Poetry



The Grace of Distance

Poems

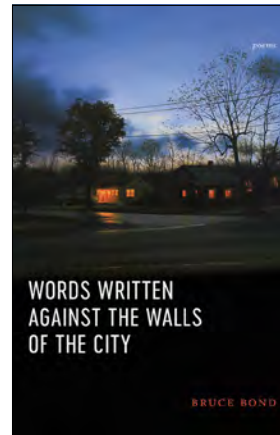
MATTHEW THORBURN

In *The Grace of Distance*, his poignant, far-traveling new collection of poems, Matthew Thorburn explores the ways in which we try to close the distances we experience in modern life—between doubt and faith, between cultures, between ourselves and those we love. He seeks to name, and find, that elusive, essential sense of connection humanity hungers for. In one poem, a boy places a bell in the hollow of a tree so someone might find it. In others, an overworked baker wishes for an annunciation of her own, while a man calls down into a well until another voice calls back. Set in China and America, in the present and the distant past, Thorburn's poems examine both Eastern and Western ideas of spirituality, looking closely at the ways we can lose faith, then sometimes find it again. The poems also confront the unbridgeable distances we must live with and the perhaps surprising grace they can provide—a greater sense of perspective, understanding, and peace—even as our lives move in the only direction they can, away from the past.

MATTHEW THORBURN is the author of seven collections of poetry, including *Dear Almost*, winner of the Lascaux Prize in Collected Poetry. He lives in New Jersey with his wife and son.

AUGUST 2019 | 80 pages, 5½ x 8½ | 978-0-8071-7076-2 | Paper \$18.95
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Words Written Against the Walls of the City

Poems

BRUCE BOND

PRAISE FOR BRUCE BOND

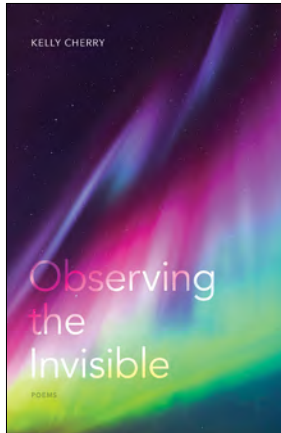
“Bruce Bond is one of our finest poets.”—**Claudia Emerson**

“As Baudelaire, at no small risk, boldly averred, ‘Fidelity is a kind of genius.’ For decades now, Bruce Bond has embodied and deployed just such a genius. Having heard a most original music and glimpsed a truly permanent form, he has followed them, tirelessly, into regions no fashion or favor could ever have foreseen. His is the purest and most constant homage poetry has accomplished in our time.”—**Donald Revell**

Bruce Bond's new collection, *Words Written Against the Walls of the City*, confronts problems of collectivity and individual freedom in ways that bring the historical into conjunction with the personal details of everyday lives. This luminous work approaches cities, real and symbolic, as both metaphors for and embodiments of the social self, inescapably embedded in a contemporary world and yet removed, summoned by the same technical connectivity that conspires to pull us further apart, one from another. In the end, Bond's assured verse reveals how a sense of some communal whole inspires its share of indebtedness and awe in an individual's efforts to navigate the environments that enfold us.

BRUCE BOND is the author of over twenty books, including *Blackout Starlight*, *Dear Reader*, *For the Lost Cathedral*, and *Gold Bee*. He is Regents Professor of English at the University of North Texas.

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Observing the Invisible

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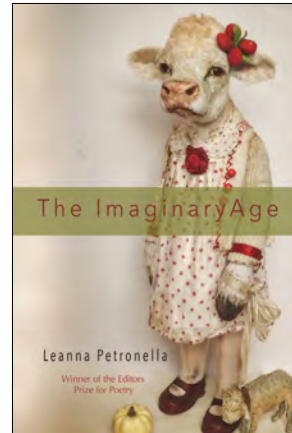
“Kelly Cherry takes on what few contemporary poets are willing to: the ways and hows of human existence, in both personal and historical terms.”—*Lisel Mueller*

In *Observing the Invisible*, Kelly Cherry crafts poems that explore the ever-evolving realm of modern physics, confronting the invisibilities and mysteries of the material world. She leverages challenging ideas into a space of contemplative wonder as the book moves from external observation into an increasingly inward space of personal reflection and expression. Throughout, *Observing the Invisible* remains deliberate in its concentration on what cannot be, almost as if the poems are being erased even as they are being written. Acknowledging that such contradictions cannot sustain themselves for long, Cherry seeks out such difficulties and ultimately finds resolutions.

KELLY CHERRY is the author of over twenty-five books of fiction, poetry, and nonfiction, including *The Life and Death of Poetry* and *Quartet for J. Robert Oppenheimer*. 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.

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The Imaginary Age

Poems

LEANNA PETRONELLA

Leanna Petronella’s *The Imaginary Age* is an unwaveringly confident debut collection and an exciting contribution to contemporary poetry. This collection does not invite us but compels us to look with the poet, as Petronella addresses the female body and female relationships with rare candor and emotional resonance. This collection is remarkable in its lyrical precision as well as its unique command of narrative, which together reveal a storyteller whose power is speaking aloud what has been deemed unspeakable. Her stories are of loss, yet Petronella refuses to romanticize grief, choosing instead to highlight the many guises and contours of grief’s ugliness. Petronella’s speakers are therefore appropriate in their disgust, their suspicion of meaning, even as the poet herself tries to make meaning through language, acknowledging its limits as well as its freedoms along the way—and taking head-on the underlying fear of both the poet and the aggrieved that “this is something / I can’t turn into something else.”

LEANNA PETRONELLA is a poet and writer whose works have appeared in the *Beloit Poetry Journal*, *Third Coast*, *Birmingham Poetry Review*, *Drunken Boat*, and *Brevity*. She holds a PhD in English and creative writing from the University of Missouri, where she was poetry editor for the *Missouri Review*, and an MFA from the Michener Center for Writers at the University of Texas at Austin. She lives in Austin.

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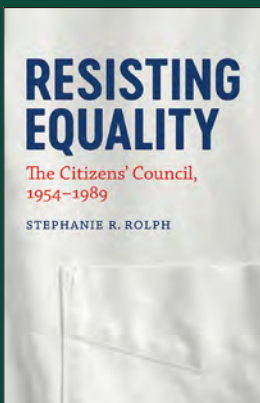


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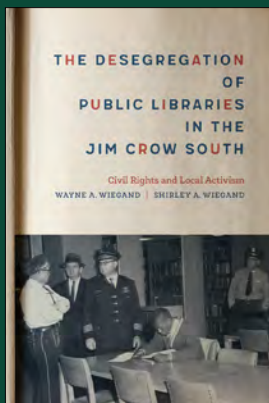


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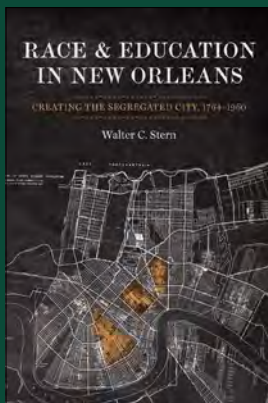
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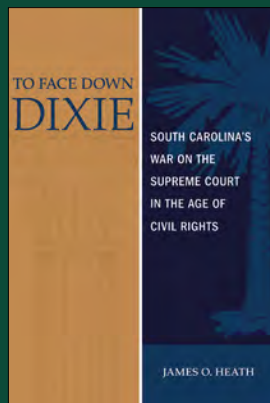
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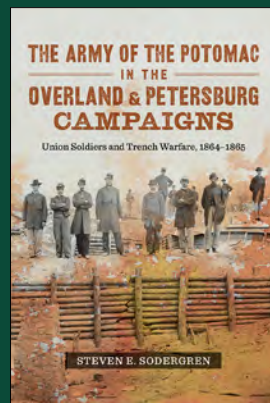
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