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SPRING 2022



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SAN 2033151

The Party Is Over

The New Louisiana Politics

Edited by **PEARSON CROSS** and **CHRISTIE L. MALOYED**

“Pearson Cross and Christie Maloyed assembled an all-star group of analysts who clearly explain the changing nature of our state’s governing institutions, political behavior, and key policy areas. This is a book on Louisiana politics that we not only needed but are very lucky to have. It’s all here. It’s expertly done. It’s well worth the read.”—Wayne Parent, author of *Inside the Carnival: Unmasking Louisiana Politics*

“An impressive collection of essays, written by individuals deeply knowledgeable about Louisiana politics and policy. This type of examination is much needed and long overdue.”—Kirby Goidel, author of *America’s Failing Experiment: How We the People Have Become the Problem*

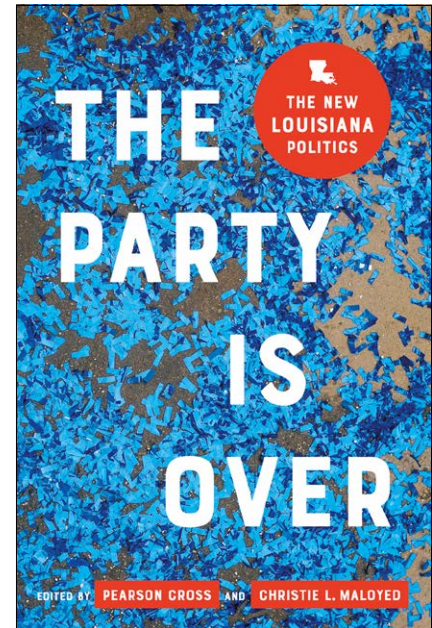
For decades, the Louisiana political scene has been a source of interest and intrigue for scholars and casual observers alike. In recent years, the state’s political, economic, and environmental challenges have drawn sustained attention from regional and national media. Observers have typically focused on Louisiana’s distinctive political culture, including jungle primaries, colorful candidates, and tolerance for scandal. However, recent shifts have eroded the state’s unique political character, aligning it with national political

trends of partisan realignment, political polarization, and outside influence in state and local elections.

The Party Is Over brings together top scholars, journalists, and policy analysts to investigate these recent shifts in institutions, politics, and policy and situate them in the context of national politics. Both accessible and thorough, the volume offers an informed and reliable foundation for those new to Louisiana’s political culture and for long-time observers seeking new insights into recent developments. Contributors recognize the challenges posed by the new politics and point toward opportunities to leverage the state’s cultural and economic strengths to build a better Louisiana.

PEARSON CROSS is associate professor of political science at the University of Louisiana at Lafayette.

CHRISTIE L. MALOYED is associate dean of liberal arts and associate professor of political science at the University of Louisiana at Lafayette.



FEBRUARY 2022

256 pages, 6 x 9, 18 tables; 17 graphs; 1 map

978-0-8071-7658-0

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Political Science / Louisiana

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ALSO OF INTEREST

978-0-8071-3198-5

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Top: Nana as a young woman. Bottom: Nana and her daughter Josephine in Tremé.
From the author's personal collection.

STUFFED ARTICHOKE

MAKES 4 SERVINGS

In New Orleans, stuffed artichokes are found in most Creole Italian restaurants and are available as ready-to-eat takeout in many grocery stores. They also have a prominent place on St. Joseph altars. As you can tell by this recipe, the dish calls for simple ingredients, but putting them together takes a lot of work. Like so much Sicilian food, the flavor lies in the care and detail and not in expensive ingredients.

¾ cup olive oil, divided	2 lemon halves
1 anchovy	2 bay leaves
1 medium onion, finely chopped	A few cups water
6 cloves garlic, minced	4 large artichokes
½ cup dry white wine	1 teaspoon salt
2 tablespoons lemon juice	<i>For serving:</i> 4 lemon slices, lemon
6 cups Seasoned Breadcrumbs	zest, and chopped fresh parsley

1. Heat ½ cup olive oil in a heavy Dutch oven. (Do not use cast iron unless it is enameled.) Add the anchovy and stir it and break it up until it dissolves in the oil. Add the onion and sauté until the onions are soft, about 5 minutes. Add the garlic and sauté 30 seconds. Stir in the wine and the lemon juice. Place the breadcrumbs in a large bowl. Add the olive oil mixture and stir until it is well distributed.
2. To the Dutch oven, add 1 inch of water with remaining ¼ cup olive oil, a lemon half, and the bay leaves. Set aside.
3. Use a long, serrated knife to cut the pointy end off each artichoke. Cut the stems even with the base of the artichokes so they will sit well and upright in the pot and on the plate. Use a pair of scissors or a knife to remove any remaining thorns and remove any damaged leaves. Open the leaves like a flower and remove the choke. Rub the cut parts of the artichoke with the remaining lemon half and sprinkle the chokes with the salt.
4. Starting from the outside, fill the cavity of each leaf with the moistened breadcrumbs. As you reach the artichoke's center the leaves will be too small or too tight to stuff. At this point stuff the cavity in the center where the choke had been. Repeat this process with each artichoke, using all of the breadcrumbs. It should take a quarter of the mixture for each artichoke.
5. Preheat oven to 325°F. Place the artichokes into the Dutch oven. Cover and bring to a simmer. Place the hot pot into oven and bake until the leaves can easily be pulled off the artichokes, between 1¼ to 1½ hours. Place each artichoke on a plate. Garnish each with a slice of lemon on the top, and sprinkle with chopped parsley and lemon zest.

Nana's Creole Italian Table

Recipes and Stories from Sicilian New Orleans

ELIZABETH M. WILLIAMS

"Visitors to New Orleans are often surprised by the ways in which this putatively French and African city turns out to be deeply Italian. Liz Williams's book helps us understand how Sicilian food turned into New Orleans cuisine, while giving us insights into family, neighborhood, and the city's wider culture. All that, and recipes too!"—David Beriss, coeditor of *The Restaurants Book: Ethnographies of Where We Eat*

"A cookbook, a history book, a saga of a Sicilian family of immigrants. In a kaleidoscope of flavors and fragrances, Liz Williams reveals Nana Elisabetta's secrets in marrying authentic recipes from southern Italy with locally discovered ingredients, spices, and culinary traditions."—Alessia Paolicchi, executive director, Italy-America Chamber of Commerce of Texas

"New Orleans's Italian community made enormous but often overlooked contributions to the city's cuisine. Liz Williams is your perfect guide on the journey to discover what Creole Italian means in New Orleans."—Brent Rosen, president and CEO, Southern Food and Beverage Museum

From meatball po'boys to Creole red gravy, the influence of Sicilian foodways permeates New Orleans, one of America's greatest food cities. *Nana's Creole Italian Table* tells the story of those immigrants and their communities through the lens of food, exploring the ways traditional Sicilian dishes such as pasta and olive salad became a part of—and were in turn changed by—the existing food culture in New Orleans.

Sicilian immigrants—Elizabeth M. Williams's family among them—came to New Orleans in droves in the late nineteenth and early twentieth centuries,

fleeing the instability of their own country and hoping to make a new home in America. This cookbook shares Williams's traditional family recipes, with variations that reveal the evolution and blending of Sicilian and Creole cuisines. Baked into every recipe is the history of Sicilian American culture as it has changed over the centuries, allowing each new generation to incorporate its own foodways and ever-evolving tastes.

ELIZABETH M. WILLIAMS grew up eating in two great food traditions, those of New Orleans and Sicily. Founder of the Southern Food and Beverage Museum in New Orleans, now part of the larger National Food and Beverage Foundation, she has a weekly podcast, *Tip of the Tongue*, about food, drink, and culture. She is the author of many books and articles about foodways in New Orleans and the South.



MARCH 2022

224 pages, 8 x 9, 11 halftones

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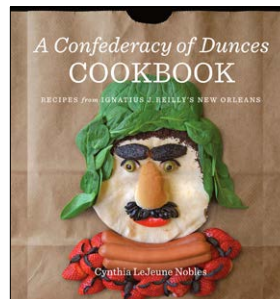
Hardcover \$29.95

Cooking / New Orleans

The Southern Table

Cynthia LeJeune Nobles, Series Editor

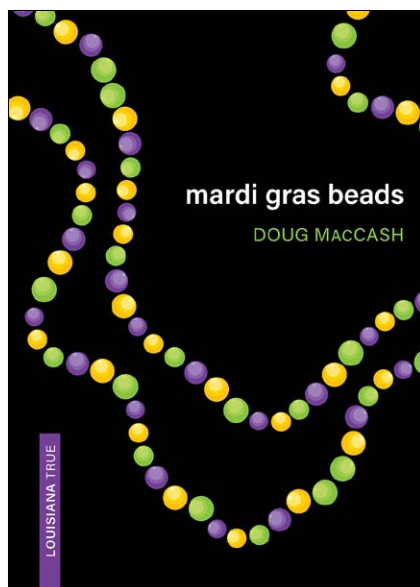
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ALSO OF INTEREST

978-0-8071-6191-3

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FEBRUARY 2022

152 pages, 5 x 7, 7 color images, 1 halftone

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LSU Press Paperback Original

Mardi Gras / Louisiana

ALSO OF INTEREST

978-0-8071-5070-2

Paperback \$22.95



LOUISIANA TRUE

Mardi Gras Beads

DOUG MACCASH



“I thought I knew just about everything about Mardi Gras beads, but Doug MacCash’s research has revealed new information. The book is interesting and informative and provides important facts about Carnival’s most iconic throw.”
—Arthur Hardy, publisher of *Arthur Hardy’s Mardi Gras Guide*

Beads are one of the great New Orleans symbols, as much a signifier of the city as a pot of scarlet crawfish or a jazzman’s trumpet. They are Louisiana’s version of the Hawaiian lei, strung around tourists’ and conventioners’ necks to demonstrate enthusiasm for the city. The first in a new LSU Press series exploring facets of Louisiana’s iconic culture, *Mardi Gras Beads* delves into the history of this celebrated New Orleans artifact, explaining how Mardi Gras beads came to be in the first place and how they grew to have such an outside presence in New Orleans celebrations.

Beads are a big business based on valuelessness. Approximately 130 shipping containers, each filled with 40,000 pounds of Chinese-made beads and other baubles, arrive at New Orleans’s biggest Mardi Gras throw importer each Carnival season. Beads are an unnatural part of the natural landscape, persis-

tently dangling from the trees along parade routes like Spanish moss. They clutter the doorknobs of the city, sway behind its rearview mirrors, test the load-bearing strength of its attic rafters, and clog its all-important rainwater removal system.

Mardi Gras Beads traces the history of these parade trinkets from their origins in Twelfth Night festivities through their ascent to the premier parade catchable by the Depression era. Veteran Mardi Gras reporter Doug MacCash explores the manufacture of Mardi Gras beads in places as far-flung as the Sudetenland, India, and Japan, and traces the shift away from glass beads to the modern, disposable plastic versions. *Mardi Gras Beads* concludes in the era of coronavirus, when parades (and therefore bead throwing) were temporarily suspended because of health concerns, and considers the future of biodegradable Mardi Gras beads in a city ever more threatened by the specter of climate change.

DOUG MACCASH covers New Orleans art and culture for the *Times-Picayune / New Orleans Advocate*.

LOUISIANA TRUE books tell the stories of the state’s iconic places, traditions, foods, and objects. Each book centers on one element of Louisiana’s culture, unpacking the myths, misconceptions, and historical realities behind everything that makes our state unique, from above-ground cemeteries to zydeco.

Louisiana Herb Journal

Healing on Home Ground

CORINNE MARTIN

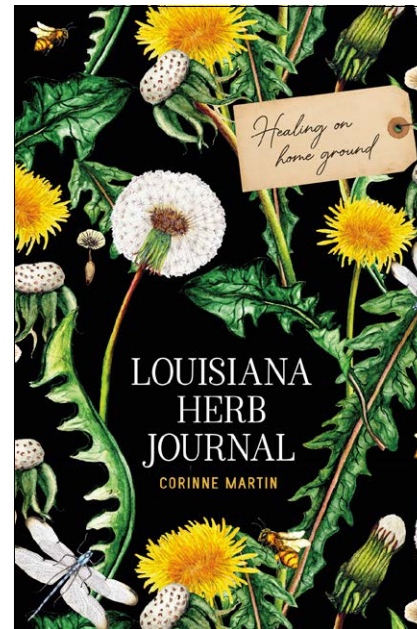
In a world of constant change and crisis, the relationship between humans and their environment has never been more vital. *Louisiana Herb Journal* invites readers into the world of medicinal herbs, introducing fifty herbs found in Louisiana, with details on identification, habitat, distribution, healing properties, and traditional uses, including instruction on popular preparation methods such as tinctures and teas.

Interspersed with these practical details are stories from herbalist Corinne Martin that foster a true connection between readers and the world around them, from tales of childhood cherry picking to harvest mishaps to folklife traditions passed down through the generations. Accessible to experienced and rookie herbalists alike, *Louisiana Herb Journal* offers a new way of looking at the natural world, getting to know one's "home ground" through a lens of healing and participation.

Family connections, an intimate knowledge of the surrounding lands and waters, strong community

bonds, an irrepressible resilience, and a great capacity for celebrating life despite hardships are part and parcel of what it means to be from Louisiana. A celebration of the state and the cultures of those who live there, *Louisiana Herb Journal* reflects on the value of medicinal herbs in promoting personal healing and addressing current challenges to the state's environmental and economic stability. Readers will gain a deeper recognition of the natural wealth Louisiana enjoys and the ways that our stewardship of wild plants can impact our personal health as well as the state's ecological future.

A certified clinical herbalist and amateur naturalist, **CORINNE MARTIN** has practiced as an herbalist for more than thirty years. She recently retired from teaching holistic and integrative health at the University of Southern Maine Nursing School. She now divides her time between Louisiana and Maine.



APRIL 2022

304 pages, 6 x 9, 55 color photographs

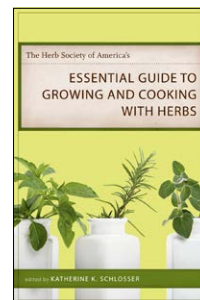
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Herbal Studies

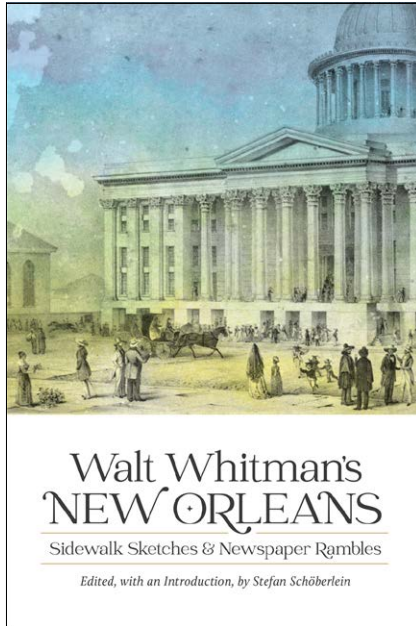
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MARCH 2022

224 pages, 6 x 9, 14 halftones, 13 line drawings,
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Literary Studies / New Orleans

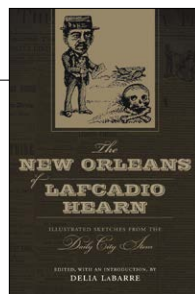
Library of Southern Civilization

Published with the assistance of the V. Ray Cardozier Fund

ALSO OF INTEREST

978-0-8071-7694-8

Paperback \$24.95



Walt Whitman's New Orleans

Sidewalk Sketches and Newspaper Rambles

Edited, with an Introduction, by STEFAN SCHÖBERLEIN

"A racial reckoning, a failing romance, a literary awakening—New Orleans has long been pivotal in the mythmaking and speculation that have gone into accounts of Whitman's career. *Walt Whitman's New Orleans* presents a reader's edition of the writings Whitman contributed to the city newspaper he helped found, the *Daily Crescent*, and establishes the poet's authorship of an expanded corpus of anonymous prose. Stefan Schöberlein's work highlights an unfamiliar, light-hearted, and frequently humorous Whitman. The effect is eye-opening."

—Kenneth M. Price, author of *Whitman in Washington: Becoming the National Poet in the Federal City*

"Schöberlein's revelatory book gives us newly found Whitman publications, work that deepens his association with New Orleans, the city he lived and worked in for only three months in 1848 but that arguably had a greater impact on him than any other place outside of Brooklyn and Manhattan."

—Ed Folsom, editor-in-chief of the *Walt Whitman Quarterly Review*

"This expertly edited and attractively illustrated volume sheds new light on Whitman's brief but productive tenure at the *Daily Crescent* in the late 1840s. A special treat is its revelation of newly discovered newspaper pieces by Whitman."

—David S. Reynolds, author of *Walt Whitman's America: A Cultural Biography*

Walt Whitman's short stint in New Orleans during the spring of 1848 was a crucial moment of literary and personal development, with many celebrated

poems from *Leaves of Grass* showing its influence. *Walt Whitman's New Orleans* is the first book dedicated to republishing his writings about the Crescent City, including numerous previously unknown pieces.

Often spending his afternoons strolling through the vibrant city with his brother in tow, the young Whitman translated his impressions into short prose sketches that cataloged curious sights, captured typical characters one might meet on the levee, and joked about the strangeness of urban life. Including the first complete run of a fictional, multipart series titled "Sketches of the Sidewalks and Levee," *Walt Whitman's New Orleans* pairs his glimpses of the city with historical illustrations, supplementary texts, detailed annotations, and an introduction by editor Stefan Schöberlein that offers new insights on the poet's southern sojourn.

Whitmanites, history enthusiasts, and lovers of New Orleans will find much to treasure in these humorous, evocative scenes of antebellum city life.

STEFAN SCHÖBERLEIN is assistant professor of English and director of digital humanities at Marshall University, as well as a contributing editor to the *Walt Whitman Archive*.

Lincoln's Unfinished Work

The New Birth of Freedom from Generation to Generation

Edited by **ORVILLE VERNON BURTON** and **PETER EISENSTADT**

In his Gettysburg Address, Abraham Lincoln promised that the nation's sacrifices during the Civil War would lead to a "new birth of freedom." *Lincoln's Unfinished Work* analyzes how the United States has attempted to realize—or subvert—that promise over the past century and a half. The volume is not solely about Lincoln, or the immediate unfinished work of Reconstruction, or the broader unfinished work of America coming to terms with its tangled history of race; it investigates all three topics.

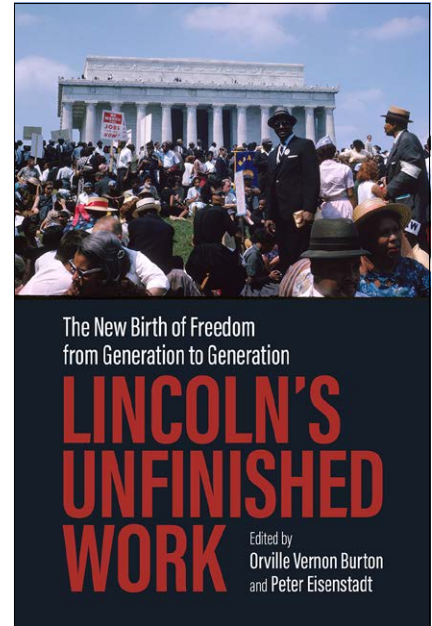
The book opens with an essay by Richard Cardwaine, who explores Lincoln's distinctive sense of humor. Later in the volume, Stephen Kantrowitz examines the limitations of Lincoln's Native American policy, while James W. Loewen discusses how textbooks regularly downplay the sixteenth president's antislavery convictions. Lawrence T. McDonnell looks at the role of poor Blacks and whites in the disintegration of the Confederacy. Eric Foner provides an overview of the Constitution-shattering impact of the Civil War amendments. Essays by J. William Harris and Jerald Podair examine the fate of Lincoln's ideas about land distribution to freedpeople. Gregory P. Downs focuses on the structural limitations that Republicans faced in their efforts to control racist violence during Reconstruction. Adrienne Petty and Mark Schultz argue that Black land ownership in the post-Reconstruction South persisted at surprisingly high rates. Rhondda Robinson Thomas examines the role of convict labor in the construction of

Clemson University, the site of the conference from which this book evolved. Other essays look at events in the twentieth and twenty-first centuries. Randall J. Stephens analyzes the political conservatism of white evangelical Christianity. Peter Eisenstadt uses the career of Jackie Robinson to explore the meanings of integration. Joshua Casimir Catalano and Briana Pocratsky examine the debased state of public history on the airwaves, particularly as purveyed by the History Channel. Gavin Wright rounds out the volume with a striking political and economic analysis of the collapse of the Democratic Party in the South.

Taken together, the essays in this volume offer a far-reaching, thought-provoking exploration of the unfinished work of democracy, particularly as it pertains to the legacy of slavery and white supremacy in America.

ORVILLE VERNON BURTON is the Judge Matthew J. Perry Jr. Distinguished Professor of History at Clemson University, University Distinguished Teacher/Scholar Emeritus at the University of Illinois, and author of several books about Civil War-era America, including *The Age of Lincoln: A History*.

PETER EISENSTADT is an affiliate scholar in the Department of History at Clemson University. He is the author or editor of many books, including *Against the Hounds of Hell: A Life of Howard Thurman*.



MAY 2022

448 pages, 6 x 9, 12 charts

978-0-8071-7676-4

Hardcover \$49.95, ebook available

U.S. History / Civil Rights

Conflicting Worlds: New Dimensions of
the American Civil War

T. Michael Parrish, Series Editor

Published with the assistance of the
Michael H. and Ayan Rubin Fund

Photograph by Jason Wyche. Courtesy Creative Time.



Photograph by Jason Wyche. Courtesy Creative Time.

Afrodiasporic Forms

Slavery in Literature and Culture of the African Diaspora

RAQUEL KENNON

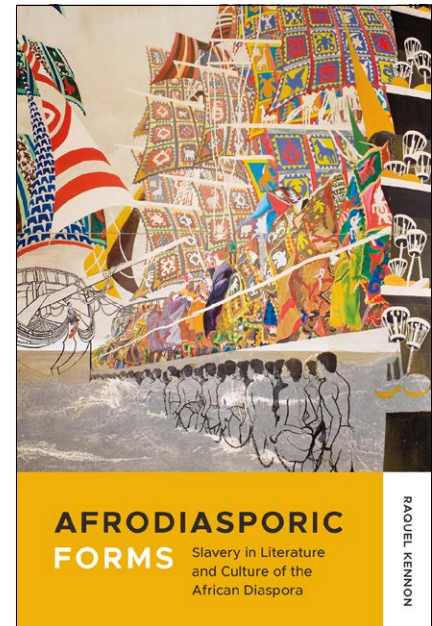
“The power of this critical study that maps the Black world is its global lens and Raquel Kennon’s command of genre. The telenovela, art, fiction, poetry, the enslavement narrative, and song, arranged to offer glimpses of Brazil, the United States, and Cuba, give us a wonderful new starting point from which to engage with the diasporic dimensions of enslavement and its memorialization in comparative contexts. The subtext of the sugar motif, which Kennon extrapolates from the historiography on the enslavement trade yet repurposes to reveal new agency, anchors her original ideas to important memories of the past. She leaves us with a new discursive path to follow, one dotted with updated critical landmarks.”—Christel N. Temple, author of *Black Cultural Mythology*

Afrodiasporic Forms explores the epistemological possibilities of the “Black world” paradigm and traces a literary and cultural cartography of the monde noir and its constitutive African diasporas across multiple poetic, visual, and cultural permutations. Examining the transatlantic slave trade and modern racial slavery, Raquel Kennon challenges the US-centric focus of slavery studies and draws on a transnational, eclectic archive of materials from Lusophone, Hispanophone, and Anglophone sources in the Americas to

inspect evolving, multitudinous, and disparate forms of Afrodiasporic cultural expression.

Spanning the 1830s to the twenty-first century, *Afrodiasporic Forms* traverses national, linguistic, and disciplinary boundaries as it investigates how cultural products of slavery’s afterlife—including poetry, prose, painting, television, sculpture, and song—shape understandings of the African diaspora. Each chapter uncovers multidirectional pathways for exploring representations of slavery, considering works such as a Brazilian telenovela based on Bernardo Guimarães’s novel *A Escrava Isaura*, Robert Hayden’s poem “Middle Passage,” Kara Walker’s sculpture *A Subtlety*, and Juan Francisco Manzano’s *Autobiografía de un esclavo*. Kennon’s expansive method of comparative reading across the diaspora uses eclectic pairings of canonical and popular textual and artistic sources to stretch beyond disciplinary and national borders, promoting expansive diasporic literacies.

RAQUEL KENNON is associate professor in the Department of Africana Studies at California State University, Northridge.



JUNE 2022

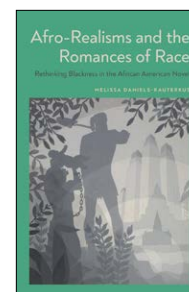
336 pages, 6 x 9, 8 color photographs, 1 map

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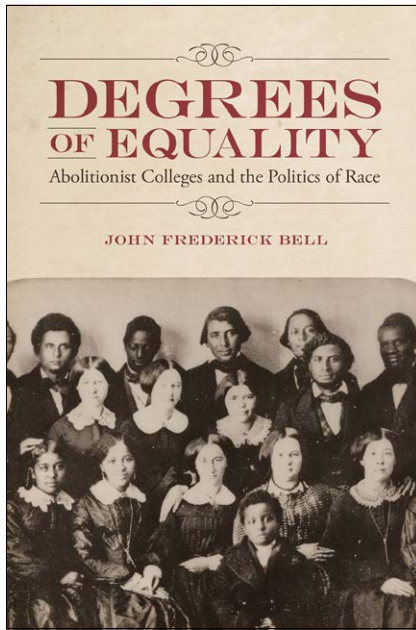
African Diaspora Studies / Literary Studies



ALSO OF INTEREST

978-0-8071-7262-9

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MAY 2022

312 pages, 6 x 9, 15 halftones

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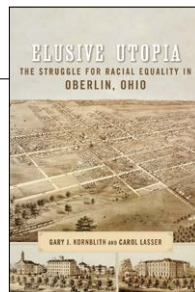
U.S. History / Abolitionism / Education

Antislavery, Abolition, and the Atlantic World
R. J. M. Blackett & Edward Rugemer, Series Editors
James Brewer Stewart, Editor Emeritus

ALSO OF INTEREST

978-0-8071-7624-5

Paperback \$30.00s



Degrees of Equality

Abolitionist Colleges and the Politics of Race

JOHN FREDERICK BELL

“A meditation on the challenges of interracialism on campus, this book will be useful to historians and higher-education leaders.”—Adam R. Nelson, author of *The Elusive Ideal: Equal Educational Opportunity and the Federal Role in Boston’s Public Schools, 1950–1985*

“*Degrees of Equality* helps us contemplate the role higher education must play in disrupting racial inequality. In that abolition is an unfinished project, today’s colleges might further this cause by learning from the abolitionist colleges of the nineteenth century.”—Jarvis R. Givens, author of *Fugitive Pedagogy: Carter G. Woodson and the Art of Black Teaching*

“Too often the story of interracial education overlooks the commitments to teaching and learning across the color line before the Civil War. This illuminating history of Berea, New York Central, and Oberlin shows how a mix of education and equality has always fueled American democracy’s best ideals.”—Martha S. Jones, author of *Birthright Citizens: A History of Race and Rights in Antebellum America*

The abolitionist movement not only helped bring an end to slavery in the United States but also inspired the large-scale admission of African Americans to the country’s colleges and universities. Oberlin College changed the face of American higher education in 1835 when it began enrolling students irrespective of race and sex. Camaraderie among races flourished at the Ohio institution and at two other leading abo-

litionist colleges, Berea in Kentucky and New York Central, where Black and white students allied in the fight for emancipation and civil rights. After Reconstruction, however, color lines emerged on even the most progressive campuses. For new generations of white students and faculty, ideas of fairness toward African Americans rarely extended beyond tolerating their presence in the classroom, and overt acts of racial discrimination against Blacks grew increasingly common by the 1880s.

John Frederick Bell’s *Degrees of Equality* analyzes the trajectory of interracial reform at Oberlin, New York Central, and Berea, noting its implications for the progress of racial equality in nineteenth-century America. Drawing on student and alumni writings, institutional records, and promotional materials, Bell uses case studies to interrogate how abolitionists and their successors put their principles into practice. The ultimate failure of these social experiments illustrates a tragic irony of interracial reform, as the achievement of African American freedom and citizenship led whites to divest from the project of racial pluralism.

JOHN FREDERICK BELL is assistant professor of history at Assumption University in Worcester, Massachusetts.

Borderland Blacks

Two Cities in the Niagara Region during the Final Decades of Slavery

dann j. BROYLD

"With a balanced approach to communities north and south of the U.S.-Canada border, Broyld expands what history can and should be told about those escaping slavery and seeking freedom in the Underground Railroad era."—Adam Arenson, author of *The Great Heart of the Republic: St. Louis and the Cultural Civil War*

"*Borderland Blacks* is methodologically sophisticated and conceptually rich. With Janus-like perspective, Broyld looks across the border, backward and forward, to tell this story of Black hopes, dreams, successes, and endurance."—Afua Cooper, principal investigator of the project *A Black People's History of Canada*, Dalhousie University

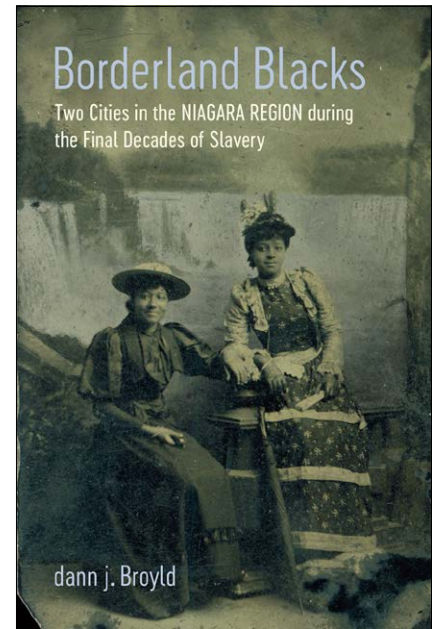
"Broyld has gifted us with an outstanding history of the richness and complexity of nineteenth-century Black lives lived on a borderland. This study is destined to become a foundational work."—Barrington Walker, editor of *The History of Immigration and Racism in Canada: Essential Readings*

In the early nineteenth century, Rochester, New York, and St. Catharines, Canada West, were the last stops on the Niagara branch of the Underground Railroad. Both cities handled substantial fugitive slave traffic and were logical destinations for the settlement of runaways because of their progressive stance on social issues including abolition of slavery, women's rights, and temperance. Moreover, these urban centers were home to sizable free Black communities as well as an array of individuals engaged in the abolitionist movement, such as Frederick Douglass, Harriet

Tubman, Anthony Burns, and Hiram Wilson. dann j. Broyld's *Borderland Blacks* explores the status and struggles of transient Blacks within this dynamic zone, where the cultures and interests of the United States, Canada, Great Britain, and the African Diaspora overlapped.

Blacks in the two cities shared newspapers, annual celebrations, religious organizations, and kinship and friendship ties. Too often, historians have focused on the one-way flow of fugitives on the Underground Railroad from America to Canada when in fact the situation on the ground was far more fluid, involving two-way movement and social collaborations. Black residents possessed transnational identities and strategically positioned themselves near the American-Canadian border where immigration and interaction occurred. *Borderland Blacks* reveals that physical separation via formalized national barriers did not sever concepts of psychological memory or restrict social ties. Broyld investigates how the times and terms of emancipation affected Blacks on each side of the border, including their use of political agency to pit the United States and British Canada against one another for the best possible outcomes.

dann j. BROYLD is associate professor of African American history at the University of Massachusetts Lowell.



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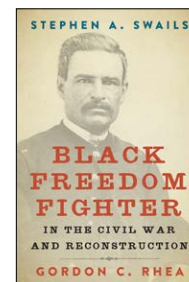
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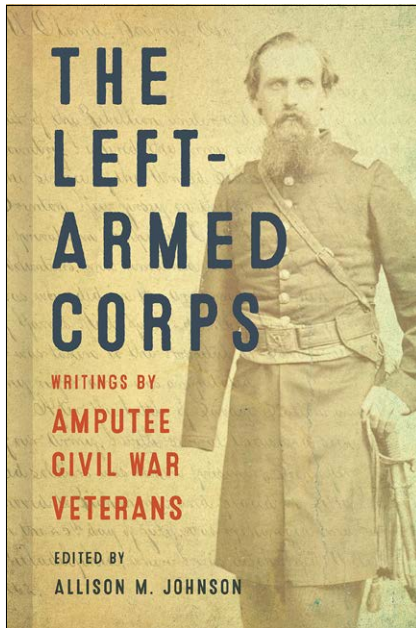
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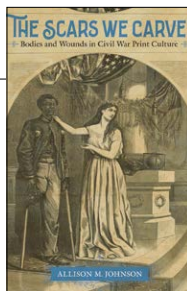
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The Left-Armed Corps

Writings by Amputee Civil War Veterans

Edited by **ALLISON M. JOHNSON**

The Left-Armed Corps collects and annotates a unique and little-known body of Civil War literature: narrative sketches, accounts, and poetry by veterans who lost the use of their right arms due to wounds sustained during the conflict and who later competed in left-handed penmanship contests in 1865 and 1866.

Organized by William Oland Bourne, the contests called on men who lost limbs while fighting for the Union to submit “specimens” of their best left-handed “business” writing in the form of personal statements. Bourne hoped the contests would help veterans re-enter the work force and become economically viable citizens. Following Bourne’s aims, the contests commemorated the sacrifices made by veterans and created an archive of individual stories detailing the recently ended conflict. However, the contestants and their entries also present visible evidence—in the form of surprisingly elegant or understandably sloppy handwriting specimens—of the difficulties veterans faced in adapting to life after the war and recovering from its traumas. Their written accounts relate the chaos of the battlefield, the agony of amputation, and the highs and lows of recovery.

Editor Allison M. Johnson organizes the selections thematically in order to highlight issues crucial to the experiences of Civil War soldiers, veterans, and amputees, offering invaluable insights into the ways in which former fighting men understood and commemorated their service and sacrifice. A detailed introduction provides background information on the contests and comments on the literary and historical significance of the veterans and their writings. Chapter subjects include political and philosophical treatises by veterans, amateur but poignant poetic testaments, and graphic accounts of wounding and amputation. *The Left-Armed Corps* makes accessible this archive of powerful testimony and creative expression from Americans who fought to preserve the Union and end slavery.

ALLISON M. JOHNSON is assistant professor of English at San José State University. She is the author of *The Scars We Carve: Bodies and Wounds in Civil War Print Culture* and the coeditor of *Religion and Its Reformation in America, Beginnings to 1730: An Anthology of Primary Sources*.

Animal Histories of the Civil War Era

Edited by EARL J. HESS

“A timely addition to both the growing body of scholarship in animal studies and the recent florescence of work on the environmental aspects of the Civil War era.”—Erin Stewart Mauldin, author of *Unredeemed Land: An Environmental History of Civil War and Emancipation in the Cotton South*

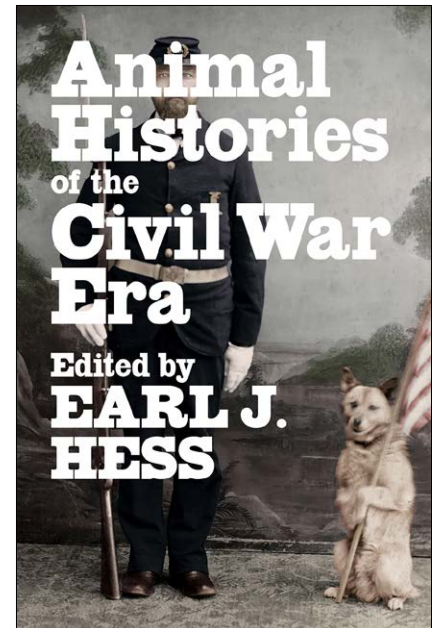
Animals mattered in the Civil War. Horses and mules powered the Union and Confederate armies, providing mobility for wagons, pulling artillery pieces, and serving as fighting platforms for cavalymen. Drafted to support the war effort, horses often died or suffered terrible wounds on the battlefield. Raging diseases also swept through army herds and killed tens of thousands of other equines. In addition to weaponized animals such as horses, pets of all kinds accompanied nearly every regiment during the war. Dogs commonly served as unit mascots and were also used in combat against the enemy. Living and fighting in the natural environment, soldiers often encountered a variety of wild animals. They were pestered by many types of insects, marveled at exotic fish while being transported along the coasts, and took shots at alligators in the swamps along the lower Mississippi River basin.

Animal Histories of the Civil War Era charts a path to understanding how the animal world became deeply involved in the most divisive moment in American history. In addition to discussions on the dominant role of horses in the war, one essay de-

scribes the use of camels by individuals attempting to spread slavery in the American Southwest in the antebellum period. Another explores how smaller wildlife, including bees and other insects, affected soldiers and were in turn affected by them. One piece focuses on the congressional debate surrounding the creation of a national zoo, while another tells the story of how the famous show horse Beautiful Jim Key and his owner, a former slave, exposed sectional and racial fault lines after the war. Other topics include canines, hogs, vegetarianism, and animals as veterans in post-Civil War America.

The contributors to this volume—scholars of animal history and Civil War historians—argue for an animal-centered narrative to complement the human-centered accounts of the war. *Animal Histories of the Civil War Era* reveals that warfare had a poignant effect on animals. It also argues that animals played a vital role as participants in the most consequential conflict in American history. It is time to recognize and appreciate the animal experience of the Civil War period.

EARL J. HESS is the former Stewart W. McClelland Chair in History at Lincoln Memorial University. He is the author of nearly two dozen books on the American Civil War, including *Civil War Logistics: A Study of Military Transportation*.



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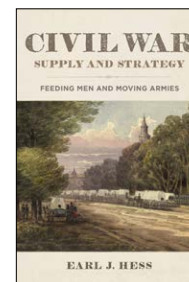
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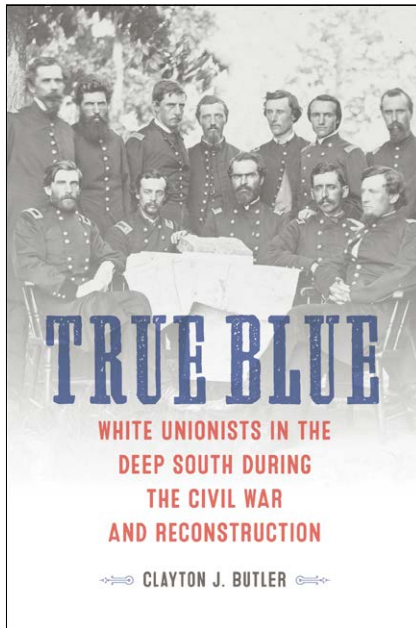
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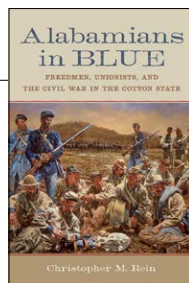
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True Blue

White Unionists in the Deep South during the Civil War and Reconstruction

CLAYTON J. BUTLER

“By exploring the wartime experiences of southern white Unionists, their shifting policy positions during Reconstruction, and the ways that they and their descendants remembered their place in the conflict, Clayton Butler helps us better understand the complex and fascinating story of the Civil War era. This is an essential read.”—Jonathan W. White, author of *Emancipation, the Union Army, and the Reelection of Abraham Lincoln*

During the American Civil War, thousands of citizens in the Deep South remained loyal to the United States. Though often overlooked, they possessed broad symbolic importance and occupied an outsized place in the strategic thinking and public discourse of both the Union and the Confederacy. In *True Blue*, Clayton J. Butler investigates the lives of white Unionists in three Confederate states, revealing who they were, why and how they took their Unionist stand, and what happened to them as a result. He focuses on three Union regiments recruited from among the white residents of the Deep South—individuals who passed the highest bar of Unionism by enlisting in the United States Army to fight with the First Louisiana Cavalry, First Alabama Cavalry, and Thirteenth Tennessee Union Cavalry.

Northerners and southerners alike thought a considerable amount about Deep South Unionism throughout the war, often projecting their hopes and apprehensions onto these embattled dissenters. For both, the significance of these Unionists hinged on the role they would play in the postwar future. To northerners, they represented the tangible nucleus of national loyalty within the rebelling states on which to build Reconstruction policies. To Confederates, they represented traitors to the political ideals of their would-be nation and, as the war went on, to the white race, making them at times a target for vicious reprisal. Unionists’ wartime allegiance proved a touchstone during the political chaos and realignment of Reconstruction, a period when many of these veterans played a key role both as elected officials and as a pivotal voting bloc. In the end, white Unionists proved willing to ally with African Americans during the war to save the Union but unwilling to protect or advance Black civil rights afterward, revealing the character of Unionism during the era as a whole.

CLAYTON J. BUTLER is a postdoctoral fellow at the Nau Center for Civil War History at the University of Virginia.

Lost Causes

Confederate Demobilization and the Making of Veteran Identity

BRADLEY R. CLAMPITT

“At once a study of the ideology of defeat, the personal and institutional processes of demobilization, the complexities of white southern masculinity, and the origins of the Lost Cause, Bradley Clampitt’s new book contributes a novel addition to the vast literature on the ways that former Confederates dealt with profound loss and reconstructed their world.”—Andrew F. Lang, author of *In the Wake of War: Military Occupation, Emancipation, and Civil War America*

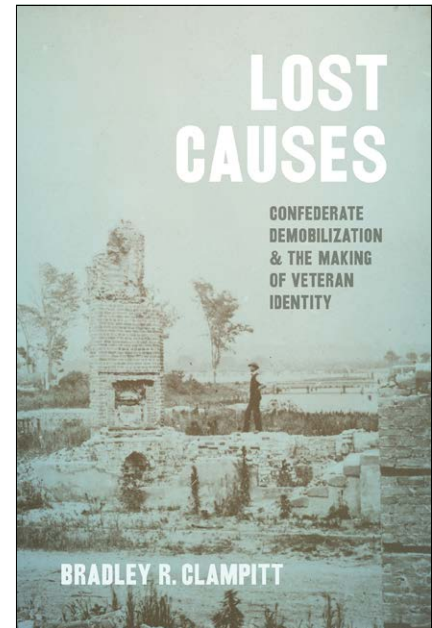
“Popular accounts hold that bedraggled rebels returned to their homes in tatters, exhausted by the demands of war and devastated by the reality of defeat. Informed by deep and careful research in a trove of original sources, Clampitt’s study usefully complicates this stubbornly enduring image, offering readers the richest, most stimulating analysis to date of Confederate demobilization.”—Brian Matthew Jordan, author of the Pulitzer Prize finalist *Marching Home: Union Veterans and Their Unending Civil War*

This groundbreaking analysis of Confederate demobilization examines the state of mind of Confederate soldiers in the immediate aftermath of war. Having survived severe psychological as well as physical trauma, they now faced the unknown as they headed back home in defeat. *Lost Causes* analyzes the interlude between soldier and veteran, suggesting that de-

feat and demobilization actually reinforced Confederate identity as well as public memory of the war and southern resistance to African American civil rights.

Intense material shortages and images of the war’s devastation confronted the defeated soldiers-turned-veterans as they returned home to a revolutionized society. Their thoughts upon homecoming turned to immediate economic survival, a radically altered relationship with freedpeople, and life under Yankee rule—all against the backdrop of fearful uncertainty. Bradley R. Clampitt argues that the experiences of returning soldiers helped establish the ideological underpinnings of the Lost Cause and create an identity based upon shared suffering and sacrifice, a pervasive commitment to white supremacy, and an aversion to Federal rule and all things northern. As *Lost Causes* reveals, most Confederate veterans remained diehard Rebels despite demobilization and the demise of the Confederate States of America.

BRADLEY R. CLAMPITT is professor of history at East Central University in Ada, Oklahoma, and the author of *Occupied Vicksburg* and *The Confederate Heartland: Military and Civilian Morale in the Western Confederacy*.



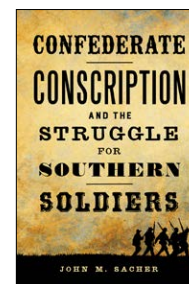
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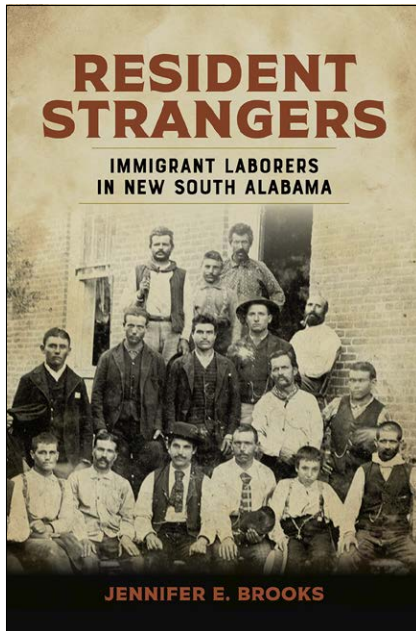
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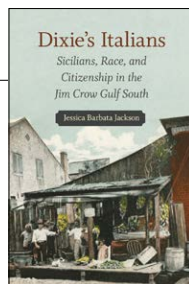
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Resident Strangers

Immigrant Laborers in New South Alabama

JENNIFER E. BROOKS

Immigrant laborers who came to the New South in the late nineteenth and early twentieth centuries found themselves poised uncomfortably between white employers and the Black working class, a liminal and often precarious position. Campaigns to recruit immigrants primarily aimed to suppress Black agency and mobility. If that failed, both planters and industrialists imagined that immigrants might replace Blacks entirely. Thus, white officials, citizens, and employers embraced immigrants when they acted in ways that sustained Jim Crow. However, when they directly challenged established political and economic power structures, immigrant laborers found themselves ostracized, jailed, or worse, by the New South order. Both industrial employers and union officials lauded immigrants' hardworking and noble character when it suited their purposes, and both denigrated and racialized them when immigrant laborers acted independently.

Jennifer E. Brooks's *Resident Strangers* restores immigrant laborers to their place in the history of the New South, considering especially how various immigrant groups and individuals experienced their time in New South Alabama. Brooks utilizes convict records, censuses, regional and national newspapers, government documents, and oral histories to construct the story of immigrants in New South

Alabama. The immigrant groups she focuses on appeared most often as laborers in the records, including the Chinese, southern Italians, and the diverse nationals of the Austro-Hungarian Empire, along with a sprinkling of others. Although recruitment crusades by Alabama's employers and New South boosters typically failed to bring in the vast numbers of immigrants they had envisioned, significant populations from around the world arrived in industries and communities across the state, especially in the coal- and ore-mining district of Birmingham.

Resident Strangers reveals that immigrant laborers' presence and individual agency complicated racial categorization, disrupted labor relations, and diversified southern communities. It also presents a New South that was far from isolated from the forces at work across the nation or in the rest of the world. Immigrant laborers brought home to New South Alabama the turbulent world of empire building, deeply embedding the region in national and global networks of finance, trade, and labor migration.

JENNIFER E. BROOKS is associate professor of history at Auburn University and the author of *Defining the Peace: World War II Veterans, Race, and the Remaking of Southern Political Tradition*.

Gin, Jesus, and Jim Crow

Prohibition and the Transformation of Racial and Religious Politics in the South

BRENDAN J. J. PAYNE

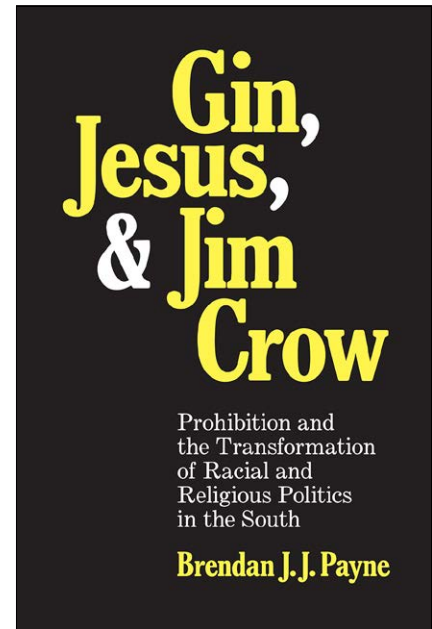
“‘Gin Crow’ was a close cousin to Jim Crow, as Brendan Payne shows in this stimulating study of the complexities of religion, prohibition, and politics in the South from the late nineteenth century to the 1930s. Neglected religious wets, especially African Americans, get their say here, and southern prohibition’s connection to the rise of the Jim Crow system is deftly explained and deconstructed. An essential work for students of southern religion and politics.”—Paul Harvey, author of *Christianity and Race in the American South: A History*

“Through clear, accessible prose, and with an eye toward understudied movements and shifting alliances, Payne gives readers a new lens through which to see contestations over strong drink and the import of this struggle to the history of race and religion in the American South.”—Aaron Griffith, author of *God’s Law and Order: The Politics of Punishment in Evangelical America*

“A nuanced description of the motivations and activities of Black southerners who fought against prohibition, a fight they saw as one of their only opportunities to push back against the increasing tide of Jim Crow laws. This is most definitely a work that should be widely read and discussed.”—Michael Lewis, author of *The Coming of Southern Prohibition: The Dispensary System and the Battle over Liquor in South Carolina, 1907–1915*

In *Gin, Jesus, and Jim Crow*, Brendan J. J. Payne reveals how prohibition helped realign the racial and religious order in the South by linking restrictions on alcohol with political preaching and the disfranchisement of Black voters. While both sides invoked Christianity, prohibitionists redefined churches’ doctrines, practices, and political engagement. White prohibitionists initially courted Black voters in the 1880s but soon dismissed them as hopelessly wet and sought to disfranchise them, stoking fears of drunken Black men defiling white women in their efforts to reframe alcohol restriction as a means of racial control. Later, as the alcohol industry grew desperate, it turned to Black voters, many of whom joined the brewers to preserve their voting rights and maintain personal liberties. Tracking southern debates about alcohol from the 1880s through the 1930s, Payne shows that prohibition only retreated from the region once the racial and religious order it helped enshrine had been secured.

BRENDAN J. J. PAYNE is chair of the Department of History at North Greenville University in South Carolina.



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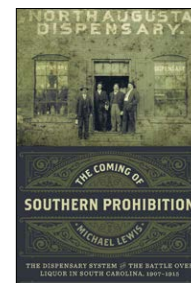
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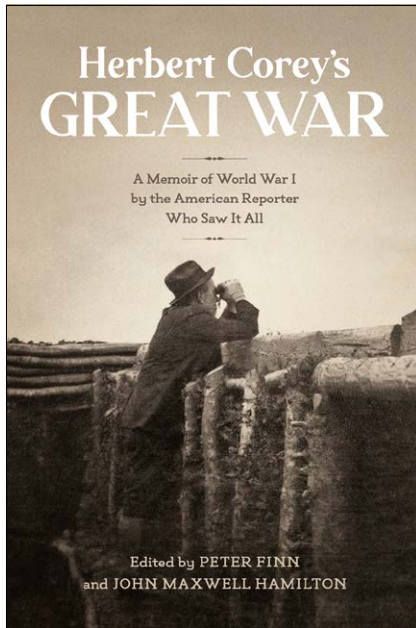
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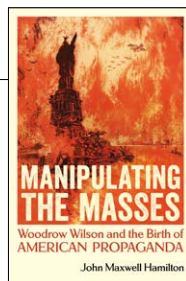
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Herbert Corey's Great War

A Memoir of World War I by the American Reporter Who Saw It All

Edited by **PETER FINN** and **JOHN MAXWELL HAMILTON**

In 1914, the Associated Newspapers sent correspondent Herbert Corey to Europe on the day Great Britain declared war on Germany. During the Great War that followed, Corey reported from France, Britain, and Germany, visiting the German lines on both the western and eastern fronts. He also reported from Greece, Italy, Switzerland, Holland, Belgium, and Serbia. When the Armistice was signed in November 1918, Corey defied the rules of the American Expeditionary Forces and crossed into Germany. He covered the Paris Peace Conference the following year. No other foreign correspondent matched the longevity of his reporting during World War I. Until recently, however, his unpublished memoir lay largely unnoticed among his papers in the Library of Congress.

With publication of *Herbert Corey's Great War*, coeditors Peter Finn and John Maxwell Hamilton reestablish Corey's name in the annals of American war reporting. As a correspondent, he defies easy comparison. He approximates Ernie Pyle in his sympathetic interest in the American foot soldier, but he also told stories about troops on the other side and about noncombatants. He is especially illuminating on the obstacles reporters faced in conveying the story of the Great War to Americans. As his memoir makes clear, Corey didn't believe he was in Europe to serve the Allies. He viewed himself as an

outsider, one who was deeply ambivalent about the entry of the United States into the war. His idiosyncratic, opinionated, and very American voice makes for compelling reading.

PETER FINN has worked at the *Washington Post* since 1995, serving as Warsaw bureau chief, Berlin bureau chief, Moscow bureau chief, and currently as national security reporter. Twice a finalist for the Pulitzer Prize for International Reporting, Finn was honored with the Robert F. Kennedy Grand Prize and International Print award for his coverage of the war in Kosovo. He is the coauthor of *The Zhivago Affair*, which was a finalist for the National Book Critics Circle award for general nonfiction, and the author of *A Guest of the Reich*.

JOHN MAXWELL HAMILTON, a former journalist and government official, is the Hopkins P. Breazeale LSU Foundation Professor of Journalism in the Manship School of Mass Communication at LSU and a global fellow at the Woodrow Wilson International Center for Scholars in Washington, DC. He has authored or edited many books, including *Journalism's Roving Eye* and *Manipulating the Masses*, both of which won the Goldsmith Book Prize.

Bloody Flag of Anarchy

Unionism in South Carolina during the Nullification Crisis

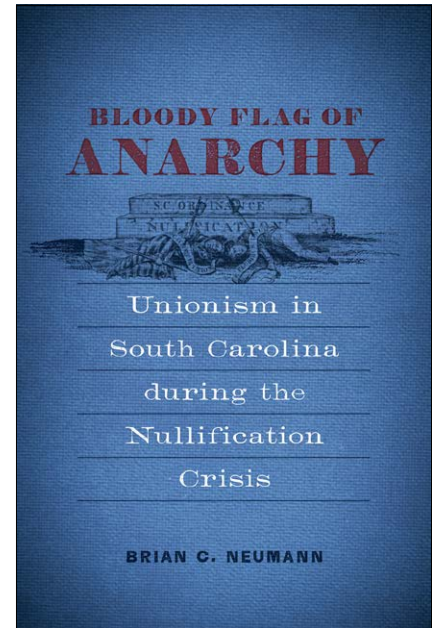
BRIAN C. NEUMANN

Generations of scholars have debated why the Union collapsed and descended into civil war in the spring of 1861. Turning this question on its head, Brian C. Neumann's *Bloody Flag of Anarchy* asks how the fragile Union held together for so long. This fascinating study grapples with this dilemma by reexamining the nullification crisis, one of the greatest political debates of the antebellum era, when the country came perilously close to armed conflict in the winter of 1832–33 after South Carolina declared two tariffs null and void. Enraged by rising taxes and the specter of emancipation, 25,000 South Carolinians volunteered to defend the state against the perceived tyranny of the federal government. Although these radical Nullifiers claimed to speak for all Carolinians, the impasse left the Palmetto State bitterly divided. Forty percent of the state's voters opposed nullification, and roughly 9,000 men volunteered to fight against their fellow South Carolinians to hold the Union together.

Bloody Flag of Anarchy examines the hopes, fears, and ideals of these Union men, who viewed the nation as the last hope of liberty in a world dominated by despotism—a bold yet fragile testament to humanity's capacity for self-government. They believed that the Union should preserve both liberty and slavery, ensuring peace, property, and prosperity for all white men. Nullification, they feared, would provoke

social and political chaos, shattering the Union, destroying the social order, and inciting an apocalyptic racial war. By reframing the nullification crisis, Neumann provides fresh insight into the internal divisions within South Carolina, illuminating a facet of the conflict that has long gone underappreciated. He reveals what the Union meant to Americans in the Jacksonian era and explores the ways both factions deployed conceptions of manhood to mobilize supporters. Nullifiers attacked their opponents as timid “submission men” too cowardly to defend their freedom. Many Unionists pushed back by insisting that “true men” respected the law and shielded their families from the horrors of disunion. Viewing the nullification crisis against the backdrop of global events, they feared that America might fail when the world, witnessing turmoil across Europe and the Caribbean, needed its example the most. By closely examining how the nation avoided a ruinous civil war in the early 1830s, *Bloody Flag of Anarchy* sheds new light on why America failed three decades later to avoid a similar fate.

BRIAN C. NEUMANN is managing director and digital historian of the John L. Nau III Center for Civil War History at the University of Virginia.



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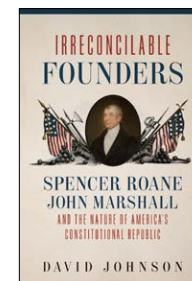
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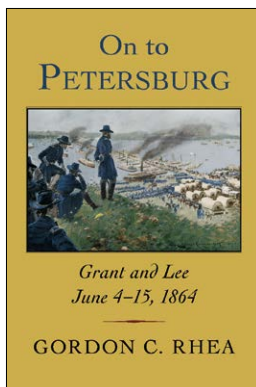
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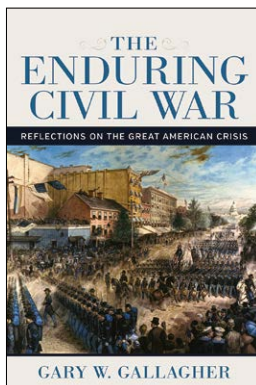
On to Petersburg

Grant and Lee, June 4–15, 1864

GORDON C. RHEA

In this final book of his much-lauded series, historian Gordon C. Rhea provides a comprehensive account of the last twelve days of the Overland Campaign, which concluded with the beginning of the siege of Petersburg. Like the four volumes that preceded it, *On to Petersburg* represents decades of research and scholarship and will stand as the most authoritative history of the final battles in this portion of the war.

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The Enduring Civil War

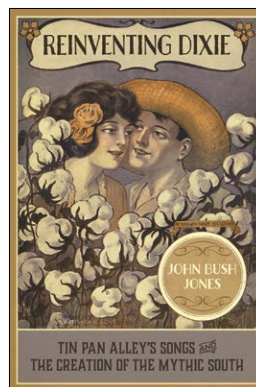
Reflections on the Great American Crisis

GARY W. GALLAGHER

In seventy-three succinct essays, celebrated historian Gary W. Gallagher highlights the complexity and richness of the Civil War as topics for study, contemplation, and dispute. He places contemporary understanding of the Civil War, both academic and general, in conversation with testimony from those in the

Union and the Confederacy who experienced and described it, investigating how mid-nineteenth-century perceptions align with, or deviate from, current ideas about the origins, conduct, and aftermath of the war.

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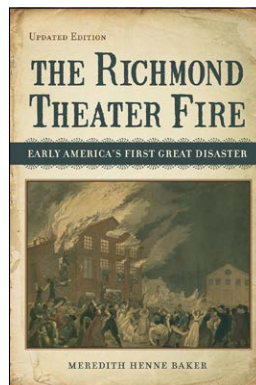
Reinventing Dixie

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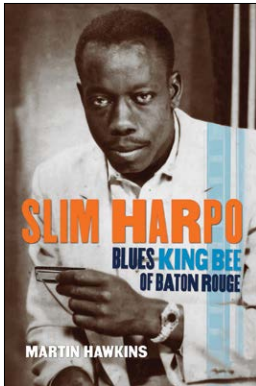
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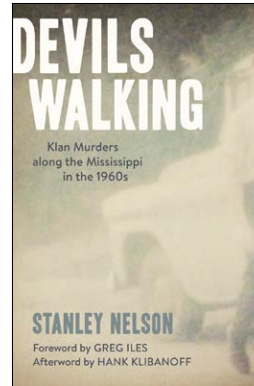
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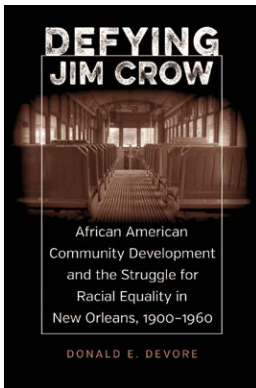
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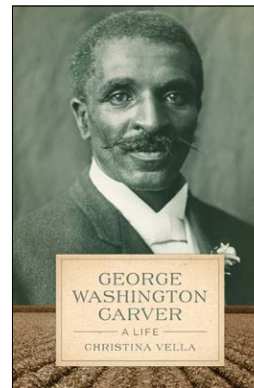
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George Washington Carver

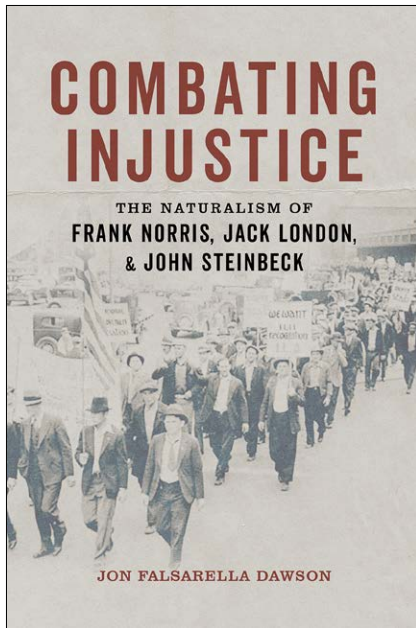
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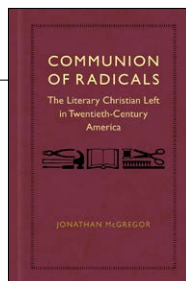
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Combating Injustice

The Naturalism of Frank Norris, Jack London, and John Steinbeck

JON FALSARELLA DAWSON

“Dawson’s work displays an expert fusion of close reading and insightful interpretation based upon assiduous research. This book is a major contribution to American literary scholarship.”—Earle Labor, author of *Jack London: An American Life*

In *Combating Injustice*, Jon Falsarella Dawson approaches American literary naturalism as a means of social criticism, exploring the powerful economic arguments and commentaries on labor struggles presented in novels by Frank Norris, Jack London, and John Steinbeck. Making use of extensive archival research, Dawson considers many of the original periodical sources that fueled books from *McTeague* to *The Grapes of Wrath*, as Norris, London, and Steinbeck transformed contemporary materials into illustrations of the socioeconomic forces that shape American life. By depicting the operations of powerful individuals and institutions, these naturalist writers offered audiences a greater awareness of the plight of labor so that readers might find the inspiration to become agents of change.

Works such as *The Octopus*, *The Iron Heel*, *Martin Eden*, and *In Dubious Battle* illuminate many of the central economic issues at play in the United States during the late nineteenth and early twentieth centuries, including the rise of commodity culture, labor disputes involving industrial and agricultural work-

ers, widespread poverty, extreme inequality, and the concentration of resources and land ownership. Norris, London, and Steinbeck highlighted the dangers of these developments by charting their impact on central characters whose fates result from the predatory tactics of corporate monopolies, wealthy individuals, and large financial establishments. Dawson’s lucid analysis shows how all three writers, drawing on contemporary events, accentuated the need for reform and stressed the potential for change by human action. Each author took inspiration from notable events in California, ranging from the Mussel Slough tragedy of 1880 to the agricultural strikes in the Central Valley during the 1930s, presenting the state as a microcosm for conditions throughout the nation during a period of tremendous upheaval.

Combating Injustice: The Naturalism of Frank Norris, Jack London, and John Steinbeck provides carefully contextualized readings of three major writers whose works express both the necessity for and the possibility of creating a more egalitarian society.

JON FALSARELLA DAWSON is a lecturer in English at the University of North Georgia, where he teaches courses in literature and composition. Originally from the San Francisco Bay Area, he currently resides in Athens, Georgia, with his wife and daughter.

The Tacky South

Edited by **KATHARINE A. BURNETT** and **MONICA CAROL MILLER**

Foreword by **CHARLES REAGAN WILSON**

"A sharp collection of essays about the tangled world of southern aesthetics, race, and class, *The Tacky South* is as thought-provoking as it is flat-out fun."—Margaret Eby, author of *South Toward Home: Travels in Southern Literature*

"*The Tacky South* is a remarkable book, both for the range of cultural history explored, and for the diversity of theoretical approaches taken. The collection will appeal to scholars, pop culture enthusiasts, and anyone interested in the South."—Anthony Szczesniul, author of *The Southern Hospitality Myth: Ethics, Politics, Race, and American Memory*

"Burnett and Miller have created a wild and verdant landscape by inviting a wide range of scholars to consider the question of the tacky South. What results is as rich and messy as it should be, resisting neat answers and instead insisting upon contradictions and tensions that are at the heart of the South and the concept of tackiness."—Meredith McCarroll, author of *Unwhite: Appalachia, Race, and Film*

As a way to comment on a person's style or taste, the word "tacky" has distinctly southern origins, with its roots tracing back to the so-called "tackies" who tacked horses on South Carolina farms prior to the Civil War. *The Tacky South* presents eighteen fun, insightful essays that examine connections between tackiness and the American South, ranging from nineteenth-century local color fiction and the television series *Murder, She Wrote* to red velvet cake and the ubiquitous influence of Dolly Parton. Charting the gender, race, and class constructions at work in

regional aesthetics, *The Tacky South* explores what shifting notions of tackiness reveal about US culture as a whole and the role that region plays in addressing national and global issues of culture and identity.

KATHARINE A. BURNETT, associate professor of English at Fisk University, is the author of *Cavaliers and Economists: Global Capitalism and the Development of Southern Literature, 1820–1860*.

MONICA CAROL MILLER, assistant professor of English at Middle Georgia State University, is the author of *Being Ugly: Southern Women Writers and Social Rebellion*.

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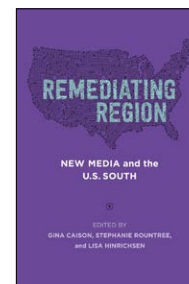
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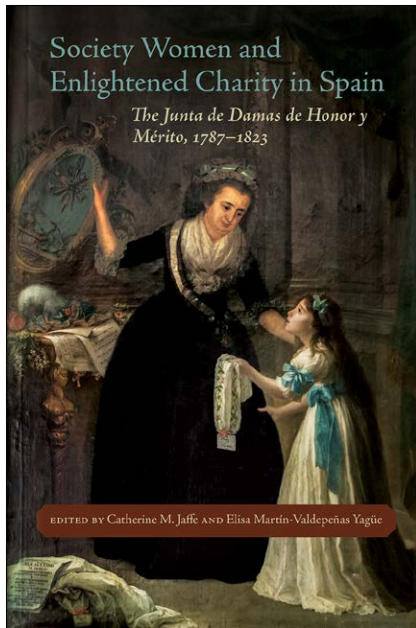
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Society Women and Enlightened Charity in Spain

The Junta de Damas de Honor y Mérito, 1787–1823

Edited by **CATHERINE M. JAFFE** and **ELISA MARTÍN-VALDEPEÑAS YAGÜE**

“A comprehensive and meticulously researched study of women’s contributions to intellectual life in eighteenth-century Spain.”—*Roberta Johnson, coeditor of A New History of Iberian Feminisms*

“This book offers the first English-language study of an association of women whose pioneering initiatives in the public sphere and personal stories define a new perspective on the social transformation of Spain from the ancien régime to the Restoration.”—*Janis A. Tomlinson, author of Goya: A Portrait of the Artist*

“These essays provide a compelling portrait of the exemplary and transgressive persistence of the members of the Junta de Damas, who exercised ‘civic motherhood’ beyond the sanctioned spaces of the Catholic Church and their domestic lives, and whose contributions—both to Enlightenment projects in eighteenth-century Spain and to our understanding of early feminism—have often been overlooked.”—*Karen Stolley, author of Domesticating Empire: Enlightenment in Spanish America*

“*Society Women and Enlightened Charity in Spain* focuses on the members of Madrid’s Junta de Damas (part of the Madrid Royal Economic Society) and their pathbreaking work undertaken to improve the lives of poor women and children. For the first time in English, readers will discover the practical effects of Spanish women working together to forge a more equitable and just society.”—*David T. Gies, editor of Dieciocho: Hispanic Enlightenment*

In original essays drawn from a myriad of archival materials, *Society Women and Enlightened Charity in Spain* reveals how the members of the Junta de Damas de Honor y Mérito, founded in 1787 to administer charities and schools for impoverished women and children, claimed a role in the public sphere through their self-representation as civic mothers and created an enlightened legacy for modern feminism in Spain.

CATHERINE M. JAFFE is professor of Spanish literature at Texas State University and the coeditor of several books, including *Eve’s Enlightenment: Women’s Experience in Spain and Spanish America, 1726–1839*.

ELISA MARTÍN-VALDEPEÑAS YAGÜE holds a doctorate in modern history from the National University of Distance Education in Spain. She coauthored, with Catherine M. Jaffe, *María Lorenza de los Ríos, marquesa de Fuerte-Híjar: Vida y obra de una escritora del Siglo de las Luces*.

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Cather and Opera

DAVID MCKAY POWELL

"David McKay Powell's *Cather and Opera* not only is the first book to focus on Willa Cather's fascination with opera but also provides fresh discussions and sharp commentary about many other aspects of the writer's life and work. Readers just discovering Cather and scholars alike will find it an enormously useful and entertaining resource."—John H. Flannigan, retired professor of English, Prairie State College

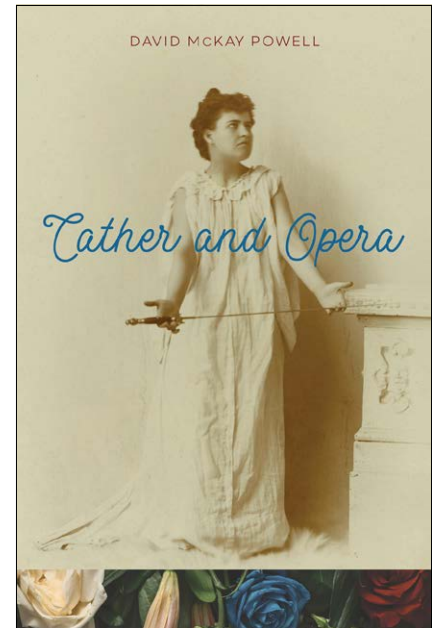
"Opera had a profound impact on Willa Cather as an artist. This book unpacks both the direct references to opera in Cather's fiction and the operatic structures that run through her work. Powell's study is accessible and compelling, especially in its attentiveness to her early short stories, and readers will come away with a deeper appreciation for the complex artistry of Cather's fiction."—Kelsey Squire, author of *Willa Cather: The Critical Conversation*

Throughout her fiction, Willa Cather mentioned forty-three operas. References to opera appear in all but three of her twelve novels and in roughly half of her short stories. Despite a dearth of musical education, Cather produced astute writing about the genre beginning in her earliest criticism and continuing throughout her career. She counted opera stars among her close friends, and according to Edith Lewis, her companion throughout adulthood, the

two women frequently visited the theater, even in the early days, when purchasing tickets to attend performances proved a financial sacrifice.

Melding cultural history with thoughtful readings of her works and discussions of opera's complex place in turn-of-the-century America, David McKay Powell's *Cather and Opera* offers the first book-length study of what drew the writer so powerfully and repeatedly to the art form. With close attention to Cather's fiction and criticism, Powell posits that at the heart of both her work and the operatic corpus dwells an innate tension between high artistic ideals and popular acceptance, often figured as a clash between compositional integrity and raw, personal emotion. Considering her connection to opera in both historical and intertextual terms, *Cather and Opera* investigates what operatic references mean in Cather's writing, along with what the opera represented to her throughout her life.

DAVID MCKAY POWELL is associate professor of English at Union College in Barbourville, Kentucky, where his research focuses on the intersections of classical music and American literature.



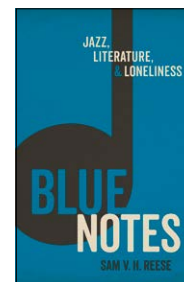
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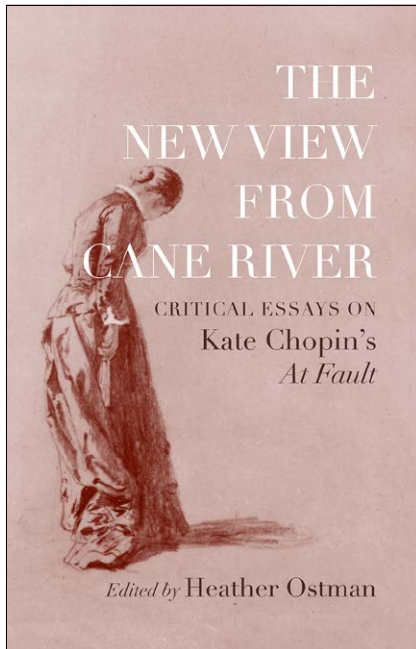
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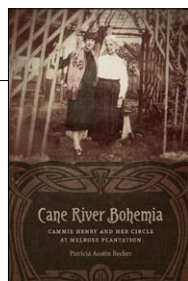
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The New View from Cane River

Critical Essays on Kate Chopin's *At Fault*

Edited by **HEATHER OSTMAN**

The New View from Cane River features ten in-depth essays that provide fresh, diverse perspectives on Kate Chopin's first novel, *At Fault*. While much critical work on the author prioritizes her famous, groundbreaking second book, *The Awakening*, its 1890 predecessor remains a fascinating text that presents a complicated moral universe, including a plot that involves divorce, alcoholism, and murder set in the aftermath of the Civil War.

Edited by Chopin scholar Heather Ostman, the essays in *The New View from Cane River* provide multiple approaches for understanding this complex work, with particular attention to the dynamics of the post-Reconstruction era and its effects on race, gender, and economics in Louisiana. Original perspectives introduced by the contributors include discussions of Chopin's treatment of privilege, sexology, and Unitarianism, as well as what *At Fault* reveals about the early stages of literary modernism and the reading audiences of late nineteenth-century America.

This overdue reconsideration of an overlooked novel gives enthusiastic readers, students, and instructors an opportunity for new encounters with a cherished American author.

HEATHER OSTMAN is professor of English and director of the Humanities Institute at SUNY Westchester Community College. She is the author of *Kate Chopin and Catholicism* and the coeditor of *Kate Chopin in Context*. She is also the cofounder and president of the Kate Chopin International Society.

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Poets and the Fools Who Love Them

A Memoir in Essays

RICHARD KATROVAS

PRAISE FOR RICHARD KATROVAS

"Tough, direct, gritty, full of wonder . . . there is nothing meek about Mr. Katrovas. . . . He sings with an authority that is guided by compassion, by an unblinking eye for what is beautiful within what is not."—*New York Times Book Review*

"Partly Mark Twain, partly Henry Miller . . . ferocious, tender, original."—Gerald Stern

"Richard Katrovas is the best of the new poets."—Denis Johnson

"Katrovas is observant, outrageous, and completely original."—Valerie Martin

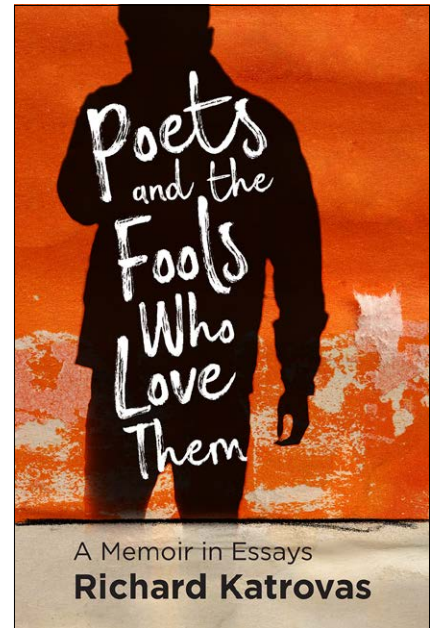
Poets and the Fools Who Love Them blends autobiography with cultural commentary and meditates on creative writing as a cottage industry within humanities higher education. Celebrated poet and memoirist Richard Katrovas examines his picaresque early years with a criminal father, a beleaguered mother, and four siblings as state and federal authorities pursued the family across the highways of America. His freewheeling, wide-ranging essays consider, among other social constructs, the relation of crime and art, and the relation of both to the authority of the state, particularly in terms of race and class. Katrovas

speaks candidly about how white privilege facilitated his father's criminal career, as a lifestyle of larceny and used-car scams, perpetuated state to state, would have surely had different implications for a family of color.

Drawing on his adulthood in academe, Katrovas's memoir in essays chronicles a quest to locate surrogate fathers among older poets and other creative writers, and reflects upon the ways in which that search has affected his role as the father to three Czech American daughters. The book flows from the love of a poet for other poets, for the "community of poets," one likened to a "gang of priests" and a "herd of bears." Katrovas maintains that most lovers of poets are themselves poets, and those lovers of poets who are not themselves poets are saints.

At its heart, *Poets and the Fools Who Love Them* contemplates, with care and unabashed honesty, the role of art and the artist in the madcap twenty-first century.

RICHARD KATROVAS is the founding director of the Prague Summer Program for Writers and the author of seventeen books of prose and verse. He taught for twenty years at the University of New Orleans and is currently a professor of English at Western Michigan University.



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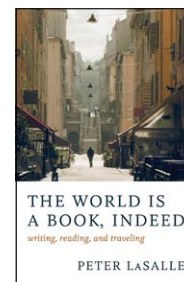
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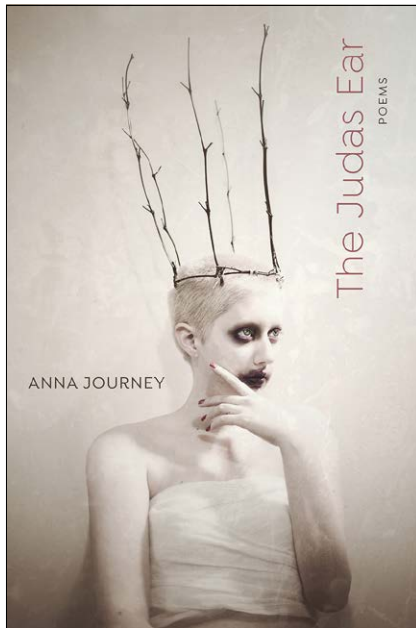
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The Judas Ear

Poems

ANNA JOURNEY

“Between first and second readings of *The Judas Ear*, I could not shake Baba Yaga’s scent; a bearded, naked potter; and the biodegradable funeral suit of Luke Perry. Even now, Anna Journey’s lines echo like lines of a song. The final word is ‘blooming.’ The poems are big, rangy, expansive in Whitmanesque, democratic ways. They have a narrative charisma but maintain Dickinson’s perversity, independence. Journey is as much a storyteller as a poet. Few write with her variety of emotional, intellectual, and musical muscle. This is simply a masterful collection of poems.”—Terrance Hayes

“On the rotting bark of the tree from which the faithless disciple hanged himself, or so they say: a mushroom called ‘the Judas ear.’ Perfectly edible. ‘Risen flesh, shape-shifting, everlasting,’ as the author of these beautiful poems has the wisdom to teach us over and over again. The ever-ingenious biosphere is Journey’s tutelary spirit, luminous figuration her genius, and narrative restored to its proper essence her discovery mode: inspiring elementals all.”—Linda Gregerson

Anna Journey’s *The Judas Ear* resurrects a host of vanished people and places, often through marvelous Ovidian metamorphoses that seem as natural in the gritty tableaux of Richmond, Virginia, as in the luminous transmuting vistas of folktale or myth. Journey’s music is lush and visceral, her humor warm and sly, and her sensibility metes out tenderness and grotesquerie in equal parts. Like the ear-shaped mushroom named for a biblical betrayer, the poems in *The Judas Ear* can shift suddenly from wit to pathos, from seductiveness to danger, with a generosity of vision that is at once wise and revelatory.

ANNA JOURNEY is the author of the poetry collections *The Atheist Wore Goat Silk*, *Vulgar Remedies*, and *If Birds Gather Your Hair for Nesting*, which was selected by Thomas Lux for the National Poetry Series, and the essay collection *An Arrangement of Skin*. She teaches at the University of Southern California.

It was almost a dare:

the rehydrated mushrooms sitting there, the *Eat Me*
hovering, like a prompt on Alice’s
magical cakes in Wonderland. The last time

an Episcopal priest dropped a consecrated
wafer on my eighteen-year-old tongue,

muttered, *The body of Christ, the cup*
of salvation, I pressed the Host
to my wet palate until the bread crumbled.

What would the communion of Judas

now make in my mouth? What was there to do
except turn the gas burner off, grab
a serving spoon, give the wok

one final shake, wonder who would betray
whom after the first bite.

—from “The Judas Ear”

Lures

Poems

ADAM VINES

"Adam Vines is a rare find—an avid fisherman, he's a poet with a penchant for sonic texture, orchestrating music from a workingman's palette of plumb lines and trowels, lures and bait twitching on the trotline. . . . By turns elegant and salt-of-the-earth, gorgeously elevated and shit-talking vernacular, here is a collection wrought by a man who knows exactly how to use the tools of both the hand and mind to make words sing."—Nickole Brown

"Masterful but always charming, the poems of Adam Vines's *Lures* are poems on the water—with a landscape of loss and bounty and an art of patience and discovery. Vines gives us love poems and elegies attuned to a natural world that refuses to offer up the old consolations, but instead shows a vision—shimmering and alive—just beneath the surface."—Richie Hofmann

Written almost exclusively in traditional, modified, and nonce forms, the poems in *Lures* renegotiate grief, trauma, southern masculinities, and fatherhood with unflinching resolve. This new collection by Adam Vines draws much of its subject matter and imagery from fishing, revealing how close observations of species, spawning cycles, predation and feeding patterns, underwater topographies, water clarity, and lure choice reflect larger themes of what it means to be lured through memories of those who have passed and those who remain present.

With *Lures*, Vines proposes that by reconstructing the stories from our past, we gain a greater understanding of our cultural identities and inheritances from those who made an impact on our lives.

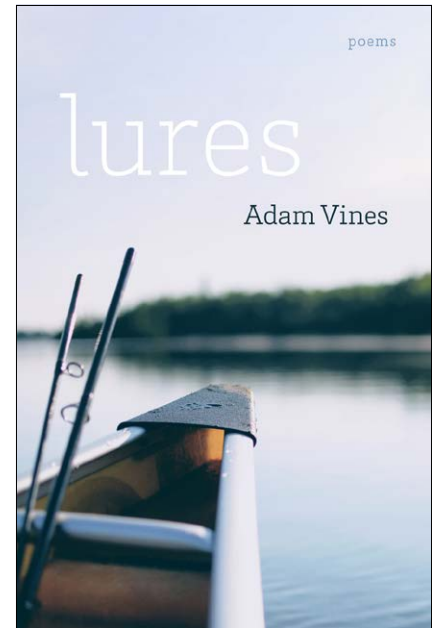
ADAM VINES is associate professor of English and director of creative writing at the University of Alabama at Birmingham. He is the author of three collections of poetry, including *Out of Speech*, and co-author of two collections. His work has appeared in *Poetry*, the *Kenyon Review*, and the *Southern Review*, among other journals.

and on to the dirt road's end
where my kin crawled out of the river,
where I would have cut and split
a seasoned white oak for your visit
and piled rocks for a pit closer to the slough,

so when we would have run
and re-livered that trotline by the skinny moon,
we'd have fire close when we skulled
back to the bank. Then over a skillet
of skeeting yellow cat filets,

I would have mentioned the rendition
still stuck in my head even today—
Fitzgerald and Armstrong's—
and the absurd snow, and you would have gone on
about *you*, an Alabama privet switch,
driving through Colorado on winter days.

—from "River Elegy"



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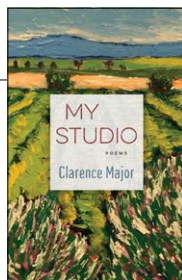
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Poems

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“Clarence Major has a remarkable mind and the talent to match.”—Toni Morrison

“Major is . . . someone with a vivid sense of how narrative and impulse inhabit the visual realm and who is quite readily capable of carrying them into impeccable language.”

—Tracy K. Smith

Deeply felt and brimming with humor and philosophical inquiry, *Sporadic Troubleshooting*, the latest volume from Clarence Major, both acknowledges poetic literary tradition and explores exciting new territories in language. Throughout, Major uses an improvisational technique, applying it to well-known mythological stories to enhance narrative and lyrical intensity. Breathtakingly vivid, these poems are testaments to universal subjects such as love, charity, nature, fear, survival, loyalty, justice, and beauty. Major’s poems offer vigorous inquiries into life and art with a view toward renewal and transformation.

Prize-winning poet, painter, and novelist **CLARENCE MAJOR** is Distinguished Professor Emeritus at the University of California, Davis. He was a 1999 Bronze

Medal National Book Award finalist in poetry, and in 2015 the Congressional Black Caucus Foundation honored him with the Lifetime Achievement Award for Excellence in the Fine Arts. In 2016, he received the PEN Oakland Lifetime Achievement Award. He is the author of more than thirty volumes of fiction, poetry, and nonfiction.

As a dishwasher
in a restaurant
I lasted only three hours.
It was a dubious role at best.
The dirty dishes kept coming
faster than I could produce clean ones.
But I could play the piano
for hours and hours,
snake across the floor
on my belly
all afternoon into the night.
As Hercules
I lifted Antaeus from the earth,
robbing him of his strength.

—from “Supply and Demand”

Pocket Universe

Poems

NANCY REDDY

"Pocket Universe is a powerful and honest meditation on how anxiety and wonder intersect at the nexus of motherhood. These poems chronicle the speaker's corporeal postpartum experiences, while simultaneously reaching backwards into history and outwards into space to remind us of our fragility and resilience in the face of all of the dangers caregiving engenders."—Erika Meitner

"Reddy reveals how the most intimate domestic spaces and our bodies themselves connect to the stars; how family matters connect with historical, political matters and to dark matter itself."—Camille Guthrie

Nancy Reddy's *Pocket Universe* explores how the world becomes more wondrous and more perilous in the permanent *after* of parenthood. The collection begins in the public hospitals in sixteenth-century Paris—where women giving birth were as likely to die of fever as go home with healthy newborns—travels through the dizzying world of Instamom-mies and celebrities who effortlessly got their body "back" after baby, and ends with children singing at a bounce-house birthday party. Poems set those intimate, ostensibly domestic matters against weighty questions about human origins, our place in the universe, and the pervasive historical and present-day violence against mothers and children.

Pocket Universe traces an arc from the challenges and bodily horror of the first weeks home with a new baby, through the wonder of watching that child discover the world, and finally to the hard-won joy of motherhood.

NANCY REDDY is the author of *Double Jinx*, a winner of the National Poetry Series, and coeditor of *The Long Devotion: Poets Writing Motherhood*. She is the recipient of a fellowship from the Sewanee Writers' Conference and grants from the New Jersey State Council on the Arts and the Sustainable Arts Foundation.

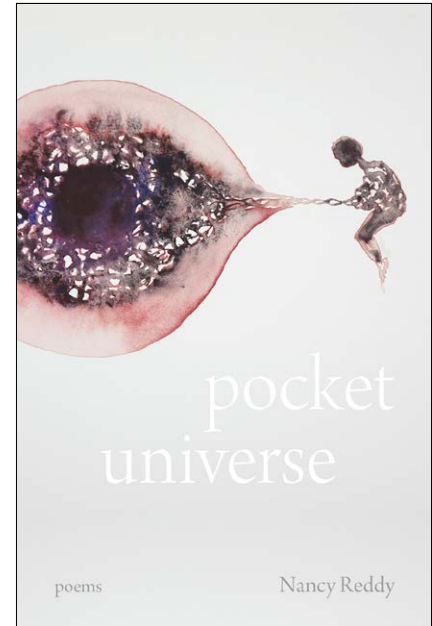
The universe was, for millions of years,
full only of the darkest dark, the just-born elements
clustering
and joining, until all at once, like the bright quick heat

of a good idea or a dividing cell: starlight,
and all the heavy atoms that give us this good life
formed inside those blazing short-lived stars. We can only
see
the places in the universe the light has touched. We have
to learn

to look, the way that, one October afternoon, I lay against
the crinkling paper of the exam table while the nurse
swabbed gel across my belly, and in the night sky
of the uterus, on the grayscale screen of a handheld
sonogram,

we saw it all at once: the striations of muscle and space,
the stuttering and blinking, the insistent flicker of a beating
heart.

—from "First Light"



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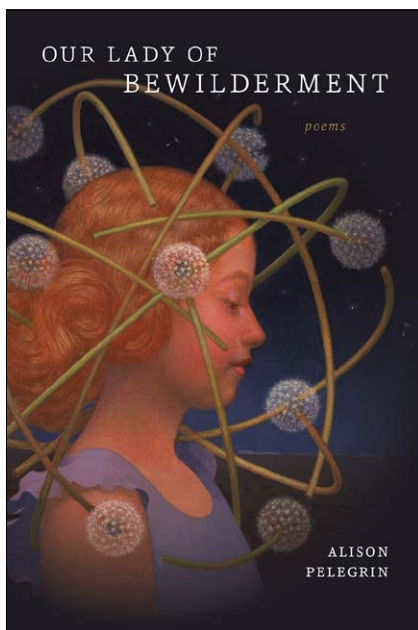
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Our Lady of Bewilderment

Poems

ALISON PELEGRIN

“In clear-eyed, gutting, and sometimes sharply funny poems, Pelegrin explores seismic shifts and disasters both ecological and personal, reckoning with adolescence, climate change, floodwaters, the trials of adulthood, and the complex landscape of home. . . . *Our Lady of Bewilderment* is a hurricane of a book.”—Catherine Pierce

“An exploration of both girlhood and motherhood—and life in a female body—these poems weave family histories with the collective histories of the Gulf South. . . . Pelegrin’s voice is vivid and defiant, and her use of form absolutely masterful. This is an astonishing book.”—Nicole Cooley

“I have long been Pelegrin’s biggest fan for the little mean streak (delicious as Dorothy Parker’s or Plath’s) that never got socialized out of her, for the way she gets the untouristy side and unromantic details of Louisiana exactly right, for her ability to make me laugh and break my heart in the same poem. But this is her best book yet.”—Julie Kane

Whether by way of visitations from secular saints, hauntings from childhood, or back talk from “indelicate broads,” a complicated world speaks to and through Alison Pelegrin in *Our Lady of Bewilderment*. An unusual blend of mystic-comedian, Pelegrin explores physical and psychic beauty and terror without losing sight of wonder. Drawing on the aid of beings real and imaginary, *Our Lady of Bewilderment* offers humorous, honest, and intimate poems contemplating life’s traumas and joys, filtered through the religion-infused secular traditions of Louisiana.

ALISON PELEGRIN is the author of four poetry collections, including *Waterlines*. She has received a fellowship from the National Endowment of the Arts as well as an ATLAS grant from the Louisiana Board of Regents. She is writer-in-residence at Southeastern Louisiana University.

Even in Gretna, Hearing the Cashier Talk, I Long for Gretna

Coasting into my old world to help
mom pack up the house she can’t sell
for nothing rimmed as it is with trash
and canals threatening to overflow
I get a taste for the red drink
of my youth and when the cashier
at the gas station lets slip the drawl
of my people most of them scattered
elsewhere or to the grave I could sob
peacock talk purposely showy and slow
any time I’d hit the twang mom got angry
because I was *letting my Gretna show*
she threatened a face slap or taste of soap
and I circled on a red bike just out of reach

Shift Work

Poems

BOBBY C. ROGERS

"These are the songs of those we have neglected to our peril, people who do 'piecework / on top of small farming to bring in a little pocket money' and rely on 'the providence of a / distractible God.' Now these forgotten Americans have achieved immortality in poems that are somehow both pitiless and as comforting as a country breakfast on a cold morning."—David Kirby

"*Shift Work* is utterly American. Meditations on cars, land we drain and work and hunt, factories, laundromats, diners, baseball, school, all show the decline yet persistence of the small town is not so different from the noble aging of the body. Rogers sings to us in a distinct, long-lined blues of our beautiful failures and honorable gestures."—John Poch

"In Rogers's third book, we hear many vivid, unforgettable voices: distressed, tender, raucous, dreamy, sardonic, sorrowful, nostalgic. It's very rare to read a collection that inspires you to read it and reread it—to savor, think over, and relish it—as this one does."—David Biespiel

Shift Work gathers a chorus from the storytelling working classes of the Upper South. In narrative poems made of sinewy, Whitmanesque lines, Bobby C. Rogers composes portraits of dwellers in the small towns, unincorporated communities, and hard-edged cities they have flown to, always packing their past with them, an inheritance as ephemeral as vapor, made mostly of memory even as it was being lived.

BOBBY C. ROGERS is the author of *Social History* and *Paper Anniversary*. His honors include a grant from the National Endowment for the Arts and a Witter Bynner Fellowship at the Library of Congress. He teaches at Union University and lives in Memphis.

The man in front of me looked like he'd lived here
forever, too old to go into the office but still dressed
for it,

immaculate suit and cashmere topcoat, his hat in his
hand. I'd been taught
to predict the past, but he could tell you the present.
It was this way

every year, and he would have been worried if it wasn't.
His serenity was
as formal as a hand-written thank you note
addressed to the harried woman

who weighed out his orange rings, half-dipped in dark
chocolate, then
wrapped them in last year's pink paper gaudied
with blood-red hearts.

—from "Valentine's Day Eve, Dinstuhl's Fine Candies,
Memphis, Tennessee"



Shift Work

POEMS

Bobby C. Rogers

MARCH 2022

96 pages, 6 x 9

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Poetry

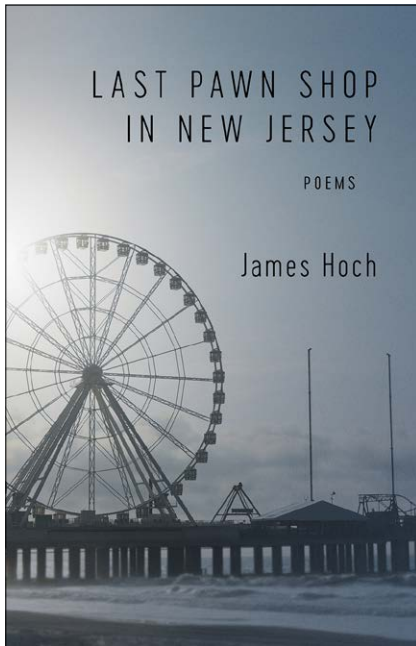
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Last Pawn Shop in New Jersey

Poems

JAMES HOCH

PRAISE FOR JAMES HOCH

"Hoch's work looks within the interiority of our everyday lives with objective, unvarnished detail that always arrives at emotional resonance."—A. Van Jordan

"Hoch has got a handle on the pathos and brutality of living things and landscapes, but he renders this brutality with startling tenderness. His voice is fresh and fierce."
—Camille T. Dungy

With *Last Pawn Shop in New Jersey*, James Hoch gives readers a heart-lugged romp and a work of resistance, conversing with the interstices of public and personal histories and identities in the context of ecological deterioration. Drawing on emotional experiences prompted by his brother's going to war in Afghanistan, the death of his mother from ovarian cancer, and the raising of his sons, Hoch investigates the difficulty of loving and of making beauty in times of crisis when faced with knowledge of its limitations and necessity. Lyrical and meditative, intense and intimate, his poems evoke landscapes with views of the New York water supply system, industrialization along the Hudson River, and the geology of the Palouse in the Pacific Northwest.

A bare-knuckled argument for the sublime in the context of war and environmental degradation, *Last Pawn Shop in New Jersey* asserts the redemptive power of art as survival.

JAMES HOCH is the author of *Miscreants* and *A Parade of Hands*. His poems have appeared in *Best American Poetry*, *Kenyon Review*, *Poetry Daily*, *Tin House*, and many other publications. Originally from New Jersey, he resides in the Hudson Valley and is professor of creative writing at Ramapo College and guest faculty at Sarah Lawrence College.

Forgive me, my mother has died.
I am trying to understand, so my son
understands why his father's saying
nothing in the car, the yard, at the table.
My mother has died. Do you know?
It's like standing in a field,
then it's like the field being gone.
No one notices in the clumsy fog.
Do you see there is no distance?
She is not a thing. There are no figures
for this grief, the air tastes of ground.
Have you ever lost all context?
The other day, walking across the room,
my son looked at me like he was
eyeing a sick planet, then put his arms
around his weeping father,
as if holding a planet might heal it.

—from "Dedication"

FEBRUARY 2022

80 pages, 5 ½ x 8 ½

978-0-8071-7405-0

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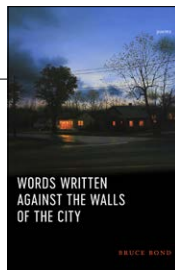
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Poetry

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Light at the Seam

Poems

JOSEPH BATHANTI

"In *Light at the Seam*, Joseph Bathanti offers us a poetry of immersion reminiscent of Gerard Manley Hopkins—a voice given weight, texture, and energy through a vigorous rhetoric full of physical grit, spondaic music, and lyric diction, often exotic in ways mindful of etymology and infused with a sense of wonder via bold figuration. I know of no other poet with a voice quite like this. It is singular."—Bruce Bond

"Joseph Bathanti's eco-poems simultaneously praise the intricate beauty of creation and rage against the coal industry's destruction of Appalachian mountains and Appalachian lives."—George Ella Lyon

"*Light at the Seam* is exactly that—the lit language of poetry working its way back into Earth's deepest beginnings, restoring to our threatened world its dignity as Creation. Joseph Bathanti stands in the lineage of Hopkins, in and on the mountains of West Virginia, and witnesses both their beauty and ruin. These poems praise—the earth, the human, the divine—and offer a way to 'look upon the earth' that could be our saving grace."—Diane Gilliam Fisher

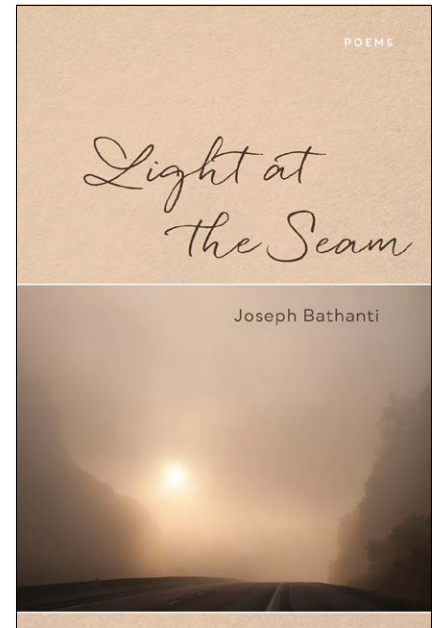
Light at the Seam, a new collection from North Carolina poet Joseph Bathanti, is an exploration of mountaintop removal in southern Appalachian coal country. The volume illuminates and champions often invisible people residing, in a precarious moment in time, on the glorious, yet besieged, Appalachian earth. Their call to defend it, as well as their faith that the land will exact its own reckoning, constitutes a sacred as well as existential quest. Rooted in social and restorative justice, *Light at the Seam* contemplates the earth as fundamentally sacramental, a crucible

of awe and mystery, able to regenerate itself and its people even as it succumbs to them. More than mere cautionary tale, this is a volume of hope and wonder.

JOSEPH BATHANTI, former poet laureate of North Carolina (2012–14) and recipient of the North Carolina Award in Literature, is the author of seventeen books. He is the McFarlane Family Distinguished Professor of Interdisciplinary Education at Appalachian State University in Boone, North Carolina.

Light at the Seam

This is the afterlife,
threshold of oblivion:
a blacktop crest
on Pine Mountain,
Bell County, Kentucky,
US Route 119 burning
north through the heart
of coal until it plays out,
frozen, in DuBois, PA.
Out of gauzy lavender fog,
the wakened sun
swoons in white robes:
Jesus, flanked by Moses
and Elijah, transfigured,
up into a high mountain
apart. Deep within,
miners suspire,
shake light at the seam.



MARCH 2022

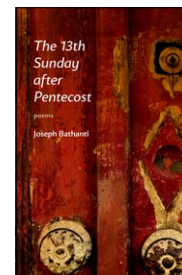
78 pages, 6 x 9

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Poetry



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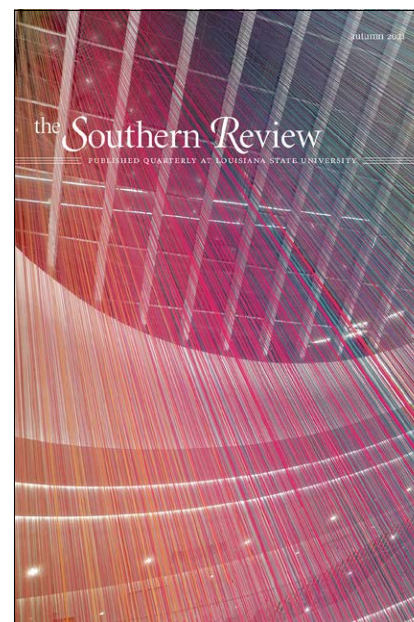
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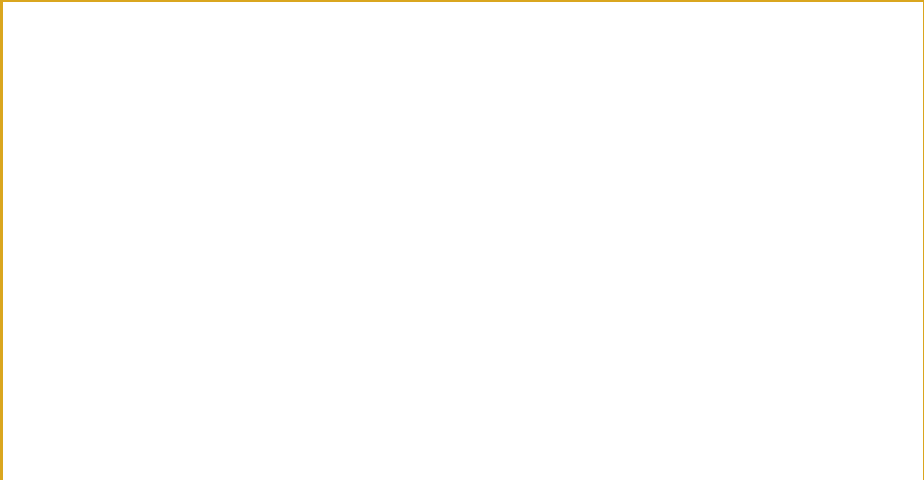
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